

Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

NOVEMBER 27, 1999

Wherehouse, CheckOut Pact Signals New Approach To Web

BY DON JEFFREY

NEW YORK—Wherehouse Entertainment, alone among large music chains, has decided to concentrate on its basic brick-and-mortar business and leave Internet retailing to the specialists.

In a \$40 million deal, Wherehouse

has formed a venture with a relatively new online merchant, CheckOut.com, which will operate the retailer's Web store. In doing so, Wherehouse has closed down its own site and transferred the staff that had worked on it to what is now called CheckOutMusic, the music page within the Checkout.com site (Bill-



WHEREHOUSE

boardBulletin, Nov. 17).

"We have concluded that brick-and-mortar operators who try to grow an online business are hampered," says Tony Alvarez, CEO of Torrance, Calif.-based Wherehouse. "First, the amount of investment to get competence and quality is big. Second is the culture: It's bred pure in an Internet operation."

Other major retailers, such as

(Continued on page 88)

Microsoft Gets In Tune Strikes Key Music Industry Alliances

BY EILEEN FITZPATRICK

LOS ANGELES—Anyone who wondered when Microsoft was going to play a larger role in the digital music space got the answer at Web-noize '99, held Nov. 15-17 at the Century Plaza Hotel here.

At the conference, Microsoft made 10 announcements that encompassed alliances with hardware companies, Internet companies, music labels, and traditional retail. All were aimed at strengthening its

position as a download technology provider.

"In April, Microsoft had no digital-rights management system and said, 'F*** the labels,'" says one executive. "And lo and behold, how things have changed. They're on the right path now."

Chief among the pacts:

- Microsoft announced that its Windows Media and Windows Media Digital Rights Management technology would be included on next-generation Diamond Rio portable devices expected on the market in January.

- Sony Corp. said it will include

(Continued on page 87)

E-Commerce Initiatives Unveiled

Page 87

Native American Music Rising Sales Boosted By Retail Support, Awards Exposure

BY DEBORAH EVANS PRICE

ALBUQUERQUE, N.M.—American Indian music has been picking up sales steam over the last year, spurred by an increase in the number of releases and a growing commitment to the genre by U.S. music retailers.

Exposure such as that offered by the second annual Native American Music Awards (NAMAs), held here Nov. 6, also is helping the cause, observers say, particularly via local tie-ins with music merchants.

According to Ellen Bello, president of the Native American Music Awards and producer of the show, the number of American Indian releases issued in the past year has more than doubled over previous years.

"I was astounded by it," Bello says. "Everyone says it's because of the awards and that there's an outlet, but there has to be a support system [behind] those releases, and it's there now."

"What's going on is a true market-

(Continued on page 90)



BEE

Festival Merges With Mushroom

BY CHRISTIE ELIEZER

MELBOURNE, Australia—News Corp. has taken a further step in the consolidation of its music operations, with the announcement Nov. 12 of the

merger of its two Australian record companies Festival and Mushroom (BillboardBulletin, Nov. 15).

Some 25 staffers have lost their jobs, leaving a total of 160 at both labels. Festival's headquarters is in Sydney, while Mushroom's is in Melbourne. The effect of the merger on the

(Continued on page 90)



INSIDE THIS WEEK'S BILLBOARD

The Billboard Spotlight: The Music Of New York ... P29



BMG Seeks Successor For Arista's Clive Davis ... P10

MUSIC VIDEO NEWS

Billboard Video Confab Raises Crucial Issues

A Billboard staff report.

SANTA MONICA, Calif.—The 1999 Billboard Music Video Conference—held Nov. 10-12 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif.—



raised compelling issues dealing with explicit content in music videos, racism in the music industry, video budgets in the wake of record company downsizing, alternative outlets for

(Continued on page 88)

Music Biz Eyes Growth In China

BY STEVE McCLURE and BILL HOLLAND

TOKYO—Leading industry figures say the Nov. 15 agreement between China and the U.S. paving the way for Beijing's entry into the World Trade Organization (WTO) is good news for the music industry but it's only a first step.

"I would certainly say it's a step forward," says Jason Berman, chairman of the International Federation of the Phonographic Industry (IFPI). "It's a more liberalized regime, and our companies will be able

(Continued on page 99)



HEATSEEKERS

Warner's Static-X Makes Its Mark On Top Spot

PAGE 24

CONTINENTAL DRIFT

3 Generations Celebrate 'Christmas In Tropics'

PAGE 22



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Billboard Music Group

Thanksgiving: Unlikely Saga, Uncommon Legacy

Childhood is the one risk we all must take, and its images inhabit our memories like those of no other experience. If we all could love with the freedom of a child, trust with the tenderness of our innocence, and be as thankful for every little grace as we were in the days of our beginnings, there would be no need for the so-called holidays we now observe to retrace such feelings.

Originally conceived as an event when ordinary occupations were suspended and exemption from work allowed a childlike return to one's instinct for personal idealism, the first holiday was actually a *halidai*—the Middle English word for a religious festival. By the 1500s "to make holiday" meant to take a day's recreation, and Shakespeare employed the word to denote a choice of language more poetic than that of ordinary life, as in a passage from his 1598 play "The Merry Wives Of Windsor," in which a character states, "He writes verses, he speaks holiday, he smells April and May."

By the 1780s, "holiday" was a common nautical term for the parts of a ship carelessly left uncoated during tarring or painting, especially the portion below the waterline. And when, by the next century, "holiday" had become everyday coinage for areas untouched by household dusting, the sad rite of its impious degradation was complete.

It was at this juncture in American cultural history that citizens initially witnessed the civic passions of one Sarah Josepha Buell Hale (1788-1879), a journalist, editor, and sometime poet of Newport, N.H., origins. Hale crusaded against an emerging breed of politician and marketing huckster who found ready profit and political expedience in profaning the few consecrated holidays the modern world still recognized.

Paramount among the occasions for Hale's dismay was Thanksgiving, which she cited as a neglected historical benchmark that merited official national commemoration. All but forgotten since the American Revolution, Thanksgiving arose in 1621 as a joint harvest/survival celebration between 56 Mayflower-borne settlers of Gov. William Bradford's Plymouth, Mass., plantation and 91 Native American braves of the Chief Massasoit-led Wampanoag tribe. The feast's menu was entirely indigenous to the Wampanoags, who had rescued the white settlers from starvation, and it actually imitated a centuries-old harvest tradition of the Northeastern tribes, rather than any custom of the "Pilgrims"—a term not coined until the 1870s or associated with Thanksgiving lore until the 1890s.

Nonetheless, Hale rightly saw the inaugural Thanksgiving (which was never celebrated again by its original participants; within the next 50 years the Wampanoags living near the settlers had perished from imported diseases and guns) as a rare instance of pan-cultural compassion and shared spiritual gratitude. As the editor of Boston's Ladies' Magazine (later merged under her decades-long leadership with the Philadelphia periodical Godey's Lady's Book), Hale pushed hard starting in 1827 to reinstate a forgotten 1789 executive order by President George Washington establishing Thanksgiving. Hale's supervised fusion of the Boston and Philadelphia magazines gave Godey's Lady's Book a combined circulation of 150,000, making it the first truly influential women's periodical in the U.S. and a formidable platform from which to prod the country's grandees, governors, and White House incumbents.

Hale gained additional unforeseen clout in 1830 when she published a four-stanza poem for children titled "Mary Had A Little Lamb" in the September issue of Boston's Juvenile Miscellany. Inspired by an actual incident, the lyric told of a pet lamb that followed its child master to school one

day, which was "against the rules" of rural decorum. Because "it made the children laugh and play to see a lamb at school," the teacher "turned it out" of the schoolhouse, after which the animal "waited patiently" until the final school bell left Mary at liberty to lead her pet back home. Hale's verses were set to music the following year but did not acquire their present melody until 1867, when they were appended to the tune of the "Merrily We Roll Along" section of the song "Goodnight (Ladies)."

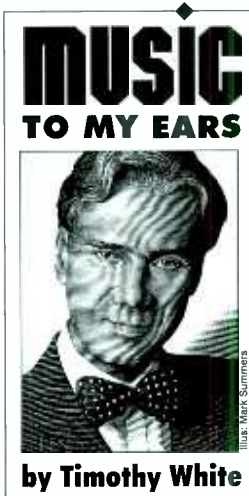
"Mary Had A Little Lamb" was soon one of the best-known verses in the English language, its rustic tale symbolic of pure loyalty in a cynical world, as well as the natural virtues of youth. Meanwhile, Hale's final plea for an official Thanksgiving was published in September 1863, just weeks after the Battle of Gettysburg. The appeal ignited a groundswell of support from a nation weary of war and division, prompting President Abraham Lincoln on Oct. 3, 1863, to grant Hale's precise wish that the last Thursday in November henceforth be legally observed as Thanksgiving. (President Franklin D. Roosevelt moved the date back a week in 1939 to please mass merchants but was forced by public opinion to rescind the move in '41.)

A later focus of Hale's holiday-minded concerns was St. Valentine's Day, which she and other social reformers of the late 1800s felt was being hastened into wholesale disrepute by the rise of mass-produced "valentines" (as the largely satiric tokens had only just been dubbed). Lest one mistake Hale's qualms as quaint or prudish, it should be noted that these new mass-produced "comic greetings" were a sleazy, get-rich-quick symptom of post-Industrial Revolution manufacturing ills. Unregulated print mills churned out mountains of mock love missives during routinized production shifts in oppressive shops where child labor was rife, 12-hour days in filthy conditions were standard, and the crude end product was characterized less by cheap sentiment than by raw misogyny and racist caricature. These early valentines' "low wit" was offensive enough that journals as diverse as The New-York Tribune and Christian Recorder, an African-American Methodist publication, joined in the rebukes.

Hale's social conscience went deeper than just criticizing the bigoted pop culture of the age. Long before the Civil War put equality on the front burner in the U.S., she fought for full employment for minorities and managed the feminist feat of getting New York's foremost dry goods magnate, A.T. Stewart, to add women to the previously all-male sales staffs of his stores, commencing in the 1850s with Stewart's newest Manhattan store.

The capstone on Hale's fame came two years before her death, when Thomas Alva Edison made the remarkable first phonograph recording on a tin-foil cylinder in late 1877 by reciting "Mary Had A Little Lamb." In 1972, Paul McCartney and Wings had a top 10 British hit with a version of "Mary Had A Little Lamb," the poem cut by McCartney and wife Linda (with their kids singing on the chorus) to please 2-year-old daughter Mary, who delighted in the lambkins on the family's Scotland farm. As her unabashed dad explained, "Mary liked hearing her name sung; I just realized if I sang that, she'd understand."

The philosophy of the song and of its originator, a stubborn New England poet who saved Thanksgiving, remains austere and urgent: We should hold fast to the simple things we cherish, from fond family ties and one's instinct to protect the innocent to the public ceremonies of humility, appreciation, and human dignity that declare our highest personal ideals. On this *halidai* and a thousand such occasions to come, love is the only legacy that time cannot tarnish.



Herb Abramson, Atlantic's 1st President, Dies At 82

BY ADAM WHITE

Herb Abramson, whose deep passion for blues, jazz, and gospel music was shared with Ahmet Ertegun and so led the two men to form Atlantic Records a half-century ago, has died at age 82.

"Herb had the music business experience we needed," says Ertegun, co-chairman/co-CEO of the Atlantic Group. "All I knew was the music."

Abramson passed away Nov. 9 at St. Rose Dominican Hospital in Henderson, Nev. Cause of death is unknown. His health had been fragile, and he was in a wheelchair when he accepted a Pioneer Award from the Rhythm & Blues Foundation in February 1998. "But he seemed to be in good spirits that evening," says Ertegun.

Born Nov. 16, 1916, Abramson grew up in New York, and after World War II he became part-time A&R man for a pioneering independent in R&B, Al Green's National Records. "He was going to college [at New York University, studying den-



Atlantic Records co-founder Herb Abramson, left, chats with, from left, Atlantic's Jerry Wexler, Atlantic co-founder and current co-chairman/co-CEO of the Atlantic Group Ahmet Ertegun, and recording artist Clyde McPhatter (the Dominoes, the Drifters) in a photo from the mid-1950s.

tistry], but he ran the [National] sessions and recorded people like the Ravens, Billy Eckstine, and Joe Turner," says Ertegun.

Abramson collected jazz, as did Ertegun and his brother Nesuhi, and they met in Washington, D.C., before Abramson went to National. "We were friends, as we were

with all the various jazz collectors on the Eastern seaboard," says Ertegun. Their common enthusiasm led the Erteguns to present jazz concerts in the capital, tapping Abramson to recruit the musicians.

One capital magnet was Max Silverman's Quality Music Store, later known as Waxie Maxie's. "All the independents used to come to visit him because he had connections with radio," says Ertegun. Silverman funded a start-up label with Ertegun and Abramson called Quality, and they had a second, Jubilee.

"We made a few records, which were all flops, and Max decided he didn't want to invest any more," recalls Ertegun. "Then I thought, 'Well, I really want to get into this business,' because I'd met all the people. I talked my dentist [Dr. Vahdi Sabit] into investing, and we started Atlantic Records. I got Herb to leave National, where he was paid a meager salary."

Sabit's \$10,000 investment—and
 (Continued on page 89)

No. 1 IN BILLBOARD

VOLUME 111 • NO. 48

PG. No.

TOP ALBUMS

HOT SINGLES

VIDEOS

• THE BILLBOARD 200 • ★ BREATHE • FAITH HILL • WARNER BROS.	94
CLASSICAL ★ SACRED ARIAS • ANDREA BOCELLI • PHILIPS	54
CLASSICAL CROSSOVER ★ VOICE OF AN ANGEL • CHARLOTTE CHURCH • SONY CLASSICAL	54
COUNTRY ★ BREATHE • FAITH HILL • WARNER BROS.	47
HEATSEEKERS ★ WISCONSIN DEATH TRIP • STATIC-X • WARNER BROS.	24
INTERNET ★ WHEN THE PAWN... • FIONA APPLE • CLEAN SLATE	71
JAZZ ★ WHEN I LOOK IN YOUR EYES • DIANA KRALL • VERVE	53
JAZZ / CONTEMPORARY ★ CLASSICS IN THE KEY OF G • KENNY G • ARISTA	53
NEW AGE ★ PLAINS • GEORGE WINSTON • WINDHAM HILL	57
POP CATALOG ★ HOME FOR CHRISTMAS • 'N SYNC • RCA	66
R&B ★ THA BLOCK IS HOT • LIL' WAYNE • CASH MONEY	41
CHRISTMAS ★ A ROSIE CHRISTMAS • ROSIE O'DONNELL • COLUMBIA	70

• THE HOT 100 • ★ SMOOTH SANTANA FEATURING ROB THOMAS • ARISTA	92
ADULT CONTEMPORARY ★ I WANT IT THAT WAY • BACKSTREET BOYS • JIVE	82
ADULT TOP 40 ★ SMOOTH SANTANA FEATURING ROB THOMAS • ARISTA	82
COUNTRY ★ I LOVE YOU • MARTINA MCBRIDE • RCA	49
DANCE / CLUB PLAY ★ SUN IS SHINING BOB MARLEY VS. FUNKSTAR DE LUXE • EDEL AMERICA	45
DANCE / MAXI-SINGLES SALES ★ HEARTBREAKER MARIAH CAREY FEATURING JAY-Z • COLUMBIA	45
HOT LATIN TRACKS ★ LLEGAR A TI • JACI VELASQUEZ • SONY DISCOS	56
R&B ★ U KNOW WHAT'S UP DONNELL JONES • UNTOUCHABLES / LAFACE	43
RAP ★ HOT BOYZ MISSY "MISDEMEANOR" ELLIOTT • THE GOLD MIND / EASTWEST	40
ROCK / MAINSTREAM ROCK TRACKS ★ HIGHER • CREED • WIND-UP	83
ROCK / MODERN ROCK TRACKS ★ HIGHER • CREED • WIND-UP	83
TOP 40 TRACKS ★ SMOOTH SANTANA FEATURING ROB THOMAS • ARISTA	84

• TOP VIDEO SALES • ★ BIG DADDY • COLUMBIA TRISTAR HOME VIDEO	72
DVD SALES ★ SAVING PRIVATE RYAN • DREAMWORKS HOME ENTERTAINMENT	72
KID VIDEO ★ POKEMON: SEASIDE PIKACHU • VIZ VIDEO	74
RENTALS ★ ARLINGTON ROAD • COLUMBIA TRISTAR HOME VIDEO	72

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

BLUES ★ LIVE ON • KENNY WAYNE SHEPHERD BAND • GIANT / REPRISE
CONTEMPORARY CHRISTIAN ★ WOW - 2000: THE YEAR'S TOP 30 CHRISTIAN ARTISTS AND SONGS VARIOUS ARTISTS • SPARROW
GOSPEL ★ ALABASTER BOX • CECE WINANS • WELLSRING GOSPEL
KID AUDIO ★ 2 B.A. MASTER—MUSIC FROM THE HIT TV SERIES • POKEMON • KOCH
THE BILLBOARD LATIN 50 ★ AMARTE ES UN PLACER • LUIS MIQUEL • WEA LATINA
MUSIC VIDEO ★ WELCOME TO OUR NEIGHBORHOOD • SLIPKNOT • SONY MUSIC VIDEO
REGGAE ★ REGGAE GOLD 1999 • VARIOUS ARTISTS • VP
WORLD MUSIC ★ SOGNO • ANDREA BOCELLI • POLYDOR

THIS WEEK THIS WEEK THIS WEEK

THIS WEEK THIS WEEK THIS WEEK

TOP OF THE NEWS

10 Best Buy gets into the indie label scene with Redline Records.

ARTISTS & MUSIC

12 Executive Turntable: Rob Kos is named senior VP of international marketing for Epic Records.

16 Another Level looks to ascend the teen pop ladder with U.S. debut.

16 The Beat: Hanson aims to move beyond teen-idol status with sophomore album.

20 Boxscore: Backstreet Boys gross more than \$2.3 million in Auburn Hills, Mich.

22 Continental Drift: The Esparra and Saver families spread holiday cheer with "Christmas In The Tropics."



THE BEAT

HANSON: P. 16

24 Popular Uprisings: Mexican band Los Angeles Azules looks to extend success with third set.

26 Reviews & Previews: Albums from Will Smith, Máire Brennan, and the Beastie Boys are in the spotlight.

38 R&B: Jay-Z gets international push with follow-up to "Hard Knock Life."

40 Words & Deeds: Rakim

REVIEWS & PREVIEWS



MÁIRE BRENNAN: P. 26

returns with sophomore solo release, "The Master."

40 The Rhythm Section: Montell Jordan and Sisqo are making a strong impact on the R&B singles and albums charts.

44 Dance: The Pet Shop Boys bring "Nightlife" to New York.

46 Country: TNN looks to embrace all aspects of the country lifestyle in 2000.

50 Songwriters & Publishers: Frank Brown International Songwriter's Festival draws hundreds of tunesmiths.

51 Pro Audio: Backstage at Sound Stage brings in Nashville's first SSL Axiom-MT digital console.

53 Jazz/Blue Notes: Los Hombres Calientes mix global sounds on sophomore effort.

54 Classical/Keeping Score: Bridge Records is a classic mom-and-pop operation.

56 Latin Notas: Indie retailer Ritmo Latino expands into Spanish rock.

INTERNATIONAL

58 Warner Music Italy gets in the groove with moves into dance market.

60 Hits of the World: Mariah Carey's "Rainbow" debuts atop the Eurochart.

61 Global Music Pulse: Portuguese act Trovante sees success with charity single "Timor."

MERCHANTS & MARKETING

65 Video stores look forward to DVD holiday sales boom.

65 Buying Trends: Recent study shows that teens seem hesitant about purchasing new technologies.

68 Retail Track: Wherehouse Entertainment signs on with DistributedMedia.com for in-store play service.

69 Declarations of Independents: Sundazed Records and Norton Records keep vinyl fans happy with recent reissues.

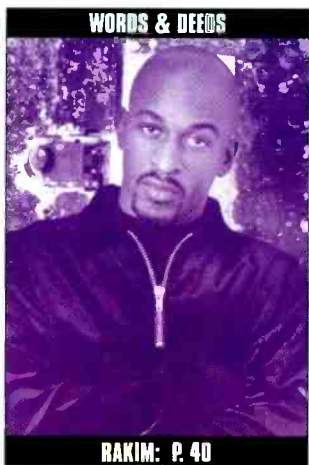
71 Sites + Sounds: Sony Music Distribution's business-to-business site celebrates second anniversary with new features.

73 Home Video: Warner Home Video and Columbia TriStar Home Video prepare special offers for the new year.

74 Child's Play: Golden Books Family Entertainment launches ad campaign for holiday classics.

PROGRAMMING

81 Mainstream top 40 makes



WORDS & DEEDS

RAKIM: P. 40

moves in the West and Southwest.

83 The Modern Age: Foo Fighters front man works through his fears on latest set.

84 AirWaves: DJ Rap stepping into mainstream pop.

85 Music Video: A look back at the Billboard Music Video Conference & Awards.

THE 25TH-ANNIVERSARY TRIBUTE



DESMOND CHILD: FOLLOWS P. 52

FEATURES

80 Update/Good Works: CD single to raise funds for youth center.

78 Classifieds

93 Hot 100 Spotlight: Santana defends top spot for the sixth consecutive week.

98 Between the Bullets: Faith Hill debuts at No. 1, with Korn waiting in the wings.

99 This Week's Billboard Online

100 Market Watch

100 Chart Beat: Santana breaks a Billboard Hot 100 record.

100 Homefront: Billboard teams with AENTV for "Billboard Minutes."

Sony Announces Compatibility With IT Cos.

BY PAUL VERNA

NEW YORK—In a series of agreements that promise to accelerate electronic distribution of major-label music, Sony Corp. has partnered with leading information technology (IT) companies to make its OpenMG technology inter-operable with their delivery and security systems.

In addition, Sony announced widespread licensing support for its Memory Stick Walkman flash-memory player and introduced a scaled-down flash-memory unit, the VAIO Music Clip.

The deals were announced Nov. 15 at the Comdex Fall '99 conference in Las Vegas (*Billboard Bulletin*, Nov. 16).

"These announcements are the real payoff of the SDMI promise," says Ron Boire, senior VP of Sony Electronics' Personal Audio Division, referring to the music industry's Secure Digital Music Initiative. "From a consumer standpoint, 25% of people online have downloaded music. They know they can't get the good stuff. What

SDMI does is allow first-line content to be put on the Net. Now, this allows users to download music, be it Sony titles or any other label's titles, and play it back on a Sony device."

On the IT side, Sony has made deals with Microsoft Corp., InterTrust Technologies Corp., Liquid Audio Inc., Preview Systems Inc., RealNetworks Inc., and Reciprocal Inc. to make Sony's OpenMG copyright-protection technology compatible with those firms' electronic-distribution and audio-compression systems.

The Sony/Microsoft deal is an agreement for the two companies to collaborate on Microsoft's Windows Media and Digital Rights Management (DRM) technologies and Sony's OpenMG, according to a statement.

Windows Media content protected with DRM will be securely supported on Sony's OpenMG-compliant devices, which include the new Memory Stick Walkman and VAIO Music Clip. The OpenMG technology en-

ables the transfer of audio from a PC to the Sony units.

In addition, Sony announced that its Memory Stick Walkman and VAIO Music Clip will also incorporate IBM's Electronic Music Management System (EMMS). Earlier this year, Sony and IBM had announced that they would make their respective security technologies—Sony's OpenMG and IBM's EMMS—inter-operable. Sony's new players are considered the first fruit of that collaboration.

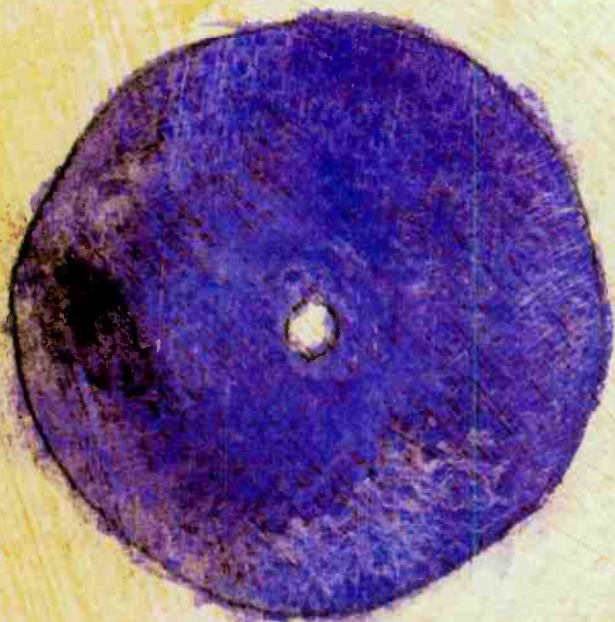
At the same time, IBM has agreed to support Sony's ATRAC3 compression technology, used on both the Memory Stick Walkman and VAIO Music Clip.

"In our experience during the music industry market trials, IBM's EMMS is an excellent system for digital-download services," says Sony Music Entertainment senior VP Al Smith in a statement. "Sony Music is confident that the combination of these technologies will contribute a great

(Continued on page 98)

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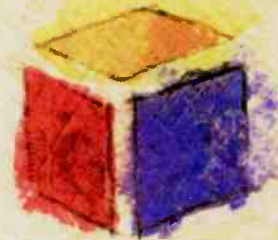
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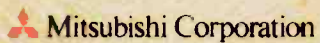


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BMG Seeks Davis Successor

BY GAIL MITCHELL
and MELINDA NEWMAN

LOS ANGELES—At press time on Nov. 18, it appeared likely that president Clive Davis will formally exit BMG-owned Arista Records by the time his contract ends in June and that LaFace co-founder/co-president L.A. Reid will be brought into the label.

The potential departure is a result of contract negotiations gone sour over BMG and its parent Bertelsmann's desire to have a successor for the 66-year-old Davis in place as part of Davis' new contract (*Billboard-Bulletin*, Nov. 17). According to sources, Davis has resisted allowing any successor to be named.

As part of Reid's deal, BMG also is expected to buy the remaining 50% of LaFace that it does not already own; estimates of the price range from \$100 million to \$125 million. Davis brought LaFace into the BMG fold in 1989. Although rumors of the buyout and Reid's ascension have been volleyed about for months, Reid has always denied any pending deal (*Billboard-Bulletin*, June 23).

Reid again adamantly denied the sale speculation a few months later (*Billboard*, Aug. 7) in a story about LaFace's staff expansion at both its Atlanta headquarters and its Los Angeles branch, LaFace West.

Reid did not return calls about the latest BMG discussions. LaFace's roster includes TLC, Toni Braxton, Usher, the Tony Rich Project, OutKast, Donell Jones, and Shanice.

Should Davis leave, he is expected to start a new label, possibly with Wall Street funding, and then link with another major distributor, according to sources.

"Clive can raise money in a heartbeat," says a source. "If he leaves, Arista will see mass defections. Clive is Arista."

It is also believed that Davis has

"key man" clauses with a number of his top acts, meaning that should he leave the label, they will be allowed out of their contracts to go with him.

Arista has provided a wealth of pop and R&B hits for BMG throughout its history, starting with such acts as Barry Manilow and Patti Smith in the mid- to late '70s. R&B divas ruled during the '80s with the emergence of Whitney Houston, as well as with strong comebacks by Aretha Franklin and Dionne Warwick.

Currently, Arista and its affiliated labels are represented on the charts by artists like Santana, Houston, LFO, TLC (LaFace), Jones (LaFace), Sarah McLachlan, Eurythmics, Angie Stone, Goodie Mob (LaFace), and Kenny G.

Coming up for Christmas is a new album from the late Notorious B.I.G. (through Bad Boy). In early 2000 a greatest-hits set from Houston and new studio albums from Braxton (LaFace) and Run-D.M.C. (Profile) are planned.

Neither Davis—who was in Europe with The Artist—nor BMG Entertainment president/CEO Strauss Zelnick could be reached for comment.

However, both issued separate statements through their press representatives.

"My strong desire is to do right by Clive Davis," said Zelnick. "I have nothing but the highest regard and deepest respect for Clive and what he has accomplished for Arista and the industry."

"As CEO I have a responsibility to make decisions based on what's right for the company, and that includes making sure that we have an appropriate succession plan in place at Arista," Zelnick continued. "While we generally do not comment on contract negotiations, everyone at BMG—especially me—hopes that Clive will stay on to continue building his legacy and ensuring Arista's continued success in the decades ahead."

"I would like to make it clear that I have no plans whatsoever to retire," said Davis in his Nov. 17 statement. "At age 66 I am absolutely at the peak of my powers, producing the Carlos Santana and Whitney Houston albums, each of which is generating spectacular multi-plat-

inum sales.

"Arista itself has never been more successful in both sales and profits," he said. "BMG has called Arista its 'crown jewel' for many years, and that crown has never shined more brightly, with more new artists breaking and more established artists reaching new peaks than ever before."

"I will be weighing BMG's offers to me, which involve both preserving my legacy and, ironically, major support of a new public media company that I would be forming," he continued. "I am also very moved by the overwhelming outpouring of support from my artists, the officers and employees of Arista, and those in the industry. I fully intend to live up to my contract ending June 30, 2000, and culminating in the two-hour network NBC special in spring 2000 called 'Arista's 25 Years Of #1 Hits.'"

In addition to its deal with LaFace, BMG also has a 50% joint venture with Sean "Puffy" Combs' Bad Boy Records, which yielded strong results in the mid-'90s through albums from Combs as well as Faith Evans, Mase, and the Notorious B.I.G.

Contacted about the BMG/Davis discussions, Combs said in a statement, "For more than 25 years, Clive Davis has been one of the most respected individuals in the music industry, who has built a \$3.5 billion empire filled with hitmakers and legends who have revolutionized not just R&B and hip-hop but all genres of music."

"He has always stood by me and helped me create my vision, continually guiding me through tough situations and never faltering in his belief in me, my music, and my businesses," Combs added. "I will always stand by him whatever the path he may choose."

"I am incredibly saddened by these events," says Capitol Records head Roy Lott, who worked under Davis at Arista for 19 years. "It has devastated every artist and every employee who has ever been connected with Arista. It is truly a terrible thing to happen in this industry... It's such a transient world today, there are a few things you want to be able to count on. Michael Jordan played for the Chicago Bulls, Mickey Mantle was a Yankee, Clive was at Arista."

Best Buy Launches Indie Label Redline

BY CHRIS MORRIS

LOS ANGELES—Retailer Best Buy has quietly established its own independent record label, Redline Records, which has already enjoyed some commercial success with its first release (*Billboard-Bulletin*, Nov. 16).

Redline's initial double-album compilation, "The Hard + The Heavy Volume One," was released Nov. 2 and entered *The Billboard* 200 at No. 105 last issue. The 30-track set, which features such aggressive rock acts as Limp Bizkit, Kid Rock, Coal Chamber, Powerman 5000, and Monster Magnet, debuted with sales of 14,000 units, according to SoundScan. The collection stands at No. 132 this week.

On Nov. 16, Redline released a second compilation, "Pop To The Power Of 16," a single-album, 16-cut set aimed at female teens that features such major pop acts as Backstreet Boys, Britney Spears, Christina Aguilera, 'N Sync, Hanson, and Five.

Though 337-store, Minneapolis-based Best Buy has released its own proprietary albums, including several successful premium titles, the chain has now formulated an indie label that is geared to sell its wares to the entire retail community.

Bayside Entertainment Distribution in West Sacramento, Calif., is handling Redline's releases exclusively.

Best Buy VP of merchandising Gary Arnold says, "The first question was typically going to be, 'Have you started a record label?' Do we intend to have a round building on the corner of Hollywood and Vine?... The answer is, probably not."

But Arnold acknowledges that

Best Buy has "taken a bold step outside what other retailers have done" in starting up Redline.

He says the retailer saw entering the marketplace as a way to bring its formidable marketing skills to bear in the label field, by selling compilation product that is attractive to a breadth of chains. "Retail is looking for things to ring their cash registers," he says.

Arnold recognizes that not every competitor will embrace Best Buy's entry in the label side and that it will take time for some to come to the table.

"There are some [retailers] who have said, 'This is a great record,'" he says. "There are others who have said, 'I'd never buy a record from you.'"

Best Buy director of special products and product development Tom

Overby co-produced both current compilations with Rhino Records VP/GM of special markets Mark Pinkus. (Rhino Special Products manufactured "The Hard + The Heavy Volume 1"; "Pop To The Power Of 16" was manufactured by BMG Special Products.)

Arnold served as executive producer of "The Hard + The Heavy," under the pseudonym "The Ice Fisherman."

Redline's collections are being supported by heavy national TV and print advertising, including spots on MTV and VH1 and print placements in consumer books like *Rolling Stone*.

Arnold says he is not sure how many titles Redline will release within a year, but he says forthcoming titles will address various other musical genres. He adds that future projects may include non-compilation albums by a single artist.

'Some [retailers] have said, "This is a great record." [Others] have said, "I'd never buy a record from you"'

- GARY ARNOLD -

Retailers Mixed On The Merits Of Dec. Releases

BY ED CHRISTMAN

NEW YORK—For the second year in a row, a strong slate of albums will be released in December—a month traditionally devoid of new titles.

Among the acts with albums due that month are the late Notorious B.I.G., Sheryl Crow, the late Tupac Shakur, DMX, and Jay-Z. Also issuing albums are Goodie Mob, Funkmaster Flex, Methods Of Mayhem, Juvenile, Mandy Moore, Ghostface Killah, Robert Schimmel, and Eiffel 65.

In addition, the following soundtracks will be issued: "Anna And The King," "The Sopranos," "Magnolia," and "The Green Mile." Stores also will be stocked with several new longform music DVDs in December, including titles from Cher and Filter.

Up until last year, December had been a barren month for new releases, as most labels prefer to get all of their big titles into stores in time for the Thanksgiving weekend, which

(Continued on page 99)

Ticketmaster Online-City Search Stages Its Own E-Store

BY DON JEFFREY

NEW YORK—Ticketmaster Online-City Search expects to leverage its well-known ticketing brand to sell music, video, and other merchandise to consumers and offer targeted audiences to music-label marketers.

On Nov. 15, the Internet ticketing company launched the Ticketmaster Store, an online merchant offering 150,000 items for sale at its outlet (*Billboard-Bulletin*, Nov. 15).

Customers who go online to buy tickets will be directed to the new store (www.store.ticketmaster.com) to buy CDs, music videos, or related merchandise from the touring artists.

"The real opportunity is integrating transactions inside the Ticket-

master environment," says Tim Sullivan, VP of E-commerce. "A fan comes to Ticketmaster.com to buy Rage Against The Machine tickets and sees an opportunity to pre-order a CD."

He adds that the company envisions more ambitious cross-marketing possibilities. "Virtually anybody who comes online and buys a ticket gives us an opportunity to have relationships with them after that purchase, with their permission," he says.

Sullivan says the company is likely to expand its E-mail program, sending electronic messages to ticket buyers before and after the concerts with information about the artists and tours, along with links to

buy CDs and other products.

"The big emphasis next year will be to make Ticketmaster a part of the entire concertgoing experience, and merchandise is a component of that," says Sullivan.

The company will also seek marketing ties with labels. Sullivan says that concertgoers are the kind of targeted consumers that labels want to reach. "This is really a platform to build bridges to labels and artists," he says.

For the launch, the store is not offering the full complement of music titles that most other online merchants have. Only a "handful" of classical recordings are available at present, Sullivan says, but he adds that the music offerings will over

time match what other companies have. "It's a staged ramp-up," he says.

At first, too, the video and DVD titles will be limited, with the focus mostly on longform music videos, not feature films.

Pricing will be competitive, he says, "but we're not looking to be the low-price leader on every SKU." A look at the Ticketmaster Store during its first week of operation shows, for example, the new Will Smith title, "Willennium," selling for \$13.99. At Amazon.com, it was priced at \$12.58.

Orders will be fulfilled by one-stop Alliance Entertainment.

Ticketmaster Online-City Search is a publicly traded company that is majority-owned by USA Networks.

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Universal Revamps Classics Unit

BY MARK SOLOMONS

LONDON—Universal Music Group (UMG), taking the opportunity to make its international marketing operation more efficient, has made a raft of key international appointments at its classics and jazz division, filling posts that became vacant in the wake of the PolyGram/Universal merger.

With PolyGram's portfolio of leading classical labels such as Deutsche Grammophon (DG) and Decca in the fold, Universal is the world's most important home for classical music, with a claimed 40% share of the global market, and the appointments have been keenly anticipated.

They follow a period of upheaval and job losses at the labels, including the merger of Universal's Decca and Philips operations and the latter's move from Amsterdam to Lon-

don (Billboard, July 10).

On the A&R front, Martin Engstroem has been named VP of A&R at Hamburg-based DG, and Jean-Hugues Allard takes up a similar post at Decca Music in London. Engstroem, founder and executive director of Switzerland's Verbier Festival and Academy, joins Dec. 1 and will report to Universal classics and jazz president Chris Roberts, who is also interim president of DG.

The Swedish-born Engstroem replaces Michael Fine, who abruptly exited DG along with marketing director Rene Van Hulst in May of this year.

Allard joins on Dec. 13 from Sony Classical International, where he is executive producer and executive VP; he will report to Costa Pilavachi, the former Philips Music Group chief who is now president of Decca Music Group.

Engstroem and Allard have much in common. Both cut their music industry teeth in France as promoters of live events (Allard, a pianist, founded and continues to produce the International Piano Festival "Piano En Valois" in southern France; Engstroem helped launch the Opera et Concerts agency in Paris). Both also worked in the early '90s at Paris-based Erato Disques and Films (Allard as senior VP; Engstroem as a consultant).

Meanwhile, UMG has named Wulf Müller VP of international marketing for classics and jazz, heading a new department that effectively merges the previously separate international marketing operations of the classics and jazz units. He will report to Roberts. Kevin Kleinmann, formerly VP of international marketing for classical repertoire, is exiting that post but will continue to work for Universal in a consulting role beginning in January.

Kleinmann, who spent 14 years with PolyGram and Universal, will develop new business for UMG in China, India, and Latin America, reporting to Roberts.

A new catalog development department in London will be headed by Tom Deacon, who was previously head of catalog development at the Philips Music Group. UMG says its classical catalog, which includes recordings on the DG, Decca, Philips Classics, Mercury Living Presence, Westminster, MCA Classics, and American Decca labels, is the largest in the world.

In a statement, Roberts says, "The classics market continues to undergo change at all levels. As the market leader, Universal is taking action to stay ahead of the changes. The new international structure is positioned to maximize both creative efficiency and support to the international classics and jazz business."

Roberts, who could not be reached by press time, still has to find a new president for DG, a post vacated by Karsten Witt in March.

WMI Eyes Successor

Shrimpton Seen Likely To Replace Lopez

BY ADAM WHITE

LONDON—As the pending retirement of Warner Music International (WMI) chairman/CEO Ramon Lopez nears, sources say his successor—due to be named before Thanksgiving—is likely to be the company's current president, Stephen Shrimpton.

Lopez, chairman/CEO of WMI for the past 12 years, is retiring from the post Dec. 31. Staff at the division's London headquarters and worldwide were informed Nov. 16 (Billboard Bulletin, Nov. 17). Lopez declines to elaborate on whom his successor may be, beyond saying that it will be an internal appointee. Shrimpton was unavailable for comment at press time.

Shrimpton, onetime manager of Paul McCartney, has held senior positions in Asia and Europe since arriving at WMI from McCartney's MPL Communications in 1986. He became division president under Lopez in 1995.

Sources say Shrimpton would have been named WMI COO or vice chairman earlier this year if Roger Ames—a Lopez protégé—had joined WMI as anticipated (Billboard, March 20). Instead, Ames was propelled over Shrimpton and even his mentor to become chairman/CEO of the Warner Music Group (WMI) in October.

Although Lopez's successor can call upon existing members of WMI's management, there have been some notable departures of late, including Warner Music U.K. chairman Rob Dickins, Warner Music Europe president Manfred Zunkeller, and, effective Dec. 31, WMI executive VP Jim Caradine.

One priority is filling Zunkeller's

position, which has been vacant for most of this year. Insiders say the job appears likely to go to an outsider.

"In future, Stephen will be the glue [for Ames] as far as managing people is concerned," says an WMI official. "He's the detail guy, the hard-driving business guy. His style is upfront: Do what he asks, or have a plan B if you don't think what he wants is workable. Don't bluff—he's very sharp."

Moreover, this source contends, Shrimpton "admits that he is less in touch with the artists than he used to be. That's Roger's strength, or should be." In 1998, WMI revenues were approximately \$2.2 billion, accounting

for more than half of WMG's global sales. Since 1989, according to the company, its revenues have grown by 67%, excluding distribution and third-party international sales.

However, industry critics say that the firm has not kept pace with competitors in the global marketing arena, while some insiders at the group's U.S. labels complain about the lackluster sales abroad of their repertoire.

"This is a difficult equation to reconcile sometimes when you are in the U.S.," says Lopez. "There is an intellectual acceptance of the reality, but emotionally and financially, it has repercussions which are difficult to live with."

Lopez says he accepts that WMI has not yet reached its full potential. "We have not by any measure arrived where we need to arrive," he says.

He points out that most of the companies WMI acquired were bankrupt. "People thought we were

(Continued on page 93)

'We have not by any measure arrived where we need to arrive'

—RAMON LOPEZ—

ChaosMusic Goes Public To Fund Store Purchases

BY CHRISTIE ELIEZER

SYDNEY—In a neat reversal of trends, Australian online retailer ChaosMusic has launched an initial public offering (IPO) to raise \$15 million Australian (\$9.75 million), partly to fund the acquisition of brick-and-mortar retailers.

The company, which has yet to make a profit, is banking on continued rapid growth in the overall market for Internet-based retail sales in Australia. With rival sites now setting up shop, it will also use the proceeds to protect and extend its existing market share.

The IPO, set in motion Nov. 11 with a public announcement and the issuing of prospectuses, should lead to a flotation on the Sydney stock exchange by Dec. 10. Forty-six percent of the company is on the slate, with shares expected to list at between \$1 Australian (\$.63) and \$1.50 Australian (\$.95), putting a value on Chaos of between \$32.5 million Aus-

tralian (\$21 million) and \$40.8 million Australian (\$26.5 million).

ChaosMusic CEO Rob Appel, who founded the Sydney-based company in 1995, says that the proceeds will help fund its \$2 million Australian (\$1.3 million) purchase of Melbourne brick-and-mortar Gaslight Music (Billboard, Oct. 2) and that there are also plans to buy an outlet in Sydney next year.

Investments will also be made in ChaosMusic's online services in order to expand its network of affiliated companies, which includes the official Web site for rock act INXS as well as U.S. company China Online and local music magazine publisher Terraplane.

Chaos claims to have grown its share of the local Internet music market from 2% to 15% since its launch. Monthly sales grew from \$51,400 Australian (\$33,400) in June to \$189,800 Australian (\$123,400) in September. Despite this, Chaos reg-

(Continued on page 98)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Epic Records names **Rob Kos** senior VP of international marketing and **Marty Maidenberg** VP of worldwide marketing in New York. They were, respectively, senior VP of artist management for the Metropolitan Entertainment Group and senior VP of marketing and artist development for Mercury Records.

Jeb Hart is promoted to senior VP of U.S. marketing for Sony Classical in New York. He was VP of U.S. marketing.

Bill Burrs is named senior director of national rock promotion for RCA Records in New York. He was national promotion director of alternative, East Coast, for Interscope Records Group.

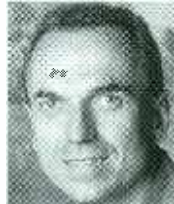
Janet Bozeman is named senior director of media relations for Sparrow Label Group in Brentwood, Tenn. She was director of media/



KOS



MAIDENBERG



HART



BURRS



HINCKLEY



BETEMIT



ONG-HARRIES



ALEXANDER

publicity for Sony Music Nashville.

Atlantic Records promotes **Elizabeth Hinckley** to director of publicity and **Rick Betemit** to manager of rap promotion in New York. They were, respectively, manager of publicity and assistant for urban promotion.

Koch Records names **Bob Tydsly** director of sales and marketing in New York. Also, Koch Records promotes **Dave Nives** to director of catalog development and production in New York. They were, respectively,

director of sales and marketing for Sire Records and manager of reissues.

Kenneth Chin is promoted to director of A&R for Playland/Priority Records in New York. He was director of marketing and promotion.

Arista Records names **Wendy Ong-Harries** associate director of international marketing. Arista Records also promotes **Elena Ranieri Hollenga** to associate director of production and merchandising in

New York. They were, respectively, regional marketing manager for BMG Asia-Pacific and manager of international production and sales.

PUBLISHERS. John Alexander is promoted to senior VP of ASCAP in New York. He was VP of membership.

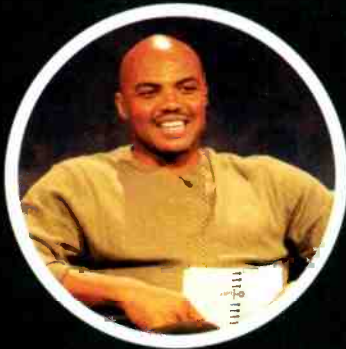
Randy Cohen is named senior VP of Edmonds Music Publishing and the Edmonds Music Management division in Los Angeles. He was a music manager at Shankman, Di

Blasio, Melina.

Stephen Finfer is named general manager of TVT Music Inc. in New York. He was senior creative director of Famous Music Publishing.

BMI names **Darlene Rosado** marketing manager of media licensing in New York. Also, BMI promotes **David De Busk** to senior director of new technology in Nashville. They were, respectively, strategic planning consultant for channel management at MetLife and director of information technology.

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Blues Rocker, 14, Grabs Airwaves

Arista's Curfman Wins Fans At Clubs, On Mellencamp Tour

BY BRADLEY BAMBARGER

NEW YORK—There is yet another teen sensation heating up the nation's airwaves, but this one has a sound more suggestive of a late night in a bar than a trip to the mall.

Bluesy beyond her years, Shannon Curfman is a 14-year-old singer/guitarist following in the footsteps of fellow Fargo, N.D., native and Minneapolis transplant Jonny Lang. Fueled by Twin Cities gigs, Curfman's indie disc—"Loud Guitars, Big Suspicions" on Pop Sense Records—garnered press buzz and airplay on local rock outlet KTCZ Minneapolis/St. Paul.

The major-label courting that followed saw Arista winning Curfman's hand, and the company issued a new, improved version of "Loud Guitars, Big Suspicions" in late September. With Curfman on the road—playing club gigs as well as opening for John Mellencamp on a few dates—her first single, the rocker "True Friends," has become an up-and-comer on triple-A, heritage, and mainstream rock radio.

A home-schooled kid, Curfman has been playing the guitar since she was 11, going from singing mock Tom Petty concerts in her family's living room to slinging a six-string with her band in honky-tonks across the country. "Loud Guitars, Big Suspicions" has an endearingly rough-and-ready sound, with Curfman co-writing the bulk of the songs.

Curfman co-wrote the precocious "Love Me Like That" with Lang and guitarist Kevin Bowe. Lang also added guitar solos to three tracks. She says, "I went to one of Jonny's first shows in Fargo when I was 9 years old, and I was immediately one of his most humongous fans—and I still am. He's obviously a great inspiration, but he has also been there to help me get through a lot of issues."

One of those issues is the "age thing," or the fact that more than a few people think it's hardly authentic for a girl who hasn't even begun dating to be singing of the trials and tribulations of romantic entanglement. Curfman begs to differ. "It's so not about my life experience. Not every storyteller has felt every emotion that they try to put across," she says.

Curfman's mom is with her "24-7" on the road, yet "people shouldn't worry," she says. "I'm sure I'll soon have more than enough melodrama



CURFMAN

in my life to write about."

"True Friends" is the No. 1 song on WSTZ Jackson, Miss., where people are "shocked" when they find out that the old-soul sound is coming from someone too young to drive, says station program/music director Kevin Keith.

Having "raided" her parents' record collection at a very young age, Curfman's tastes are far-flung and rather adult, ranging from Jeff Beck and Janis Joplin to John Prine and Lucinda Williams, from Robert Johnson and Stevie Wonder to Prince and Ani DiFranco.

On "Loud Guitars, Big Suspicions," Curfman pays homage to heroes past and present—the album title comes from Sheryl Crow's "Hard To Make A Stand," covered on the album. Curfman also covers the Band's "The Weight," a favorite of hers since she was in single digits.

Although Arista senior director of A&R Pete Ganbarg had a line on Curfman's developing profile in Minneapolis and was impressed by her indie record, he says that "it was her live show that blew us away."

Ganbarg insists that Arista is taking "the long view" of Curfman's career rather than the usual one-shot teen-dream tack. A return to the recording studio is planned for late spring, with a follow-up album due in the fall. But with further singles pending from her debut, roadwork is the emphasis for the winter.

With less airplay in the Baltimore region than in some other areas, Curfman still filled the Ram's Head in Annapolis, Md.

Local Tower store sales manager Piper Brown was impressed. "Shannon has every reason to think that one day she could be as big as Bonnie Raitt, the queen of her genre," Brown says.

In a key test, Curfman also impressed Mellencamp fans. At Milwaukee's Bradley Center concert, she sold out her stock of "Loud Guitars, Big Suspicions"—275 copies. Ganbarg says Curfman should be touring into the spring, since overtures are being made for her to open for other big-name acts.

Booked by Monterey Peninsula Artists (and managed by Minneapolis-based Jake Walesch), Curfman has upcoming gigs in Chicago and Indianapolis, as well as Des Moines, Iowa; Omaha, Neb.; and Wichita, Kan.

The buzz on "True Friends" garnered Curfman an early-November slot sitting in with the band on "Late Show With David Letterman," and a return visit is planned for early next year. On Wednesday (24), she performs on "Good Morning America."

Assistance in preparing this story was provided by Rashaun Hall.

Atlantic's M2M Aims For Kid, Adult Appeal

BY CHUCK TAYLOR

NEW YORK—The members of Norwegian duo M2M hope that their sprightly pop melodies will lead people to learn, reflect, and relate to the life lessons expressed in their self-penned songs.

Not exactly what you expect to hear from the average teenager.

But behind the squeaky young voices of 15-year-old Marion Raven and 16-year-old Marit Larsen is a

following that began back home in Lorenskog, just outside of Oslo, which led to a Norwegian-language children's album, "Synger Kjente Barnesanger" (Sings Famous Children's Songs)—when the two were both 8.

The project received such acclaim that it was nominated for a Spillemanpriset, Norway's equivalent to the Grammy Award.

After taking time off, the girls, who combined the first initials of their names to form M2M, decided that their second album should better reflect the emotions and everyday meditations of other teens.

"Instead of writing in a diary, we'll write a song about the things going on in our lives," says Larsen. "People try to write songs for us, but it's hard to relate to what older people try to say. We write about things like experiences with guys and family, if a friend treats you bad, if you're in love, anything like that."

Adds Raven, "I think grown-ups can relate to our lyrics because they've been 15 or 16, and they

know what it's all about. And our songs can remind them in case they've forgotten. For teens, the music is just fun and catchy, but I think they can listen to our lyrics and understand things happening to them too."

A debut single, "Don't Say You Love Me" on Atlantic Records, is already getting healthy exposure as the lead radio release from the heavily publicized soundtrack for

"Pokémon: The First Movie," a movie aimed at the group's target audience. In less than a month, more than 100 top 40 radio stations have reacted with airplay.

The track, co-produced by Jimmy Bralower (Jennifer Paige)

and Peter Zizzo (Celine Dion) and mixed by Tom Lord-Alge, debuted on The Billboard Hot 100 in the last issue at No. 72, and this issue it jumps to No. 53. It is the No. 5 seller at retail, with 39,000 units sold in the last week, according to SoundScan. MTV, meanwhile, is already playing the videoclip.

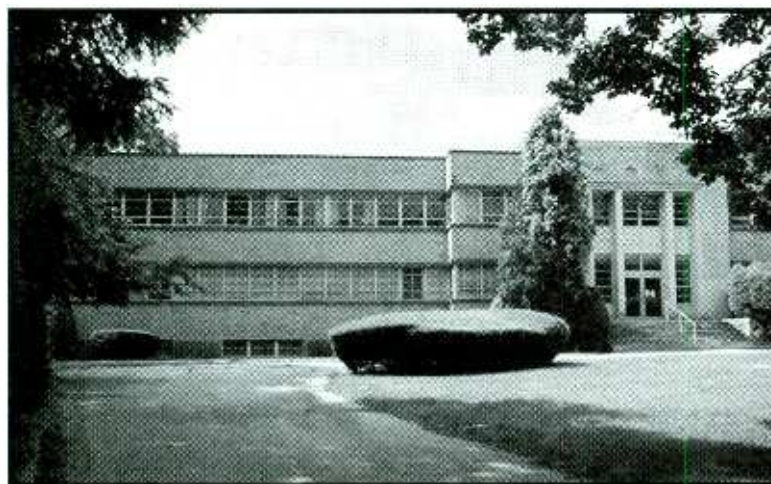
M2M's first U.S. album, "Shades Of Purple," is due Jan. 25, with other collaborators such as Matt Rowe (Spice Girls), Max Martin (Britney Spears, Backstreet Boys, Celine Dion), Rodney Jerkins (Brandy, Jennifer Lopez), and Ricketty Raw (All Saints). Recording took place in London, Sweden, and New York.

The duo was signed to Atlantic in the U.S. after auditioning with

(Continued on page 98)



M2M



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U.K. Pop Act Hopes For U.S. Success

Arista's Another Level More R&B-Flavored Than Its Peers

BY LARRY FLICK

NEW YORK—Can there possibly be room in the hearts of U.S. teen record buyers for one more clique of videogenic male singers? In the case of U.K. pop sensation Another Level, Arista is betting that there will be—particularly since the act is not merely mining the same musical ground as other superstar boy groups Backstreet Boys and 'N Sync.

"This is not a copycat group," says Arista A&R VP Peter Edge of the act, whose eponymous album hits retail Dec. 14. "Yes, they have considerable teen appeal, but they're far more R&B-oriented than Backstreet Boys and the like. They're a self-formed group with a very strong point of view."

Another Level—which is composed of Dane Bowers, Bobak Kianoush, and Mark Baron—comes to the States having already racked up four U.K. hit singles and toured Europe with Janet Jackson. The U.S. pressing of "Another Level" is actually a blend of material culled from its



ANOTHER LEVEL

1998 NorthWestSide Records U.K. debut, "Nexus," and a self-titled sophomore set, issued abroad on Nov. 2.

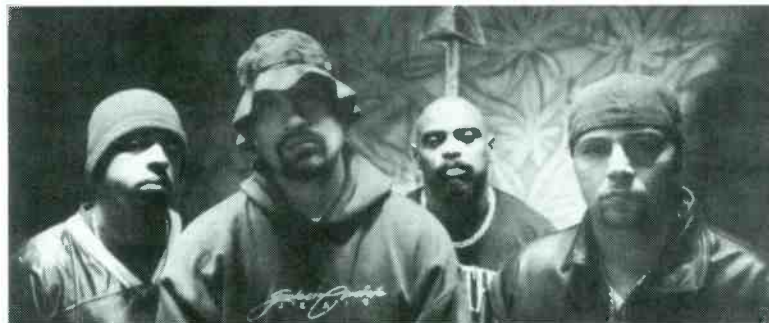
Although the act is signed to Arista in the U.S., it remains affiliated with NorthWestSide, which is distributed in the U.K. and Europe by BMG International.

"Choosing the songs that would go on the domestic album was tough, because we had such a wealth of strong material," Edge says. "It was too late to merely present the first album to America, since it had a healthy import life here. Plus, the new songs

were simply too good to hold off on releasing."

That said, the label is opting to issue Another Level's first U.K. hit, "Be Alone No More," to pop, R&B, and rhythm/crossover radio here. It follows "Summertime," a promo-only track that the label offered to radio in July as a teaser to the album. "It did particularly well on the West Coast," Edge notes.

"Be Alone No More," a Cutfa-
(Continued on page 20)



Rap En Español. Cypress Hill is doing a series of U.S. gigs in support of its first full-length Spanish-language album, "Los Grandes Exitos En Español," which is due Dec. 7. The Ruffhouse/Columbia set features Spanish translations of 13 of the rap act's hits, as well as the new cut "Siempre Peligroso," which features a guest vocal by Fermin IV Caballero of the Mexican hip-hop act Control Machete. Cypress Hill is planning to release an English album of new material in early 2000. Shown, from left, are group members Bobo, B-Real, Sen Dog, and DJ Muggs.

Guitar Ace Ricky Byrd Issues 'Tough Room' On Own Label

NEW YORK—Veteran guitarist Ricky Byrd says he's issuing his solo debut, "Tough Room . . . This World," for one reason—to sate the demand of his growing cult of fans.

"For the past year or so, the big question after every gig was, 'Where's the CD?'" says the artist, who spent 12 years as a member of Joan Jett & the Blackhearts. "So, we plugged in a 4-track recorder before a show at the Bottom Line in New York earlier this year. The production quality is intentionally simple and raw. I think it captures the essence of the songs as they were written."

Byrd is joined on the blues-inflected acoustic-rock set—due Dec. 14 on his eponymous indie label—by Meat Loaf bassist Kasin Sulton and Bad Company drummer Simon Kirk.

"These are the best guys to play with," he says. "But I also love being able to just show up somewhere alone with my guitar. After many years of being in a band, it's been a test to go out there alone. But it's so rewarding when the show goes well."

Byrd's manager, Carol Kaye, says everything about Byrd's first album has been "intentionally low-key. We're laying the groundwork for the next album, which will be a full-blown studio collection."

Byrd notes, however, that he's in no rush to get back into the mainstream of the industry. "I like the gradual pace of how things are moving right now. If a few more people come to a gig tomorrow than yesterday, I'll be happy."

He adds, "I've seen the mania of this business firsthand, and it eats you alive. It can also kill your love for the music. I can leap back into the hectic part of the industry almost any time I want."

Shortly before fine-tuning the songs that would make up "Tough Room . . . This World," Byrd spent



BYRD

time in the studio with Roger Daltrey, adding guitar parts to a solo effort by the former Who vocalist. That gig was followed by a European touring stint with rock vet Ian Hunter.

"Needless to say, I'm a lucky guy," Byrd says. "Having the opportunity to go from such large-scale projects into something intimate and artful is a real blessing."

Byrd will spend the remainder of 1999 playing U.S. clubs in support of "Tough Room . . . This World." In addition to retail, the album is available via Byrd's Web site (www.rickybyrd.com).
LARRY FLICK

Hanson Returns From 'Nowhere'; Twain, Dion, Martin Star In CBS Concert Specials

GROWING UP: By the time Hanson's new studio album comes out on April 25, it will have been three years since the brotherly trio set legions of prepubescent girls screaming with its 1997 Mercury Records debut, "Middle Of Nowhere," which has sold more than 4 million units in the U.S., according to SoundScan.

Now, with many of the act's fans having undoubtedly switched allegiances to groups like Backstreet Boys and 'N Sync, Hanson will attempt to do what few teen acts have been able to do: make the transition from teen idols to a pop group that appeals to fans of all ages.

A sneak peak at Hanson's new album proves it may have the goods to do it. With much of the team that helped put together the "Middle Of Nowhere" album displaced in the PolyGram/Seagram merger and its aftermath—including A&R guru Steve Greenberg, who signed the band and teamed it with top songwriters—the boys opted to take the reins themselves this time out. They wrote all songs by themselves and are co-producing the album with Stephen Lironi, who produced the last album.

While some of the songs we heard had a psychedelic bent and show Isaac, Taylor, and Zachary Hanson clearly rocking out, the more defined tracks blend their strong pop sensibilities with a move toward a harder, more sophisticated sound. Midtempo rocker "This Time Around" features Taylor and Isaac trading lead vocals wrapped around a funky pop melody, with guitar licks courtesy of Jonny Lang (who plays on two other tracks). Also immediately radio-worthy are "Runaway Run," which sounds like Phil Spector crossed with the Go-Gos and features great harmonies, and joyous pop toe-tapper "If Only," my pick for first single.

EYE ON MUSIC: Music on network TV has often been a risky proposition—anyone recall U2's disastrous Saturday-night ABC special a few years ago? However, CBS thinks it has the key to success with three concert specials featuring Celine Dion, Wednesday (24); Shania Twain, Thursday (25); and Ricky Martin, Friday (26). "By running them three nights in a row, it makes three individual events even bigger," says CBS VP of specials Jack Sussman. "It's almost like . . . a miniseries."

CBS ran specials with Dion and Twain last year, but this is its first special with Martin, although far from his debut exposure on the network—remember his breakthrough performance on the Grammys? So does Sussman. "We were actually [in talks] with him before the Grammys," says Sussman. "We didn't know it was going to be this big, I don't think anybody did, but you could just tell he had the magic in him. And then we saw his Grammy performance and were very glad we did."

Each special combines concert footage with interstitial interview footage tailored to the specific artist. For example, in Martin's special, crews follow him back to his native Puerto Rico.

Airing during the all-important sweeps month, Sussman sees the specials as a way to bring younger viewers to CBS while keeping the older demo. "If you look at our three acts, the beauty of them is that they will attract our current core without alienating them and attract a younger demo as well, so we can maintain our current ratings and bring in more."

In terms of rating expectations, Sussman will only say he's looking for "good ones" but adds that should these specials do well, "I think you can expect to see more, but you have to pick your spots. You can't do music just to do music, no matter how big the star is." Dion's November 1998 special earned a 10.3 rating and a 17 share, while Twain's March 3 special of this year garnered a 10.4 rating and 16 share.

Sussman declined to discuss any of the deal structures, including whether any of the specials would come out on home video, other than to say, "Each deal is different . . . Sometimes the label owns it; sometimes the artist and management own it; we're certainly interested in owning it. It all comes down to who wants to own the show."

BACKSTREET IS BACK: Look for the Backstreet Boys to return to the studio and the road next year, now that the group's dispute with Jive Records is over. You might recall that the group's lawyers sent a letter to Jive Records co-founder Clive Calder in October, claiming the label was in breach of contract and, therefore, the multi-platinum act was no longer on the label.

Somehow, just somehow, everyone managed to kiss and make up with Jive, apologizing in the form of a multimillion-dollar renegotiation.

According to sources, the band has been guaranteed close to \$60 million for its next two albums, the first of which will come out in fall 2000. The deal also includes an option for another three records, for which they would receive \$30 million. The group has also renegotiated its royalty rate for more than 20%. Sources say the band does not get its masters or its own label in the deal. The act's management declined comment; Jive issued a statement that did not confirm the dollar figures but mentioned that the new deal includes "several innovative Internet ventures, sponsorship deals, and close cooperation of the marketing, licensing, and other commercial exploitation of the group's recordings." A Jive representative declined to comment beyond the press release.



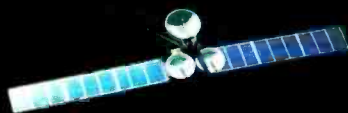
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Singer/Songwriter Koral's Hard Hustle Leads To First Loopytunes Set

BY LARRY FLICK

NEW YORK—In 1998, Bari Koral compiled several demos and pressed them into a self-titled EP to sell at her local gigs. After selling an estimated 4,000 copies, the singer/songwriter has parlayed her club following into "Joy," her first full-length release for the independent Loopytunes

Records.

Produced by Jimmy Bralower (Madonna, Peter Gabriel, Jennifer Page), Anton Sanko (Suzanne Vega, Jim Carroll), and bandmate Frank Vilardi, the album is a well-crafted blend of radio-ready hooks, clever lyrics, and crisp pop/rock instrumentation.

"Simply put, this is a killer rec-

ord," says Jimmy Masters, manager of Renegade Records, an indie shop in New Haven, Conn. "I caught one of Bari's shows in New York, and I bought a bunch of EPs to sell here. Every time I played one in-store, I sold it. She has a relatable sound. Women, in particular, love her."

Masters adds that the slicker,

more mainstream sound of "Joy" will help widen Koral's audience. "It sounds like a hit . . . like the kind of record you might hear next to Jewel or Fiona Apple on the radio. It's got a great pop sound."

Koral says the set's cleaner, more accessible sound is partly due to her collaboration with

Bralower. "You go to his house, and [you see] gold records everywhere. It was just the coolest



KORAL

vibe. We'd sit there and listen to Cream or Jefferson Airplane or the Beatles. We were always trying to narrow the gap between us and the greatest stuff."

Despite its upbeat title and its vibrant, cartoon-like cover art, "Joy" is anything but a collection of happy tunes. Much of the material—like the standout cuts "Cold" and "Out Of My Hands"—draws from the heartache of romance.

"You can't just sing about how great it is," Koral says. "Even being in a happy relationship, you might be in one of those moments when you might need more, or someone's a little cold or distant. I'm a little obsessed with [the moments] when people are secretive."

Koral's musicality took root, ironically, in the off-Broadway theaters of New York, where she began performing at age 13. She was a "theater brat" in a variety of productions, performing at the Beacon Theatre and the Kennedy Center in Washington, D.C.

It was during her freshman year at Syracuse University that Koral discovered rock'n'roll and the snarl of the Pretenders' Chrissie Hynde and Patti Smith, both of whose influences can be felt in her own music.

It wasn't long before Koral began crafting her own songs, several of which wound up on an eponymous self-made 1998 EP. Taking a page from the Ani DiFranco book of self-promotion, Koral hustled hard, and eventually got airplay on such New York college and commercial stations as WLIR and WFUV. She also found herself touring with Jonatha Brooke, Richard Thompson, and Lisa Loeb.

"You've gotta give this woman credit," says Allison German, manager of Risk Discs, an indie outlet in Columbus, Ohio. "She's relentless. I've never seen an artist work this hard. It's just a matter of time before she has a big hit record."

Koral's counting on "Joy" being that record. She's already working her way along the East Coast club circuit, with an eye toward doing some shows on the West Coast before the close of 1999.

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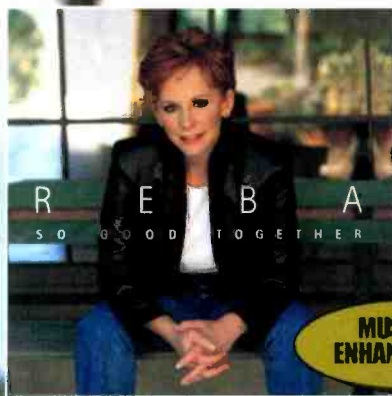
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U.K. POP ACT HOPES FOR U.S. SUCCESS

(Continued from page 16)

ther and Joe production, features rap superstar Jay-Z, who helped the act get its deal with NorthWestSide. "He got hold of our demo, and he loved it," says Kianoush. "He brings a brilliant vibe to the track. It's a good mix of pop and hip-hop."

U.S. programmers are starting to dig the track, too. Although Arista will not begin soliciting airplay on the breezy midtempo jam until Dec. 13, some stations are already giving it a few test spins. "It's a nice alternative to all of the pure pop," says Jennifer Charles, assistant PD at KSJM Tucson, Ariz. "It has a great chorus. It's real poppy and catchy. But there's also a hip-hop flavor that gives it an edge."

Joe Stanley, music director at WESE Tupelo, Miss., thinks the track's hip-hop flavor will be just what will ultimately attract teen audiences. "The squeaky-clean sound of Backstreet Boys and 'N Sync is starting to run its course. No pun intended, but this song takes that sound and youth movement to the next level."

Such feedback pleases the group's members, who are anxious to finally crack the stateside market. "It's the birthplace of

great music," says Kianoush. "You have to prove yourself there. But I feel confident that we will."

Maintaining a high international profile for Another Level while simultaneously building an audi-

'They're the pioneers of the new wave of R&B'

- COLIN 'BIGGER' BARTLETT -

ence in the U.S. is requiring meticulous planning.

The act recently completed a monthlong promotional tour of European territories—many of which have been working different cuts from the album until recently. On Nov. 1, the percussive, harmonious "Boom Diggy" was issued as a single in the U.K. and continental Europe. The track has attained top 20 status in several areas, including the U.K., Germany, and Sweden.

Now that "Boom Diggy" is percolating abroad, the act is preparing to embark on a radio and retail promotional tour of the U.S. The label is also in the process of

securing several high-profile television spots.

Another Level's stateside promo tour will be its first as a trio. Singer Wayne Williams, who appears on both albums, recently left the group to embark on a solo career. Although the act offers no comment on his departure, sources close to the act say the split is amicable.

Although Kianoush says he and his groupmates have gotten used to being "lumped into the same category as other boy bands," he's adamant in his assertion that Another Level writes much of its own material. "What you hear is an expression of who we are. I don't think we could perform songs that weren't honest."

That honesty has resonated with tastemakers in the act's native U.K. "They're the pioneers of the new wave of R&B," says Colin "Bigger" Bartlett, an R&B DJ and owner of East London's Rhythm N Bass specialty store. "They're following on from groups like Soul II Soul and Loose Ends—acts that were accepted by the Americans. It's good news for U.K. R&B."

While many in the U.K. have viewed Another Level as a rejuvenation of homegrown British R&B, not everyone initially believed they were natives of the country.

"When we first came out, people would say they thought we were Americans," says group member Bowers. "Obviously, we were flattered, because they're pioneers of the sound. But we're also dead-set to say, 'No, this is us. We are a British group, and that's how we want to be seen.'"

Another Level is managed by Simon Fuller and Jo Charrington. Its songs are published by EMI Music worldwide.

Assistance in preparing this story was provided by Kwaku in London.



Shur's Smooth Soiree. Singer Rob Thomas, right, was among the friends and industry execs who recently gathered to celebrate the birthday of producer/songwriter Itaal Shur, left, in New York. Shur has been getting ample airplay lately via the No. 1 Santana hit, "Smooth," on which Thomas performs lead vocals.



Golden Music. Windham Hill artist Jim Brickman recently celebrated the Recording Industry Assn. of America's gold certification of his current album, "Destiny." The set's third single, "Your Love," which features guest vocals by Michelle Wright, is gathering support at AC radio. Brickman begins a U.S. concert tour Nov. 26. Shown, from left, are Dave Yeskel, VP of sales for Windham Hill; Grace Newman, VP of field marketing, Windham Hill; Ron McCarrell, VP of marketing, Windham Hill; Brickman; Steve Vining, president, Windham Hill; and David Pringle, Brickman's manager.

amusement

business® **BOXSCORE** TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BACKSTREET BOYS, EYC, MANDY MOORE	Palace of Auburn Hills Auburn Hills, Mich.	Nov. 6-8	\$2,339,348 \$38.50/\$29.50	64,266 three sellouts	Palace Sports & Entertainment Inc., Cellar Door, Belkin Prods.
BACKSTREET BOYS, EYC, MANDY MOORE	San Jose Arena San Jose, Calif.	Oct. 21-22	\$1,303,630 \$38.50/\$29.50	34,829 two sellouts	Bill Graham Presents
RICKY MARTIN, JESSICA SIMPSON	Alamodome San Antonio	Nov. 6	\$1,264,389 \$75.50/\$35.50	33,135 sellout	PACE Concerts
BETTE MIDLER	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Nov. 2	\$1,213,666 \$196.50/\$96.50/ \$71.50/\$46.50	13,659 sellout	Radio City Entertainment, Delsener/Slater Enterprises, Electric Factory Concerts
CELINE DION, COREY HART	National Car Rental Center, Sunrise, Fla.	Nov. 5	\$1,114,765 \$75/\$35	18,179 18,701	Cellar Door, in-house
BETTE MIDLER	United Center, Chicago	Nov. 6	\$1,105,935 \$150/\$85/\$50	13,849 sellout	Jam Prods., Electric Factory Concerts
ELTON JOHN	Arie Crown Theatre Chicago	Nov. 9-12	\$919,610 \$85/\$65	11,722 three sellouts	Jam Prods.
RICKY MARTIN, JESSICA SIMPSON	Reunion Arena Dallas	Nov. 4	\$778,655 \$75/\$35	14,869 sellout	PACE Concerts
RICKY MARTIN, JESSICA SIMPSON	Compaq Center Houston	Nov. 7	\$725,943 \$76.25/\$36.25	13,642 sellout	PACE Concerts
BACKSTREET BOYS, EYC, MANDY MOORE	Marine Midland Arena Buffalo, N.Y.	Nov. 14	\$724,083 \$38.50/\$29.50	19,761 sellout	Delsener/Slater Enterprises

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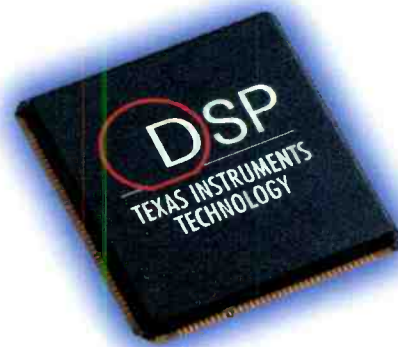
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HEADBANGERS



M E E T



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Three Billboard Talent Net-featured artists signed major deals this past October alone. Ebo, an alternative/pop group based out of Fairfax, VA signed a publishing contract with EMI Music Publishing; Dislocated Styles, a funk/hip-hop/hardcore rock group from Phoenix, AZ signed a recording contract with Roadrunner Records; and Adam Elk, a pop/rock group from the Bay-area has signed a recording contract with Kneeling Elephant (ARTISTdirect, RCA). For details log onto www.billboardtalentnet.com

Top 10 Favorite Artist Picks

November 5, 1999

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	StoneBrown	Rock	1
2	House Of Red	Pop, Rock	1
3	Tommy Shows	Hip Hop	1
4	Sevenkind	Rock, Alternative	1
5	Dan D.	Pop	1
6	Diamond	R'n B	5
7	Bobby Nathan With The Uptown Horns	Blues, Rock	1
8	Puticlub	Pop, Alternative	1
9	Cowboys And Angels	Contemporary, Country	1
10	N.U.M.	Hard Rock, Hip Hop	1

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

Radio BTN Favorite Song Requests

November 5, 1999

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Together, Diamond	R'n B	7
2	No One, Daily Planet	Pop, Rock	1
3	Give Me The Reason, Aija	R'n B, Hip Hop	11
4	Heard Him On The Radio, Chris Whyndraught	Blues, R'n B	2
5	Love Of My Life, Leonard Moss, Jr.	R'n B, Pop	15
6	Big Payoff, Atello	Hard Rock, Rock	18
7	Daylight Savings, Swim	Alternative, Rock	6
8	Buttercup, Sinboy	Electronic, Techno	10
9	Am I Ever, Chuck Teagle	Hip Hop, R'n B	3
10	How Ya Like Me Now, Mister All That	Hip Hop, Urban	2

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

JOSH JOPLIN BAND

Produced by singer/songwriter Shawn Mullins, JJB underscores folk-pop melody with a driving rock-n-roll back beat. The band started in Atlanta four years ago by founder Josh Joplin. He incorporated the talents of bass and viola player Geoff Melkonian, drummer Jason Buecker, and later keyboardist Allen Broyles, formerly of Kelly Hogan's band to drive his acoustic one man show out of coffeehouses into hopping, mainstream clubs. With musical influences that range from Woody Guthrie to Billy Bragg, Phil Ochs to the Clash, it is no wonder that Josh Joplin Band's loyal following travels nearly anywhere to see this unique quartet.



Genre: Alternative, Pop
From: Decatur, GA
Deals sought: Any

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

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Artists & Music

Jack Hooke, Music Industry Vet, Dies At 83

NEW YORK—Jack Hooke, whose 51-year career in the music business brought him into many phases of the pop music scene, died Nov. 13 at North Shore University Hospital Center in Queens, N.Y.

Hooke, 83, ran a small jazz label in New York—Royal Roost Records, the roster of which included such stellar players as Stan Getz, Erroll Garner, Dizzy Gillespie, and Charlie Parker.

Hooke played an important part in the emergence of rock'n'roll, auditioning acts for Alan Freed's live shows around the country

Since the early '80s, Hooke was part of the Latin music scene. At his death, he was associated with New York-based RMM Records, where he managed such artists as Tito Puente, Hilton Ruiz, Mongo Santamaria, and Giovanni Hidalgo (see Latin Notas, page 56).

In between these two career moves, Hooke, a native of New York whose real name was Jacob Horowitz, played an important part in the emergence of rock'n'roll.

As a promotion executive in 1952, he met Cleveland DJ Alan Freed, whose work on WJW Cleveland was exposing both black and white listeners to the world of R&B and, in short order, the sound of rock'n'roll. Hooke took on a role as talent buyer for Freed's "Big Rhythm 'N' Blues Show" in the Midwest and also auditioned acts for Freed's live shows around the country.

Hooke was associated with Freed, who died in 1965, through his downfall during the payola scandal.

After his stint with Freed, Hooke worked with another seminal rock'n'roll DJ, Dick Clark, engaging acts for Dick Clark Productions, among them Led Zepelin, the Rolling Stones, the Jackson 5, Diana Ross, and Tom Jones.

In the early '80s, Hooke moved on to the Latin music scene, producing the popular "Salsa Meets Jazz" series at the Village Gate in Greenwich Village.

Hooke is survived by his wife, two daughters, a son, five grandchildren, and a great-grandson.

IRV LICHMAN

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

'TIS THE SEASON: If you're hankering for some festive Christmas music, but you're not in the mood for one of this season's superstar holiday releases, you might want to investigate "Christmas In The Tropics"—a lovely effort featuring three generations of the talented **Esparra** and **Saver** families.

The 10-song set combines classic fare like "Silent Night" and "What Child Is This" with notable new compositions like "On Christmas Morn," "The Reindeer Song," and the title track. The idea for "Christmas In The Tropics" was born after composer **Jeff Saver** decided to assemble a Christmas tape of original and familiar holiday tunes for his family.

"Whenever our families came to visit, we'd gather them around the tape recorder," says singer **Memby Esparra**, who is also Saver's wife. "We had so much fun that we'd cry sometimes from laughing so hard."

Esparra and Saver would then circulate the tapes to family members. "Not only did the family love it, their friends would make copies for themselves," Esparra continues. At the urging of her father, she and Saver decided to take the concept behind those tapes and create a CD that would capture the energy of their families.



ESPARRA and SAVER

The pair trekked to Florida, New York, and Ohio to collect performances from various family members, and the result is "Christmas In The Tropics," an album that succeeds in generating ample holiday spirit. Saver displays a knack for crafting sweet pop melodies, and he does a fine job of keeping the arrangements lighthearted and lively. He doesn't go out of his way to smooth out the creaks in some of the vocals, which only adds to the album's warmth—not to mention its earthy, '90s-style **Osmond** family flavor.

The standout of the set is Esparra's solo cut, "Christmas Eve," a ballad on which she displays the voice of a star waiting to happen. In an age when it's difficult to tell what's real and what's computer-generated, her unadorned, crystalline soprano washes over the brain like a cool, fresh breeze. It would be interesting to hear Esparra tackle some straight-ahead pop material.

For more information, call Sesongs Productions at 800-331-8694.

WHILE WE'RE in the holiday spirit, we want to alert you to another worthwhile seasonal release, "The Daughter Of Santa Claus," an adorable single by **Patsy Maharam**. The song is the sequel to Maharam's previous Christmas tune, "Kid Santa Claus," a track that has continually gotten top 40 and AC radio play since its release 10 years ago.

On "The Daughter Of Santa Claus," Maharam wisely doesn't bother with current musical trends. With its bell chimes, chirpy chorus, and top-tapping beat, this song is a kid-friendly ditty that will also appeal to older folks who never stopped loving gems like "Frosty The Snowman." "The Daughter Of Santa Claus" previews a full-length holiday recording that Maharam is planning for next year. When she isn't in Christmas mode, Maharam is working on an original stage piece, "Duck Valley," which is due to begin workshop performances in mid-2000.

For additional details, contact **Jane Lowry** at 212-371-4142.

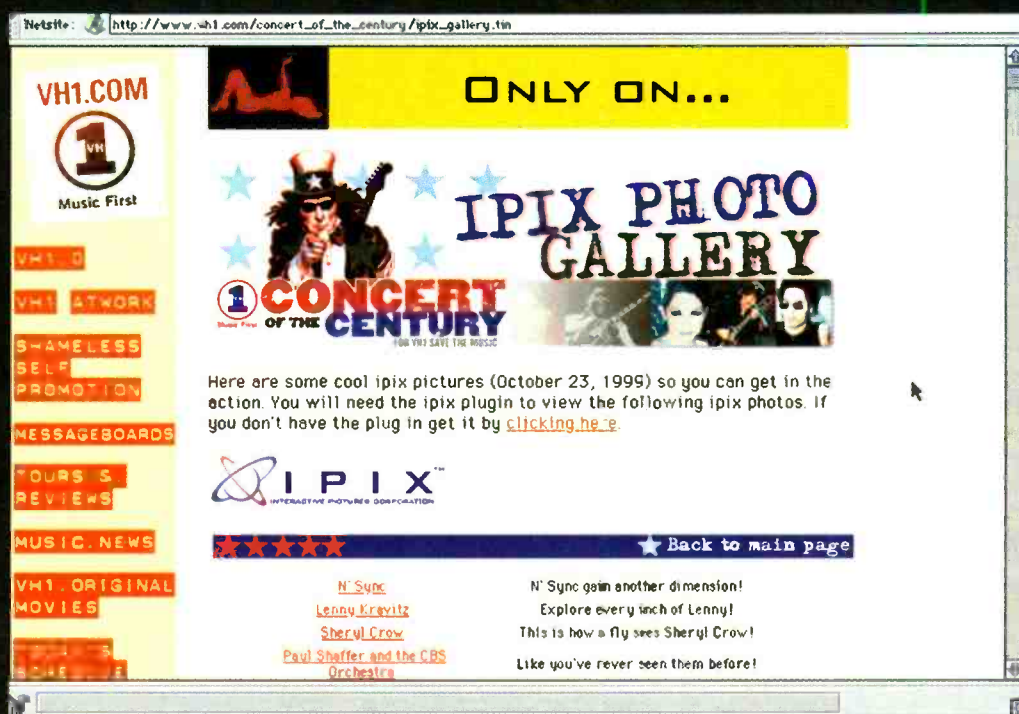
BACK TO ROCK: EZCD.com, a custom CD compilation Web site, and Deep South Records have joined forces for an Internet talent search. Bands are invited to compete for a slot on the forthcoming Deep South release "Deep," the fourth edition of a compilation series that has given such previously unknown bands as **Marvelous 3**, **Marcy Playground**, **Sister Hazel**, and **Athenaeum** an early taste of national exposure. The "Deep" series has become a favorite resource among A&R execs in search of new bands. The contest runs through Dec. 31, and it's open to any band that hasn't previously issued a major-label recording.

For further details, contact **Jesse Redniss** at jesse@ezcd.com.

THE DAUGHTER OF SANTA CLAUS

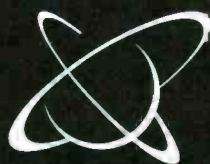


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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	32	STATIC-X WARNER BROS. 47271 (10.98/16.98)	NO. 1 WISCONSIN DEATH TRIP
2	NEW	▶	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
3	2	21	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
4	4	15	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
5	3	7	SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98)	SKIN DEEP
6	5	20	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98)	SLIPKNOT
7	11	5	STROKE9 CHERRY 153157/UNIVERSAL (8.98/12.98)	NASTY LITTLE THOUGHTS
8	NEW	▶	ESTEBAN DAYSTAR 0016	ENTER THE HEART
9	NEW	▶	MARC NELSON COLUMBIA 69160/CRG (10.98 EQ/16.98)	CHOCOLATE MOOD
10	9	24	MOBY V2 27049* (16.98 CD)	PLAY
11	13	8	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
12	7	4	ROY D. MERCER VIRGIN (NASHVILLE) 48214 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 6
13	14	30	OLEANDER REPUBLIC 153242/UNIVERSAL (10.98/16.98)	FEBRUARY SON
14	15	12	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND 546382/IDJMG (11.98/16.98)	BRING YOUR OWN STEREO
15	NEW	▶	PERRY FARRELL WARNER BROS. 47544 (11.98/17.98)	REV
16	17	36	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
17	43	2	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8870/POINT (13.98/16.98)	THE IRISH TENORS HOME FOR CHRISTMAS
18	12	7	YOUNGSTOWN HOLLYWOOD 162192 (10.98/16.98)	LET'S ROLL
19	16	23	IBRAHIM FERRER WORLD CIRCUIT/ONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
20	18	3	BANDA EL RECODO FONOVISA 0769 (7.98/11.98)	LO MEJOR DE MI VIDA
21	19	32	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
22	26	3	BETH HART 143/LAVA 83192/AG (10.98/16.98)	SCREAMIN' FOR MY SUPPER
23	23	7	DAVE KOZ CAPITOL 99458 (10.98/16.98)	THE DANCE
24	6	2	FIVE IRON FRENZY 5 MINUTE WALK 65248/SARBELLUM (11.98 CD)	LIVE: PROOF THAT THE YOUTH ARE REVOLTING
25	22	9	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. © 1999, Billboard/BPI Communications.

26	24	11	WINANS PHASE2 MYRRH/WORD 69881/EPIC (10.98 EQ/16.98)	WE GOT NEXT
27	30	14	KOTTONMOUTH KINGS SURBURBAN NOIZE 23857/CAPITOL (8.98/12.98)	ROYAL HIGHNESS
28	32	8	AMBER TOMMY BOY 1253 (11.98/16.98)	AMBER
29	27	26	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98)	SINGLE WHITE FEMALE
30	21	4	RAHSAAN PATTERSON MCA 111915 (11.98/17.98)	LOVE IN STEREO
31	NEW	▶	LOS TRI-O ARIOLA 70326/BMG LATIN (8.98/13.98)	MI GLORIA, ERES TU
32	NEW	▶	CARLOS VIVES EMI LATIN 22854 (8.98/14.98)	EL AMOR DE MI TIERRA
33	10	4	CHILLDRIN OF DA GHETTO HOO-BANGIN' 50020*/PRIORITY (10.98/16.98)	CHILLDRIN OF DA GHETTO
34	8	2	MELANIE C VIRGIN 48510 (11.98/16.98)	NORTHERN STAR
35	39	60	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
36	29	16	BOYZONE RAVENOUS/MERCURY 559171/IDJMG (10.98/16.98)	WHERE WE BELONG
37	25	3	BUCKSHOT DUCK DOWN 1001*/K-TEL (11.98/16.98)	BUCKSHOT THE BDI THUG
38	33	24	TAL BACHMAN COLUMBIA 67956/CRG (10.98 EQ/16.98)	TAL BACHMAN
39	46	22	OUT OF EDEN GOTEE 2806 (10.98/15.98)	NO TURNING BACK
40	38	7	YANKEE GREY MONUMENT 69085/SONY (NASHVILLE) (10.98 EQ/16.98)	UNTAMED
41	NEW	▶	RICARDO ARJONA SONY DISCOS 83592 (9.98/15.98)	RICARDO ARJONA VIVO
42	36	14	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
43	RE-ENTRY	▶	GEOFF MOORE FOREFRONT 25231 (15.98 CD)	GEOFF MOORE
44	49	23	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
45	41	16	TRACIE SPENCER CAPITOL 34287 (10.98/16.98)	TRACIE
46	47	15	G. LOVE & SPECIAL SAUCE OKEH/550 MUSIC 69746/EPIC (11.98 EQ/16.98)	PHILADELPHONIC
47	31	55	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/IDJMG (10.98/16.98)	JUST WON'T BURN
48	42	7	VICENTE FERNANDEZ SONY DISCOS 83186 (8.98 EQ/13.98)	Y LOS MAS GRANDES EXITOS DE LOS DANDY'S
49	35	14	CHAD BROCK WARNER BROS. (NASHVILLE) 47071/WRN (10.98/16.98)	CHAD BROCK
50	37	2	CLEDUS T. JUDD RAZOR & TIE 82845 (10.98/16.98)	JUDDMENTAL

POPULAR • UPRISINGS™

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

LATIN MOVEMENT: Popular Mexican band **Los Angeles Azules** will return with the album "Una Lluvia De Rosas," set for Nov. 30 release on Disa/EMI Latin. The group has proved to be



Fono-graphic Experience. British modern rock band Fono has been steadily touring in support of its debut album, "Goes Around Comes Around," available on Big Deal/KMG Records. The album was produced by Adi Winman (Jamiroquai, Suede, Skunk Anansie). Fono recently completed a string of tour dates on the MP3.com Music & Technology tour, where the band was the opening act for the Goo Goo Dolls and Tonic.

a hit on The Billboard Latin 50: The band's previous albums, 1997's "Inolvidables" and 1998's "Confesiones De Amor" both peaked at No. 9 on that chart.

On the regional Mexican chart, "Inolvidables" reached No. 4, while "Confesiones De Amor" was a No. 1. The songs on the new album were written by band member **Jorge Mejía**.

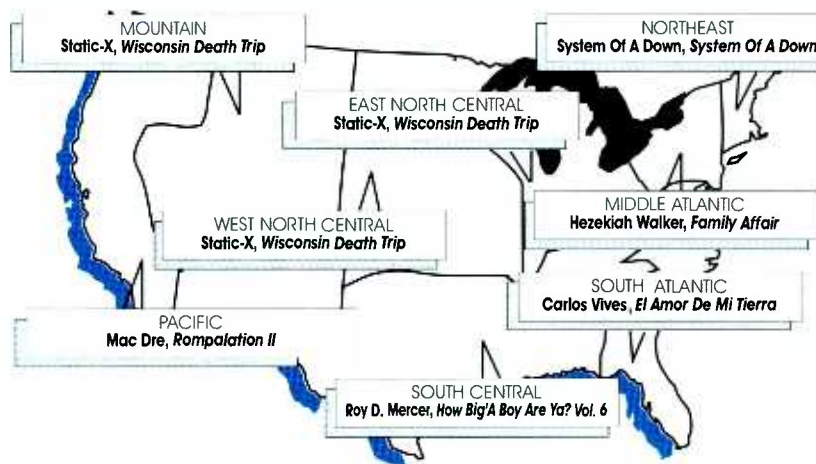
SWING TIME: The Zoots and the Swingin' Suits and Miss Manhattan have released the album "Swing 'Til Ya Drop" on Atlanta-based Southern Tracks Records. The album was produced by **Rodney Mills** (Atlanta Rhythm Section, **Gregg Allman**), and the band has been touring, mainly in the South, in support of the album. The group will play Atlanta for most of November, with dates that include Dec. 1, Dec. 16, and Dec. 17. On New Year's Eve, the band will perform in Memphis with the Commodores.

DIDIER'S DEED: World music artist **Didier Malherbe** returns with his album "Hadouk" (Zebra Acoustic/Sire Records). Malherbe is a veteran known for his work with



Angie's Triumph. Contemporary Christian singer Miss Angie has returned with her second Myrrh Records album, "Triumphantine." She says of her personal outlook, "Give me something real, even if it's painful." Since the album's release, Miss Angie has been on a U.S. tour of schools and churches.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Mac Dre Mac Dre Serves You The Rompation II An Overdose	1. Roy D. Mercer How Big'A Boy Are Ya? Volume 6
2. Banda El Recodo Lo Mejor De Mi Vida	2. Brad Paisley Who Needs Pictures
3. Moby Play	3. A.B. Quintanilla Y Los Kumbia Amor Familia Respeto
4. System Of A Down System Of A Down	4. Oleander February Son
5. Esteban Enter The Heart	5. Sole Skin Deep
6. Ibrahim Ferrer Buena Vista Social Club Presents Ibrahim Ferrer	6. Static-X Wisconsin Death Trip
7. Stroke9 Nasty Little Thoughts	7. Mel Waiters Material Things
8. Vicente Fernandez Y Los Mas Grandes Exitos De Los Dandys	8. Youngstar Thrown Yung Play
9. Static-X Wisconsin Death Trip	9. Kabaal Walking 1/2 Dead
10. Perry Farrell Rev	10. Slipknot Slipknot

critically acclaimed '70s fusion group **Gong**, and the musician's solo career has been going strong for several years.

"Hadouk" features Malherbe playing a variety of instruments and includes a collaboration with world musician **Loy Ehrlich**.

TIVEN'S BLUES: The **Jon Tiven Group** has established a reputation for performing straight-ahead blues/rock, as evidenced by the band's album, "Yes I Ram" (New West Records). The group was tapped by R&B legend **Wilson Pickett** to be his band for his first album in 12 years, "It's Harder Now," which was released this year.

The band's previous album, "Blue Guru," was "recorded before we did any gigs," says Tiven. "Not that we were the most road-driven band in the world; but we had more of a feel for playing together this time, so we could stretch out on songs."

"Yes I Ram" features a notable array of guests, including **Simon Kirke** (Bad Company, Free), **Mick Tay-**

lor (former Rolling Stones guitarist), poet **Jim Carroll**, and **Peter Wolf** (ex-J. Geils Band).

Tiven adds, "I wanted 'Yes I Ram' to have two



Stern's 'Play' Time. Mike Stern has been a fixture on the Top Jazz albums chart. His latest Atlantic Jazz album, "Play," debuted at No. 21 in the Oct. 2 issue. He has also experienced hits on that chart with 1992's "Standards" (No. 5) and 1997's "Give And Take" (No. 12). "Play" features noted musicians **John Scofield** and **Bill Frisell**. Stern says of the album's title track, "It's basically a minor blues... When I wrote this, I was thinking, 'This would be great for me and [Scofield].'"

sides, like a record album; the first side is more blues, the second more soul and rock."

thank you

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World Wide Agent



U. S. Promoter



Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

▶ BLONDIE

Blondie Live
PRODUCERS: Blondie, Randy Nicklaus
Beyond Music/BMG 78066

After numerous, shoddy-sounding bootleg live sets, along comes "Blondie Live," and never has a live collection from this seminal band sounded so alive, so vital, and so sexy. Compiled from the quartet's recent world tour, the set commences with the signature track, "Dreaming," complete with its legendary drum solo opening, and ends with "No Exit," the title track of the act's last studio album, which was released earlier this year. Situated in between are CBGB-era faves ("X Offender" and "Rip Her To Shreds"), No. 1 pop gems ("Call Me" and "Heart Of Glass"), and catchy rockers from "No Exit" ("Maria" and "Forgive And Forget"). Absolute highlights include the anthemic "Atomic," complete with a disco-splashed breakdown and Ennio Morricone-inspired interlude; the Caribbean vibe that is "The Tide Is High"; and well, there's nothing quite like a live rendition of "Hanging On The Telephone." Also included is "One Way Or Another," which Emmy-winning producer David E. Kelley has selected as the theme song of his new TV series, "Snoops."

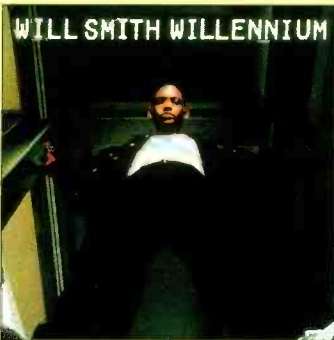
1999 NEW YORK CAST RECORDING
Babes In Arms
PRODUCER: Hugh Fordin
DRG 94769

The first of the "let's put on a show" musicals, Rodgers and Hart's 1937 hit was a hit in more ways than one. Its score contains a remarkable number (five) of R&H standards: "Where Or When," "My Funny Valentine," "Johnny One-Note," "The Lady Is A Tramp," and "I Wish I Were In Love Again." And the musical's so-called "lesser lights" are pure delights as well. With this recording, DRG Records, once again, gets the enviable rights to a revival cast album from New York City Center's "Encores!" presentations—just as it did with other R&H triumphs ("The Boys From Syracuse" and "Pal Joey"). Those who revel in the latter albums won't be disappointed with "Babes In Arms," because, quite honestly, the goings-on go beyond authenticity to a level of theatricality that serves as a vivid audio reflection of the stage version of the show, 1937, 1999, or otherwise.

EMILY SKINNER & ALICE RIPLEY
Unsuspecting Hearts
PRODUCER: Bruce Kimmel
Varèse Sarabande 302

With a wonderful debut album that established their duet career beyond that of their award-winning work in the musical "Side Show," Emily Skinner and Alice Ripley win the day again with a collection of fine songs. While most are show tunes, the pair had the smarts to select those that haven't been overly exposed. Skinner and Ripley are delightful to hear on both introspective items, such as Cy Coleman

SPOTLIGHT



WILL SMITH

Willennium
PRODUCERS: Will Smith, Jazzy Jeff, the TrackMasters, Sauce, Rodney Jerkins, Harvey Mason Jr., Kay-Gee, Darren Lighty
Columbia 69985

Smith follows 1997's "Big Willie Style" with a collection that aims to bridge the gap between pop music and hardcore hip-hop. He's not willing to merely be the guy who flexes accessible rhymes for the masses. Smith's gunning for credibility—and he makes a reasonable argument for getting it, too. Besides benefiting from collaborations with such revered street figures as Eve, Slick Rick, MC Lyte, and Biz Markie, Smith has also seriously strengthened his lyrical delivery. Lightweight fodder like the candy-sweet single "Will 2K" is balanced by much smarter, more substantial jams like the clever "Potnas" and "No More." Another key selling point of "Willennium" is its use of highly recognizable samples. Even if you don't dig Smith, you'll have a good time chewing on nuggets from Diana Ross' "Love Hangover," L.T.D.'s "(Every Time I Turn Around) Back In Love Again," A Taste Of Honey's "Sukiyaki," Peter Brown's "Do Ya Wanna Get Funky With Me," Tito Puente's "Mambo Con Puente," Michael Jackson's "Working Day And Night," and Deniece Williams' "I Believe In Miracles." Talk about a festive trip back in time!

and David Zippel's "What You Don't Know About Women" from "City Of Angels," and high-spirited frolics, such as Johnny Mercer and Gene DePaul's "I'm Past My Prime" from "Li'l Abner." There's ample emotional variety here, and it's cut from the same cloth of pure talent.

SPOTLIGHT

MÁIRE BRENNAN

Whisper To The Wild Water
PRODUCERS: Denis Woods, Máire Brennan
World/Epic 63659

For her fourth solo project, Máire Brennan, the Grammy Award-winning sister of Enya and Clannad front woman, continues along her delicate musical journey, seamlessly intertwining Celtic tradition and contemporary world music. The follow-up to last year's divine "Perfect Time," "Whisper To The Wild Water" is vibrantly lush, with Brennan's unmistakable vocals, in both Gaelic and English, floating atop globally conscious rhythms. It's not every day that a merging of electric guitars, *willennium* pipes, fiddles, harps, accordions, flutes, and drum loops sounds so breathtaking. But then again, it's not



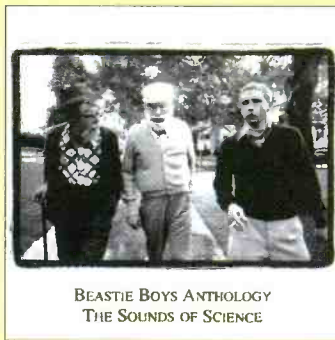
every day that an artist like Brennan is so willing to experiment in such a fearless manner. Perhaps this is due to her recent collaboration with British dance producer Chicane, which netted the pair a European crossover hit with the beautiful trance track "Saltwater." Whatever the reason, Brennan is that rare artist who, by defying exact categorization, remains an artist to continually keep an eye on.

R & B

★ **MARC NELSON**
Chocolate Mood
PRODUCERS: various
Columbia 42378

Producer/songwriter/artist Marc Nelson, who hails from musically prolific Philadelphia, broke into the business writing songs for Pebbles. As a member of the now-defunct LaFace quintet Az Yet, Nelson scored a No. 1 R&B hit with "Last Night." On his solo debut, the man's already notched a top 15 R&B hit with the lead single, "15 Minutes." This new-millennium Marvin

SPOTLIGHT



BEASTIE BOYS ANTHOLOGY
THE SOUNDS OF SCIENCE

BEASTIE BOYS

Beastie Boys Anthology: The Sounds Of Science
Producers: Beastie Boys, Scott Jarvis, Rick Rubin, Dust Brothers, Mario Caldato Jr.
Crown Royal/Capitol 7243 5 22940

The Beastie Boys have solidified their place in musical history, so a look back is quite fitting. A retrospective of what was and what might have been, "The Sounds Of Science" is a two-disc set that spotlights the trio's hits as well as rare and unreleased tracks. Between the two discs, all necessary bases are covered, from their punk origins ("Believe Me") and their Def Jam days ("I You Gotta] Fight For Your Right [To Party]") and "Brass Monkey") to their recent endeavors into electronica (the Fatboy Slim remix of "Body Movin'") and their new single ("Alive"). Additionally, "The Sounds Of Science" includes rare treats like the Boys' cover of Sir Elton John's "Benny And The Jets," featuring a guest vocal from Biz Markie; it's as awe-inspiring as it is excruciating. Other high points include the Live Video version of "Three MC's And One DJ" and "Get It Together." In the end, "The Sounds Of Science" deftly works as a résumé for the Beastie Boys' career—one that is long from over: One question remains, though: Where is the act's early-'80s underground cult jam "Cooky Puss"? Inquiring minds would like to know.

Gaye has crafted a 14-song set that weaves uptempo songs, ballads, and between-song interludes to create a sensual, intimate mood. In addition to the title track, Nelson's talent comes through on such cuts as "Enemies In Love," "In The Dark," and an updated cover of the Michael Jackson hit "Lady In My Life."

SISQO

Unleash The Dragon
PRODUCERS: various
Dragon/Def Soul 314 546 939

In 1998, Dru Hill fans were beckoned to "Enter The Dru" by way of the R&B quartet's second album. Now it's time to experience the Dru World Order, the name of the umbrella company under which each group member has his own imprint. Leading the pack of forthcoming Dru Hill solo projects is popular front man Sisqo with this 13-track set. The platinum-coated singer gets a groove going on with the set's first single, the funky "Got To Get It," featuring Dragon rapper Make It Hot. Closing out the album is a remix of the Dru Hill hit "You Are Everything." That said, Sisqo's passionate vocals take flight primarily when embracing the love songs—a Dru Hill staple. Chief among those tracks: the Montell Jordan-written/produced "Incomplete" and "Addicted." In addition to Jordan, production credits include Babyface, Tim and Bob, and Alvin West.

DANCE

ATB

Movin' Melodies
PRODUCER: André Tanneberger
Radikal Records 90009

ATB, the moniker used by producer André Tanneberger, has scored three crossover hits throughout Europe with "9 PM (Till I Come)," "Don't Stop," and a faithfully slick cover of Adamski and Seal's "Killer," here retitled "Killer 2000." In the U.S., the melodic and lush "9 PM" peaked at No. 7 on Billboard's Hot Dance Music/Club Play chart last July. Unfortunately, the track's dancefloor success failed to cross over to a larger market. Let's hope the same fate doesn't await "Movin' Melodies." Armed with an array of trance-styled beats, rolling pianos, and dreamy synth work, ATB delivers a debut album that, while not always highly original, ably gets the job done. Vocals are kept to a bare minimum, but when they do play a major role (listen to Drue Williams' soulful delivery on "Killer 2000"), the result is stunning. Fans of Robert Miles and Dario G. won't be disappointed.

COUNTRY

FAITH HILL

Breathé
PRODUCERS: Byron Gallimore, Faith Hill
Warner Bros. 9 47373

The great news is that Faith Hill continues to grow and mature as a singer. Since her 1994 debut, she's grown only stronger.

(Continued on next page)

VITAL REISSUES

THE DELLS

Anthology
PRODUCERS: Harry Weinger, Dana Smart, Pat Lawrence
Hip-O/Universal 314 545 106

One of R&B's truly seminal groups gets the career retrospective treatment on this two-CD, 36-track package. Second only to the Four Tops in terms of group longevity (45 years), the still-performing Chicago-bred quintet embodies a timeless sound that still influences today's R&B stars: Dru Hill covered the group's "The Love We Had (Stays On My Mind)" on its 1998 "Enter The Dru" album. That 1971 signature song is just one of the 28 R&B hits featured on this double dose of Dells soul, which opens in 1954—when they were known as the El-Rays—with their first record, "Darling I Know." From there, it's on to such classics as "Give Your Baby A

Standing Ovation," "Stay In My Corner," and "Oh, What A Night," alongside such notables as "There Is,"



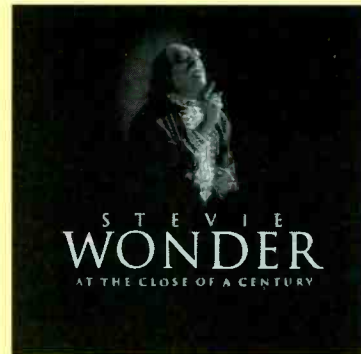
"Always Together," and "I Wish It Was Me You Loved."

STEVIE WONDER

At The Close Of A Century
PRODUCER: Harry Weinger
Motown/UME 012 153 992

If Frank Sinatra provided the soundtrack for those coming of age in the '40s and '50s, then Stevie Wonder laid the musical groundwork for the next generation—a feat heralded in this four-CD career retrospective. Going well beyond 1996's "Song Review—Greatest Hits," this 70-song, digitally remastered boxed set tracks the artist's evolution from boy wonder to social activist—opening with 1963's feisty "Fingertips, Pts. 1 & 2" and closing with the moving '90s Babyface duet, "How Come, How Long." In between are wonderful classics ("Sir Duke," "You Are The Sunshine Of My Life," "Superstition"), key album tracks ("Isn't She Lovely," "If It's Magic"), and the original version of the Wonder-

penned Aretha Franklin hit "Until You Come Back To Me." A fitting testament to the multitalented Moog man whose



music still influences everyone from rockers to hip-hopers.

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 (JD): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bambarger (classical/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John DiIbertto (new age).

(Continued from preceding page)

Equally important is the fact that, for the most part, her song sensibility remains very sharp. For "Breathe," Hill has assembled a collection of mostly top-notch material and mostly intense love songs, with one glaring exception, the song "Bringing Out The Elvis," which is even worse than the title. The not-so-great news is that, for the first time on one of her albums, there's no effort made to adhere to any country music guidelines or standards. Putting fiddle and steel on something doesn't make it country. As far as today's Nashville pop music goes, this is mostly terrific stuff, but that's precisely what it is: pop. Country's current schizophrenic pop/country nature is perfectly illustrated here.

JAZZ

CHICO HAMILTON

Timely
PRODUCER: Ted Daryll
All Points Jazz 3001
With a career that includes stints with Billie Holiday, Duke Ellington, and Billy Eckstine, drummer/bandleader Chico Hamilton could be forgiven if his current output veered toward the sounds of yesterday. As evidenced here, though, Hamilton appears to have both feet firmly planted in the future. With a group of musicians less than half his age—saxophonist Eric Person, electric/acoustic guitarist Cary DeNigris, and electric bassist Paul Ramsey—Hamilton creates a sound that defies standard categorization. It is traditional jazz with a genuine connection to the past but performed with the tonal colors of the present. Hamilton's touch is both classic and timeless, as he anchors his young partners with the deeply felt swing that only develops with longevity.

CONTEMPORARY CHRISTIAN

★ LISA DAGGS-CHARETTE

The Only Truth I Know
PRODUCER: Doug Beiden
Serenity Records M91009-14A
Though the Christian country music market never quite exploded the way some in the industry were hoping and predicting, there continues to be a talented group of acts dedicated to the genre. Lisa Daggs-Charette is at the forefront of the movement. A previous winner of the Christian Country Music Assn.'s entertainer of the year award, she once again wraps her big, passionate voice around a solid set of songs that share the gospel message in the straightforward manner that fans have come to expect from this artist. While there's a definite country flavor to the overall production, most songs veer toward the contemporary side. Daggs-Charette co-wrote nine of the album's 13 tracks, including the rollicking "I'm Still Dancin'" and the tender "I'm Not In Heaven Yet." And don't ignore her uptempo remake of Grand Funk Railroad's "Some Kind Of Wonderful," which features new Christian lyrics penned by Mark Farner. It's terrific. Hands down, "The Only Truth I Know" is a totally satisfying package from an artist with multi-genre appeal.

NEW AGE

BRULÉ

One Nation—A Tribal Gathering Of Voices
PRODUCERS: Robby Bee, Paul LaRoche
Natural Visions/SOAR NV 128
Paul LaRoche is a man who has always had a foot in two worlds, and recording under the name Brulé, he delivers music that bridges the gap between his American Indian roots and the pop/rock influences rampant in the white community where he was raised. Born on a reservation but adopted by a white family as an infant, LaRoche didn't discover

his heritage until '92, when he went looking for his biological family, which he discovered in South Dakota among the Brulé tribe, a division of the Lakota Sioux. His musical direction has since incorporated American Indian sounds into new age-oriented pop. Chanted vocals and percussion merge with LaRoche's skilled piano and synthesizer work to create music that is mesmerizing. Among the highlights are the frisky opener "Fast Horse," "Faded Glory," "Stomp Dance," and the title cut, which teems with multicultural appeal.

▶ DAVID PARSONS

Shaman
PRODUCER: David Parsons
Celestial Harmonies 13181-2
David Parsons is a New Zealand veteran of deep space music, but he hasn't put out a new album since 1992. Instead, he's been traversing Indonesia, India, Armenia, and the Middle East, recording and compiling definitive collections of traditional music, among them the 17-volume "Music Of Islam" series. Now, Parsons has returned to New Zealand, cranked up his synthesizers, and put out two recent sets, "Ngaio Gamelan" and his latest, "Shaman." With vintage '70s-style synthesizer sequences pounding out rhythms to the heavens, Parsons merges sounds from his travels, including ghostly Middle Eastern violins, winds, and percussion, mutating them through his processing and setting them in an electronic whirl that's evocative of the Sufi dervishes Parsons has recorded. "Shaman" is a sometimes harrowing, occasionally abrasive, but always compelling soundtrack from the other world.

CHRISTMAS

THE IRISH TENORS

Home For Christmas
PRODUCERS: Frank McNamara, Kerry Beaumont
Point Entertainment 8870

PADDY MOLONEY AND MARCO FRISINA WITH SPECIAL GUESTS THE CHIEFTAINS AND THE VATICAN CHOIR AND ORCHESTRA

Silent Night: Christmas In Rome
PRODUCER: Paddy Moloney
Wicklow 63250

FOURPLAY

Snowbound
PRODUCER: Fourplay, Matt Pierson
Warner Bros. 47504

VARIOUS ARTISTS

A Real Irish Christmas
PRODUCERS: Bronach O'Connell, John Moloney, Jane Bolton
Claddagh/Atlantic 83226

THE SINATRA FAMILY

Wish You A Merry Christmas
PRODUCER: Sonny Burke
Artanis Entertainment Group/DCC 103

NATALIE COLE WITH THE LONDON SYMPHONY ORCHESTRA

The Magic Of Christmas
PRODUCER: Fred Salem
Elektra 62433

VARIOUS ARTISTS

A Jazz Noel
PRODUCERS: various
Windham Hill Jazz 01934-11460

VARIOUS ARTISTS

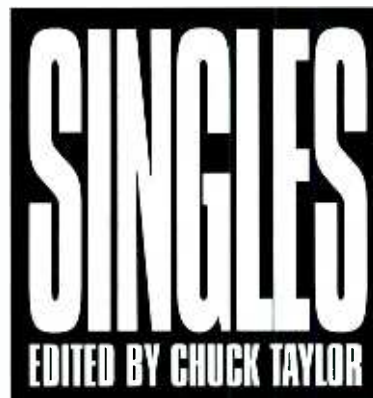
Winter Solstice On Ice
PRODUCERS: various
COMPILATION PRODUCER: Steven Miller
Windham Hill 01934-11459

ANNE SOFIE VON OTTER

Home For Christmas
PRODUCER: Karl-August Naegler
Deutsche Grammophon 289-459-658

MONTERRAT CABALLÉ/MONTERRAT MARTÍ

Our Christmas Songs
PRODUCER: Carlos Caballé
RCA Victor 74321-44022



POP

▶ WHITNEY HOUSTON | Learned From The Best (4:09)

PRODUCER: David Foster
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
Arista 3603 (CD promo)
Whitney Houston has cruised through four sleeper singles from her current "My Love Is Your Love": the initial "When You Believe" with Mariah Carey, "Heartbreak Hotel," "It's Not Right But It's Okay," and her previous top 10 hit with the title track. Now—surprise—here's the most immediate single from her now multi-platinum set, a song that has most-added stamped all over it. Written by the ultimate pop/R&B scribe of the '90s, Diane Warren, this gorgeous ballad will take fans old and new to that sacred territory that Whitney established back in the years of classics like "Saving All My Love For You" and "All The Man That I Need." But make no mistake; the Houston of today is a fully seasoned, well-traveled diva, leaving the wannabes in scattered remains with this spine-chilling performance. You'll be throwing your hands in the air over the wisdom she's gained in this tale of the strong woman who's breaking bad with her lessons about heartbreak. Producer/arranger David Foster, meanwhile, puts forth all that he's learned in the past two decades with a forceful instrumental package that borrows from his days of commandeering the horns-heavy Chicago through its comeback in the early '80s. The three together—Houston, Warren, and Foster—simply can't miss in this stellar effort that brings together the best of their talents. It all adds up to a certain No. 1 that will fill hearts, enrapture ears, captivate top 40 and R&B radio, and leave remaining detractors clamoring for their copies of this deep, forward-stepping album. Bravo.

▶ ERIC CLAPTON (I) Get Lost (4:20)

PRODUCERS: Eric Clapton, Simon Climie
WRITER: E. Clapton
PUBLISHER: E.C. Music, Performing Right Society
REMIXER: David Morales
Reprise 4200 (CD promo)
Speechless is how you will react to the second single from Eric Clapton's best-of set, "Clapton Chronicles." Think Everything But The Girl's "Missing" blended with a robust dash of Enrique Iglesias and Carlos Santana. This single is absolutely enchanting and a bold effort by this timeless artist to step up to the late-'90s plate instead of letting reflective ballads redefine his image as an aging AC balladeer. Every element of this song shines, from its light but intelligent lyric about being lost without the one he loves (though, at the same time, implicating her as less than the perfect mate) to an overwhelmingly catchy chorus. But it's the production that will elevate "Lost" above the pop patter out there, with its dignified demeanor wrapped in a toe-tapping vibe that will delight the nation. Even die-hards who look back to his simpler rock days will find an appreciation in this ditty, a sure step forward for an artist who demands to be noticed by the mainstream this time around. This is surprising, great fun and a sure-fire hit to follow radio's enlightening success with Santana's "Smooth." And don't miss David Morales' remix: This song and his twiddlings are like marshmallows and chocolate together.

COLLECTIVE SOUL Needs (3:59)

PRODUCER: Ed Roland
WRITER: E. Roland
PUBLISHER: Sugarfuzz Music, BMI
Atlantic 9047 (CD promo)
While Collective Soul tends to have its biggest hits with straight-ahead rock numbers, lead Ed Roland has shone many a time by slinging out hooks by the dozen on such beautifully orchestrated ballads as "The World I Know" and the recent "Run." This lovely effort is raised to velvety sleekness with a weeping cello, strings, and the band's signature brand of acoustic guitar and percussion, with a stirring lyric from Roland about finding the strength within to conquer the world. One of the nicest elements of this song is its cautious, skillfully executed build, which will take listeners on a four-minute journey and leave them wishing for more. Throughout the band's current album, "Dosage," Roland proves himself to be an unjustly underrated musician. With the able teamwork from his four bandmates,

this act continues to pump out some of the most intelligent rock/pop music today. This is one that should happen.

NO MERCY I Have Always Loved You (3:47)

PRODUCER: Hex Hector
WRITER: not listed
PUBLISHER: not listed
Arista 3762 (CD promo)
No Mercy, the darlings of the moment with "Where Do You Go" during the uptempo dance movement of the mid-'90s, returns after a noticeable absence with an uptempo, Spanish-guitar-gilded romp that, while catchy enough, hardly marks any sort of progression from the very defined sound of past efforts. With the Latin explosion combusting all around them, had they returned a little earlier this videogenic trio might have been remembered as a forerunner in the campaign to elevate this expressive brand of music atop the charts. And while Ricky Martin, Enrique Iglesias, Jennifer Lopez, and Marc Anthony have achieved their English-language successes by blending pop sensibilities with those homeland grooves, this well-meaning effort comes off as more of a coattails attempt than a fresh step forward. Pop music changes too fast to wait this long between efforts, especially when growth is questionable. Sadly, this is more of the same, rather than a bid to say, "Hey, we were here first."

R & B

PUFF DADDY Heaven Sent (4:12)

PRODUCERS: Sean "Puffy" Combs, Mario "Yellow Man" Winans
WRITERS: S. Combs, M. Winans, C. Cross
PUBLISHERS: Justin Combs Publishing/Yellow Man Music/Butter Jinx Music, BMI; BMG Songs, ASCAP
Bad Boy Entertainment 9302 (CD promo)
'N Syne did a stellar cover of Christopher Cross' 1980 Grammy-winning "Sailing," which, unfortunately, was never released to radio as a single. Now Puff Daddy has picked up the memorable instrumental intro hook as the backdrop for the latest release from his platinum album "Forever." Here, he waxes poetic about working to live right and be the best he can, all in the name of serving God (whom he apparently found during the aftermath of buddy Notorious B.I.G.'s death): "Can't you see that he spread love for you, shared blood for you, cried for and died for you?" This is quite a turn from Puffy's usual fare, in which he's more apt to posture about street life and the resulting riches of his accomplishments. Gentle and comforting it may be for him,

(Continued on next page)

NEW & NOTEWORTHY

EIFFEL 65 Blue (Da Ba Dee) (3:29)

PRODUCER: not listed
WRITERS: Lobina, Randone, Gabutti
PUBLISHER: not listed
Republic/Universal 1677 (CD promo)
Universal has certainly done a proficient job of letting the industry know that "Blue (Da Ba Dee)" has hit No. 1 in 16 diverse countries. But as has been proved time and time again, what works in Europe doesn't always click with radio programmers here. On a first listen, this track doesn't sound like the typical brand of pop that will fit in with the sounds popular in the U.S.—and that's where it will take passionate programmers to see the magic inside. It would be wise for the industry to take a look ahead and realize how close the format is to a rut within the current top 40 landscape; it's time to spread those wings. And what a song to do the trick. The hook here, with its dancy but curiously compelling singsongy rhythm and lyric, is

destined to react instantly with listeners far and wide. Yes, it has a telltale Euro sound, and yep, it's one bizarre little trip, but this sounds like the type of record that could click in the same way that "One Night In Bangkok" did all those years ago for Murray Head. It may take a couple spins for listeners to get this one, but once they do, radio could be looking at its biggest stand-out hit of the season. It's creative, it will affect listeners on both ends of the demographic spectrum, and it's anthemic. No disrespect to Britney and the boy bands, but this is about the most obvious radio reaction record we've heard in some time. From the aptly titled forthcoming album "Europop."

VINCENT JAMES Y2K (2:26)

PRODUCER: not listed
WRITER: V. James
PUBLISHER: not listed
DiPOP Records 1005 (CD promo)
What better occasion for a novelty

song than the hype-filled "Y2K" crisis? Singer/songwriter Vincent James offers a cute take on the fact that despite warnings to the point of absurdity, it's all going to be OK: "We'll go to the bank and the money's still there/My car's gonna start, and take me here to there/I've got electric furnace, water heater, and more important, cable/I can cyber-surf all night cause even AOL is stable." Set against a razzle-dazzle, horns-filled uptempo beat, the track percolates with just the kind of energy that could stir reaction on morning shows for any format—it's worth the quick laugh. James is already booked for "Jenny Jones" next month and has been heard on radio and local newscasts in Philadelphia, so a buzz is in the works. "Y2K" is available as a free download on www.mp3.com, or contact James at 610-874-4115 or by E-mail at dipopmusik@aol.com.

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.)

Reviews & Previews

(Continued from preceding page)

but for the mainstream this preachy anthem may be a bit over the top. No one likes a lecture, and this track is so literal that many may regard it as an album track best discovered at will, not by radio. As when a contemporary Christian music act attempts to cross over, less is usually more. This release hardly seems convincingly heaven-sent, even with the able assistance of Mario Winans.

NORMAN BROWN FEATURING PHAJJA You Make Me Feel Brand New (4:09)

PRODUCER: Oji Pierce
WRITERS: T.R. Bell, L. Creed
PUBLISHER: Warner-Tamerlane Publishing Corp., BMI
Warner Bros. 9965 (CD promo)
Jazz artist Norman Brown does this classic of all classics justice. While Brown does not normally sing—as he does on this single—he is known for putting his own spin on great soul classics. And at times, his expert guitar style can actually sound like the voice of a woman. But on “You Make Me Feel Brand New,” he’s accompanied and complemented by the beautiful voices of female trio Phajja, also on Warner Bros. Taking the lead on the duet with Brown is Karen Johnson, whose voice is strong, sweet, and clear, easily as magnificent as the pipes of Angela Bofill or Deniece Williams. The only thing that might have made this song better is if Brown had chosen a guest male singer to perform the duet. While his voice is adequate, it can’t match that of Johnson’s. Featuring someone like Eric Benét or Tyrese would have been perfect. Regardless, “You Make Me Feel Brand New” could easily be played on quiet storm shows across the country. And while many programmers might choose to stay away from covers, opting instead to play the original from the Stylistics, they should consider this one simply because of Brown’s jazzy undertones and unique guitar playing, which add new dimension to an all-time favorite.

COUNTRY

LILA McCANN I Will Be (3:48)

PRODUCER: Mark Spiro
WRITERS: T. Leah, B. Farrell
PUBLISHERS: Titania Music/Songs of Note/Ensign Music, BMI; Bob Farrell Music/Summerdown Music, ASCAP
Asylum 1437 (CD promo)
Lila McCann has built a successful relationship with country radio by releasing wistful love ballads and age-appropriate uptempo tunes like her previous single, “Crush.” This outing finds the talented teen artist delivering a more substantive lyric settled on a hauntingly beautiful melodic foundation. It’s an empowering song about finding one’s way in the world—facing fears and charting a formidable course. The lyric is bursting with the promise of a life unfolding and full of potential. And pretty much the same can be said of McCann’s career. She has a strong voice and seems to have a pretty sure sense of what material best suits her. The strength of the song and the vibrancy in the performance could make this one of her most successful singles yet.

DAYLON WEAR What's She Doing In Denver (4:04)

PRODUCER: Ben Ewing
WRITER: D. Wear
PUBLISHERS: High Seas, Warner/Chappell Music, BMI
Envoy Discs 01109901 (CD promo)
Independent product always fights an uphill battle at country radio, but this solid single stands a strong chance of winning airplay if programmers would just give it a listen. The song is extremely well-written and performed. In the opening lines, a guy gets a call from a friend who says he spotted his girlfriend in Denver when she’s sup-

posed to be in Texas on business. What follows is a lovely lyric that aches with bewilderment, hurt, and a pervasive sense of uncertainty about both the sighting and the state of the relationship in general. A Texas native who has been garnering positive attention since his move to Music City, Wear has an engaging voice—as warm and comfortable as a favorite, well-worn pair of boots. His vocals have that lived-in quality that draws listeners to the words as though they are listening to the heartbreak story of a close friend. Production is steeped in fiddle and steel guitar, but there’s a freshness to this track that should make it appealing to both programmers who lean toward the traditional and those who prefer the other side. Let’s hope this fine single will draw attention to Wear’s debut album and propel this talented newcomer to bigger and better things.

ROCK TRACKS

R.E.M. The Great Beyond (4:12)

PRODUCER: Anthony McCarthy
WRITERS: Peter Buck, Mike Mills, Michael Stipe
PUBLISHER: Temporary Music, BMI
Warner Bros. 4218 (CD promo)
This first single from the Dec. 25 biopic on the life of comedian Andy Kaufman, “Man On The Moon,” is already being heralded as R.E.M.’s best single in years—not exactly a monumental accomplishment given some of the once-groundbreaking band’s more recent material. But there’s an honest-to-God killer hook in this one, along with an intriguing bounty of electronic noises, strings, and the telltale signature organic sounds of the R.E.M. we once knew and loved. Lead singer Michael Stipe delivers a clear lyric with sensitivity and dignity, in similar spirit to the brilliant song that the movie was named for. Die-hard fans will recognize something special in this fine effort, while rock and top 40 listeners will find “The Great Beyond” to be one of the more satisfying choices of the fall season. Nice to have you back in form, guys.

COWBOY JUNKIES Ooh Las Vegas (3:41)

PRODUCER: Michael Timmins
WRITERS: G. Parsons, R. Grech
PUBLISHERS: Wait & See Music/Carbert Music, BMI
Almo Sounds 8076 (CD promo)
The ever-poetic Cowboy Junkies inhabit Gram Parsons’ classic “Ooh Las Vegas” with pitch-perfect languor—as if they wrote the number themselves after just coming off a neon-lit, champagne-sick 24/7 bender in the Crystal City. The beautifully produced track is one of the best on the fine new Parsons tribute album, “Return Of The Grievous Angel.” This CD promo comes with three versions of “Ooh Las Vegas”: the single edit sans Michael Timmins’ velvet-blue guitar solo, a slightly longer single edit with the solo, and, best of all, the full album version. Timmins’ vocalist sister Margo is sublime, singing with a world-weariness that is at once cautionary and seductive. She shows you the dead end, and somehow you want to go there anyway.

LUNA Dear Diary (4:08)

PRODUCER: Paul Kimble
WRITERS: Luna, Dean Wareham
PUBLISHER: Moon Palace Songs, BMI
Jericho 00006 (CD promo)
Luna’s “Dear Diary”—the first single from the smart-rock quartet’s fifth album, “Days Of Our Nights”—mines a wistful vein, with an insinuating melody brought to the fore. Beyond the intriguing songwriting, what makes this track special is its inventive arrangement—tangy guitar lines playing off a groovy rhythm bed, cooing background vocals juxtaposed with Dean Wareham’s reedy speech-song. Former Grant Lee Buffalo bassist Paul

Kimble produced “Days Of Our Nights,” adding to his credit for the “Velvet Goldmine” soundtrack and further proving his gift for framing left-field pop songs.

AC

PHIL COLLINS Strangers Like Me (2:58)

PRODUCER: Phil Collins
WRITER: P. Collins
PUBLISHER: not listed
REMIXER: Rob Cavallo
Walt Disney Records/Hollywood Records 35100 (CD promo)
Phil Collins showed that he’s no ‘80s deviled egg with previous single “You’ll Be Here In My Heart,” which tied Celine Dion’s “Because You Loved Me” as Billboard’s longest-running AC No. 1 hit, at 19 weeks. It also became the long-lived artist’s biggest solo hit to date after 18 years in the limelight. The follow-up, again from the soundtrack to Disney’s “Tarzan,” fits the lines of the movie’s jungle theme, replete with a persistent tempo and the gusto of a certain man swinging from vine to vine. “Strangers Like Me,” written and produced by Collins, with a fiery radio remix from Grammy winner Rob Cavallo (Goo Goo Dolls, Green Day), is set to ignite hot ACs into flames, thanks to Collins’ oh-so-familiar vocal stylings and a production that leaps into life via a gusto-packed litany of percussion, guitars, and pure energy. AC has never taken this consistent artist for granted; here, he will lead the format to another great payoff hit.

DANCE

LINDA EDER Never Dance (4:31)

PRODUCERS: Linda Eder, Frank Wildhorn
WRITERS: F. Wildhorn, J. Murphy
PUBLISHERS: Bronx Flash Music/WB Music/JSW Songs, ASCAP, Cherry River Music/Songs of DreamWorks, BMI
REMIXERS: Bobby D’Ambrosio, Lenny Bertoldo
Atlantic 84633 (CD5)
Two years ago, Broadway diva Linda Eder sashayed her way onto dancefloors with the anthemic “Something To Believe In.” And while the song peaked at No. 5 on the Hot Dance Music/Club Play chart, clubland never heard from her again (sigh). That is, until now. Culled from the singer’s new album, “It’s No Secret Anymore,” “Never Dance” is a no-brainer for dancefloors—as well as radio. With spicy Latin rhythms forming the track’s lively foundation, and Eder’s sensual delivery effortlessly working with the grooves, “Never Dance” is the type of butt-shakin’ track that would do Ricky Martin proud. Now, toss in a couple of feisty remixes, and the package couldn’t be more complete. Bobby D’Ambrosio’s Classic Club mix is pure bliss, with jazzy piano tinklings, synth pads, and cha-cha percussion leading the way. For something a tad more progressive, look no further than the restructurings offered by Lenny Bertoldo, who seamlessly bridges the gap between Latin spice and underground beats. Way to go, Ms. Eder.

RAP

RAKIM When I Be On The Mic (no timing listed)

PRODUCER: DJ Premier
WRITERS: W. Griffin, C. Martin
PUBLISHERS: EMI Blackwood Music/The Eighteenth Letter, BMI; Gifted Pearl Music/EMI April Music, ASCAP
Universal (CD promo)
Rakim returns with his classic rhyme style, along with hard bass kicks and a slamin’ beat. But don’t be misled: Classic doesn’t translate to dated. Rakim, arguably one of the greatest lyricists of all time, was ahead of his time when he first appeared on the music scene with the single “Eric B. Is President,” in 1986. Kicking off his sophomore solo project, “The Master,” with “When I Be On The Mic,” Rakim proves he’s still got the master’s touch.

ON ★ STAGE

SATURDAY NIGHT FEVER

Based on the story by Nik Cohn and the screenplay by Norman Wexler
Stage adaptation by Nan Knighton
Songs by the Bee Gees
With James Carpinello, Paige Price, Orfeh, Paul Castree, Bryan Batt, and others
Directed and choreographed by Arlene Phillips
At the Minskoff Theatre on Broadway

There are a number of reasons why the morphing of John Travolta’s 1977 vehicle, “Saturday Night Fever,” into a Broadway musical seems odd. Yet none is odder than the fact that the show is based on a film that could never be made during these hyper-PC times. After all, the movie—which provided a raw, slice-of-life view of several rogue-ish Brooklyn lads—was riddled with the sort of racist and sexist dialogue that currently triggers special-interest group protests.

While much of the dialogue remains intact here, it generates a different kind of squirm than back in the day.

In the late ‘70s, the film made you wince because it was so real, so honestly reflective of the world. Now, it just feels arcane—and the characters spewing the words are often played like buffoons. We’re supposed to forgive the play for its salty language, because the characters delivering the lines are just goofballs who don’t know any better.

Therein lies the problem with this production of “Saturday Night Fever.” Its gritty urban subject matter is treated as a necessary evil in order to get to those timeless Bee Gees tunes.

Watching the show, it’s hard not to wonder why the producers didn’t merely assemble a cabaret revue of the soundtrack à la “Smokey Joe’s Cafe”—especially since the score for this version of “SNF” also includes a handful of later Bee Gees numbers.

Wouldn’t a “Fosse”-style tribute to the music of the Bee Gees have worked just as well, if not better?

That said, as powerful as songs like “How Deep Is Your Love” and “Night Fever” are, they simply don’t work within the framework of a musical-theater stage. If anything, this production will startle even the most diehard “SNF” fan by revealing how limited some of the songs really are.

Phil Edwards’ vocal arrangements add a modicum of depth to the material—particularly on “You Should Be Dancing,” which now sports a richly complex harmony structure.

Sadly, though, the song doesn’t feel integral to the action of the characters.

If anything, the songs often seem to bring the plot to a halt. In the film, the songs were integral texture to the scenarios played out. In the stage adaptation, they frequent-

ly feel like commercial breaks. The songs rarely move the story forward, and many of them could be placed anywhere in the show.

Despite the production’s shortcomings, the cast performs exceedingly well. As Tony Manero, James Carpinello is a real find, as he is able to traverse a middle ground between his own interpretation of the role and his emulation of Travolta’s now-legendary performance.

Also noteworthy is Orfeh, a dance music siren-turned-stage actress. She’s a heartbreaker as Annette, the girl who fails to win Manero’s love. She manages to transform “If I Can’t Have You” into the sort of show-stopping ballad that Tony Awards are made for. If only she had a sturdy show in which to sing it.

LARRY FLICK



CARPINELLO

Only a few other rap artists have had the staying power Rakim has sustained—LL Cool J and Will Smith are two. Yet they’ve taken their musical presentation in a very different direction from that of Rakim. Keeping his style on the street has helped him to retain his edge there, where those others have not. But at the same time, he hasn’t experienced the same crossover or mainstream success that other hip-hop artists are enjoying of late. That doesn’t seem to matter to Rakim, as he

explains in the single: “Getting respect in the hood . . . This is for the kids that be on the corner at night.” Regardless of whether Rakim crosses over, there’s one thing he can count on—R&B radio will be there for him on “When I Be On The Mic.”

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

THE MUSIC OF NEW YORK



THE BILLBOARD SPOTLIGHT

NEW YORK IS THE CROSSROADS OF THE MUSIC WORLD. No other city defines the heart, soul and rhythm of the global recording industry as does Manhattan and the surrounding metropolitan area. The roots of that claim go back for more than 100 years, and there's every indication that the Big Apple will extend its reach into the new millennium. Consider:

★ *New York represents about 8% of U.S. full-length, retail album sales, according to SoundScan, more than \$1 billion of the \$12.8 billion reported by the Recording Industry Assn. of America for 1998.*

★ *Three of the five major-label groups maintain their headquarters and significant operations in New York and environs. BMG Entertainment North America, Sony Music Entertainment and the Warner Music Group have deep New York roots.*

★ *Music publishing was literally created in Broadway's historic Brill Building and the legendary, although fictitious, "Tin Pan Alley." The National Music Publishers Assn. (NMPA) and its Harry Fox Agency (HFA) royalty-collection arm, the American Society of Composers, Authors & Publishers (ASCAP) and Broadcast Music Inc. (BMI) all have their headquarters here, along with many leading independent and multinational publishers.*

MAJOR-LABEL PRESENCE

When Thomas Edison invented the phonograph and tin-cylinder records across the Hudson River in his

Edison, N.J., laboratories in the 1870s, his proximity to New York made the city a natural site for what would be the birth of today's recording industry.

By 1891, the Columbia Phonograph Co., a first link in what became Columbia Records, the CBS Records Group and now Sony Music Entertainment, was manufacturing

While most of the serious music was then being imported from Europe, the opening of Carnegie Hall in 1901 meant the city could boast a performance space to rival any on the Continent. RCA Victor, the forerunner of RCA Records and what is now BMG Entertainment North America, began recording on its Red Seal label in 1903 at

Carnegie Hall studios. By 1914, the total volume of recordings made by the label in New York was a benchmark—the center of classical recording had moved from the European capitals to Manhattan.

"After acquiring RCA Records and its long history as one of the oldest and most successful record labels in the world, [corporate parent] Bertelsmann chose to locate BMG's headquarters at Times Square," says Strauss Zelnick, chairman/CEO of BMG Entertainment North America. "New York is the hub of the entertainment industry, and Times Square is the 'crossroads of the

TOP OF THE MUSIC WORLD

History, geography and influence make New York the headquarters of the international music business. By Steve Traiman

"entertainment cylinders," mostly for the growing industry of coin-operated machines—forerunners of the jukebox.

A lively Broadway theater scene had developed by the turn of the century, and the musical play became very popular. In addition to imports like Gilbert & Sullivan's notable operettas, New York was nurturing its own musical artists. George M. Cohan's 1904 production of "Little Johnny Jones" introduced "Give My Regards To Broadway" and "I'm A Yankee Doodle Dandy," two of the 20th century's most popular songs.

world.'

"The rich cross-section of cultural influences in the city makes New York a natural hotbed for music," he adds. "From jazz to blues and rap to rock and Latin to classical, virtually any musical interests a person has can be either pursued or enjoyed in Manhattan. Add to that all the venues of the metropolitan area and the fact that all the largest record companies have a major presence in the city, and it's understandable why so many are drawn here."

"New York City has always been, and will always be, the

Continued on page 36

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NEW YORK

Indies Thrive, Majors Survive

In a city where all the chains are, NY indie operators make bank on service and knowledge.

BY ED CHRISTMAN

NEW YORK—Despite the influx of superstores into the New York City marketplace over the last decade, independent merchants continue to thrive and appear to be stronger and more numerous than they were in the early 1990s.

In 1989, there were only three superstores in New York City: the two Tower Records/Video stores on Broadway and J&R Music, down by City Hall. But during the 1990s, HMV opened four superstores, Virgin Entertainment opened two megastores, and Tower opened two more outlets. Also, the book merchants all opened combo stores in the city, with the Barnes & Noble store count now at four in Manhattan and Borders at two.

Moreover, in addition to those players, a number of formidable chains also have a presence in the

of stores, if new entries in the market since 1992—such as Borders, Circuit City, Barnes & Noble and Virgin—are excluded. The Musicland Group, based in Minneapolis, used to have 10 stores in Manhattan; it now has six. Tower has shuttered one of its superstores; and HMV just closed one of its stores, although it has plans to open two more locations in the coming months.

Josh Rosenthal, VP of alternative-music marketing at Sony Music Distribution, points out that the New York independent stores are much stronger today. "Back in the late 1980s, Pier Platter [in Hoboken, N.J.] was the place to go [for modern rock] because the New York independent-store scene wasn't as fertile as it is now," he says. But that has all changed,

can be and takes care of it."

Tower's Harman notes that, when it comes to record retailing, "the battleground in New York is customer service." He adds that, unlike other markets, New York is fortunate in that there has not been a price war here during the last decade.

Tyrone Lyons, R&B manager at Bate Records, Tapes & Videos, agrees that service is the key to the infighting in New York. "The superstores are great stores, if you want to browse," he says. "But as far as knowledge, there is no direction there."

STORES FORCED LEFT

In addition to customer service, Sony's Rosenthal says that the plethora of record stores has forced independents to be even



Left: Tyrone Lyons, Bate Records, Tapes & Videos. Right: Tower Records

five boroughs, including the Musicland Group, Trans World Entertainment and Circuit City. Best Buy is looking to take root in the market within the next year.

Steve Harman, regional manager for records for Tower Records/Video covering the New York area, suggests that New York may be the most competitive market in the country. "It is the only market in the country where all the superstore chains are," Harman states.

A LOOK AT THE NUMBERS

According to the Billboard Record Retailing Directory, in 1992 there were 239 record stores in New York, of which 44 were run by chains. In the 1999 edition, there were 254, of which 47 were chain-operated.

While it appears that chain merchants have kept pace with independents in terms of growth, with both sectors posting an increase in the 6% range, the fact is that the chains are down a greater number

according to Rosenthal, who notes a number of merchants that compete very strongly in that genre, including Other Music, Kim's Mondo, Etherria, Rebel Rebel, Rocket Scientist and Downtown Music Gallery, among others. In dance music, Eightball Records, Fat Beat and Vinyl Mania are cited by connoisseurs.

Rainbow Music, Moody's, LBM, Hot Waxx, Infinity Records, the Music Factory and Birdel's get respect from executives who work in the R&B/hip-hop genres. The urban-oriented merchants thrive despite the fact that they operate in the shadow of the Wiz, which is considered to be the best urban-based chain in the country.

"The whole thing about superstores coming in and knocking out local business is not happening in New York City," says Jerry Rubino, host and programmer of WLIR New York's specialty show "Left Of Center." "Everyone [of the independents] knows what their niche

more niche-oriented here than in other markets. "Because of the competitiveness of the retail environment, it has forced some accounts even further left," he states. For example, he cites Other Music as a merchant that might not be able to compete anywhere else in the U.S. but New York. "Their Celine Dion is Françoise Hardy; their Eric Clapton is Serge Gainsbourg," he notes.

In addition, Rosenthal says New York is still "one of the best places in the U.S. to get vinyl."

New York City also is pretty good when it comes to used CDs, other industry observers note. One merchant who carries used CDs says, "If Green Day sells 8 million CDs one year, all that means is two years later there will be 2 million used CDs on the street." Consequently, with the influx of chain outlets and superstores, the growth in used-CD inventory has helped the independent sector to grow as well, he says. ■

The In-Town Sound

Local labels do their part representing the sounds New York is known for.

BY DON JEFFREY

NEW YORK—New York has been the center of much of the popular music of the past 60 years. In the '40s, it was a cauldron of the new jazz—bebop—that emanated from late-night clubs in Harlem. In more recent years, newer forms of jazz have percolated out of a different, downtown club scene. Meanwhile, Harlem has again become a magnet for popular music; this time it's rap. Rock 'n' roll, on the other hand, added a New York state of mind to its southern roots when punk exploded out of clubs in the late '70s.

A number of labels took root in the fertile New York music scene. That process continues as newer imprints—some of them offshoots of clubs that have showcased the new music—market the cutting-edge music that has always defined the city.

One of those clubs is the Knitting Factory, which has been part of downtown Manhattan's avant-garde jazz scene since the '80s. Its parent company, Knit Media, has formed four labels, each representing a different kind of music.

Knitting Factory Records is the repository for mostly jazz; Shimmy Disc Records for rock and pop; and JAM (Jewish Alternative Movement) for new music influenced by traditional Jewish music. Knit Classics, a jazz-catalog reissue label, is the newest in the portfolio. Its first 30 titles—from such artists as Dizzy Gillespie, Rashied Ali and Ronald Shannon Jackson—will be for sale initially on the Knitting Factory's Web site Dec. 1, and next year at retail. The North American distributor for the Knit labels is Koch.

"Knitting Factory Records has grown based on the scene of musicians downtown—it's a reflection of that," says Stephanie Oxley, VP of labels for Knit Media. "It's not our intention to limit ourselves to New York-based acts, but there's a high percentage of them on the rosters."

Some acts on the label rosters are Sex Mob, Adult Rodeo, Ladytron and Tachora.

"I think Knitting Factory has survived because of the community of artists developing and influencing each other with their ideas," says Oxley. "There are four different rooms at the Knitting Factory [club], all happening simultaneously. That provides a forum for exploring new ideas. It's nonspecific in genre. It's about experimentation and exploration."

OUT FROM THE CLUBS

A club of a different ethos exists several blocks away, in Manhattan's Bowery, the legendary CBGB, incubator for such iconic bands as the Ramones, Blondie and Talking Heads. This year, it is celebrating its 25th anniversary.

It operates a label, CBGB Records, that was started last year and has released six recordings so far, a sampling of some of the bands making what has been described as the "Lower East Side sound."

Recently, says Michael Mohny, GM of the label, the focus of the label has shifted. Originally, it was to develop acts, but now—although it still has bands on its roster like Molotov Cocktail and Asian Mushroom—its principal mission will be to release live performances from shows at the club. The first of these recordings will be out in 2000: "Loud Az Fu*k," a compilation of tracks from a two-day festival at CBGB in July, featuring bands like Crisis, Today Is The Day and Soilent Green.

"Trying to develop bands takes a lot more than we're capable of doing," says Mohny. "Our venue is about helping people get seen who might be overlooked by other clubs."



Continued on page 32

NEW YORK

exited the music business. Mohney said at press time that he had been approached by an indie label for a P&D (pressing and distribution) deal.

Next year, CBGB is launching a new label. Tentatively called CB's

313 Gallery Recordings, it will be a softer-focused imprint, concentrating on the music played at CB's 313 Gallery, a lounge next door to the famous punk/new wave club. Its music is described by Mohney as "adult contemporary."

UP FROM THE STREETS

Many observers say that the only new form of music that has developed since rock 'n' roll emerged in

the '50s has been rap, which grew out of the party and club scene in the Bronx and other New York neighborhoods in the '70s. So it's no surprise that the city has spawned a number of independent labels that focus on this music.

One such indie is Rawkus Records, which was started by Jarret Myer, Brian Brater and James Murdoch, son of media mogul Rupert Murdoch.

Rawkus made its reputation in the underground rap genre. But director of A&R Blak Shawn says that the emphasis is now shifting to more of a "street" sound. The hip-hop "vibe is shifting" these days, he says. "A couple of years ago, it was a jiggy, commercial sound. Now it's

Continued on page 35

LOCAL LABELS

Continued from page 31

He adds, "CBGB's always been about hard, loud, fast music, and it's always kept that integrity in mind. We're trying to take the integrity of what's happened over 25 years and give it back to the people."

The label had been distributed by M.S. Distribution, which has since

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Puttin' On The Ritz

A neighborhood guide to live-music venues

BY DYLAN SIEGLER

Through rain, sleet and snow, and the dark of night, bunches of kids convene on Avenue A in the East Village, outside the unmarked door of the rock club **Brownies**. It's any night of the week in New York, and on the bill is a big-name indie rock act from out of town. The club is at capacity, but the kids outside are undaunted, flashing ID and trickling into the club as wearier rockers spill out.

* * * * *

EAST VILLAGE

Cut to almost any club in the East Village—any one with a savvy booker, that is—and you'll see the same picture. As the home of NYU, Cooper Union and the New School, the college-centric East Village is the place to catch rock acts of all breeds. When bigger-name acts like Foo Fighters or Guided By Voices aren't playing midtown's unruly-sized Roseland, Madison Square Garden's adjacent **Hammerstein Ballroom** echo chamber or Union Square's eclectically (and successfully) booked old standby, **Irving Plaza**, they gravitate to the latest toast of the East Village scene, the **Bowery Ballroom**. Great sound, a comparatively quiet downstairs bar (for lurking during unpalatable opening acts) and a U-shaped balcony add to its allure.

For less well-known new acts (and, as some have complained lately, has-beens), head back to Houston St., to the smaller **Mercury Lounge**, which also plays host to regular industry showcases. And nearby on Houston is the **Spiral**, where the absolute unknowns cut their teeth. Following the recent closing of punk haven Coney Island High, the legendary spot **CBGB** has again been handed the hardcore torch. If your ears start bleeding, hop next door to **CB's 313**

Gallery for more subdued musical fare—even singer/songwriters—and the occasional piece of impressive new art. Avenue B's **Lakeside Lounge** has stepped in as an outlet for no-cover country, previously the sole domain of the bizarrely located Rodeo Bar on 27th St. and 3rd Ave.

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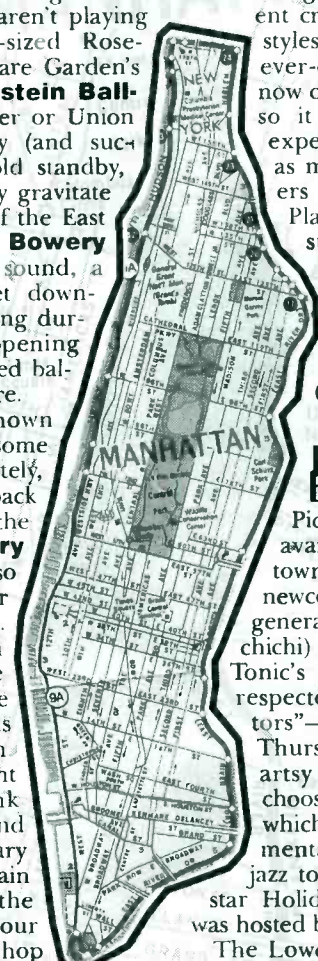
Quiet, pricey Tribeca is home to the **Knitting Factory**. Known first for its avant-jazz (and its partner label's affiliation with John Zorn), the Knit has built a strong name for itself in the rock, electronic and singer/songwriter realms, as well. The club generally draws a slightly older, more affluent crowd with its array of styles (and microbrews). Its ever-expanding empire now comprises three stages, so it can be a home to experimental acts as well as money-makin' headliners on the main stage. Playing off the Knit's success with classy musical Judaica, the Jewish culture center **Makor** now hosts Knitting Factory-booked acts uptown at 67th St.

LOWER EAST SIDE

Picking up some of the avant-scene slack downtown is **Tonic**, a relative newcomer to the hard-to-generalize (and increasingly chichi) Lower East Side scene. Tonic's rotating schedule of respected musical "curators"—like Sonic Youth's Thurston Moore and other artsy rock figures—help choose the entertainment, which ranges from experimental electronic to free jazz to the well-attended all-star Holiday revues (last year's was hosted by Mark Eitzel).

The Lower East Side's **Arlene Grocery** drew attention and criticism for its assertion that "music should be free" when it first opened in 1997—the rock bands who play there pass the hat rather than pick up a fee, and there's never a cover. The venue may be alone in its refusal to pay, but it's not unique in its no-cover policy. Neighbors like the **Luna Lounge** don't charge, and you

Continued on page 35




Red is the boldest of all colors. It stands for charity and martyrdom, hell, love, youth, fervor, boasting, sin, and atonement. It is the first color of the newly born and the last seen on the deathbed. It symbolizes day to the American Indian, East to the Chippewa, the direction West in Tibet, and Mars ruling Aries and Scorpio in the early zodiac. It is, nevertheless, for all its vividness, a color of great ambivalence. Red is the color of the strawberries in room 705.

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NEW YORK

CLUBS

Continued from page 32

may have heard of some of their acts, like hot local folkies **Ida**. Just down the street, however, **Baby Jupiter** usually charges a cover for its bizarre offerings. Check out their noise bands, reggae sound-systems and even one-act plays—often all available on the same night.

WEST VILLAGE

Rock and experimental may rule the East Village and Tribeca, but head over to the West Village for an eclectic assortment of genres not limited to kids and insiders. Arguably one of the birthplaces of camp, cabaret is alive and well at bars within the West Village's labyrinthine streets. Check out the **Bottom Line** for big names and classic crooners of all dimensions—from the Fairport Convention to rock songwriter Matthew Sweet to the Del McCoury Band—and plenty of early-bird industry showcases. Or, if you're in the mood for jazz, the famous **Blue Note** hosts Chick Corea, McCoy Tyner and other living legends for a modest cover and drink minimum. Newer acts, and the occasional star, play **Smalls** or the **Village Vanguard**. Blues aficionados who don't find what they want at the Bottom Line (which sometimes hosts names like Bo Diddley) drink up at the sometimes-touristy **Terra Blues** and **Chicago B.L.U.E.S.** The latter hosts a no-cover regular blues jam where anyone can play along.

Old Village haunts like the **Lion's Den** usher in the punks and ska kids for local and out-of-town skanking, while refugees from the East Village can be found at the **Westbeth Theater Center** (where folk and rock hit the stage occasionally) or the **Cooler**, in the ultra-hip, far-West meatpacking district. Ska and its dub parent also pop up at the lower West Village's **Wetlands**, which is the city's roots headquarters. Hippie kids do the chicken dance to Phish cover bands; cult favorites like Yosi "The Hasidic Hendrix" Pimental play to their own finite markets; and then, on the weekends, legit ska, rock, funk and reggae acts fill the bill. Nearby **S.O.B.'s**, originally Latin dance's downtown base, now plays host to dance parties with origins all over the world, from South Asia's weekly Basement Bhangra DJ party to an Israeli dance night. Hip-hop is also spoken here.

TIMES SQUARE

While downtown is New York's traditional music and funky-culture home, the Times Square revitalization has helped out formerly dilapidated venues like the **Town Hall**, whose roster now runs the gamut from lectures to folky theater (David Bromberg played this past fall) to classical

presentations, with mad genius composer/performer Meredith Monk appearing on the bill in recent memory. Further up the West Side, **Roseland** and the aforementioned Hammerstein Ballroom mix it up, while the nearby **Supper Club** (first on the swing scene in its brief revival) hosts the occasional rock act. **Birdland**, which caters to the plentiful tourists, runs a tempting

schedule of acts often peppered with Latin jazz. Uptown, find the established orchestras and opera companies at the **Metropolitan Opera**, Lincoln Center's **Avery Fisher Hall** and **City Opera**. And when the show's over, head across the street to the **Iridium Bar** at the Empire Hotel to imbibe some jazz and expensive beverages.

The moral of the story is that there's always something musical to do in New York. Though the city's natives have made it their trademark to complain of the sore lack of quality options, it's the wealth of options that make NYC—in any weather—so perfectly daunting. And so dauntingly perfect. ■

LOCAL LABELS

Continued from page 32

going back to more street-sounding, like DMX."

He says Rawkus finds its acts mostly through showcases but also from people who press their own records on vinyl and get DJs to play them.

There are seven acts on the label, most of them from New York. Set for release early next year is an album by Shabaam Sahdeeq, whose sound, Blak Shawn says, has a "street/party feel." Priority is the distributor.

New York's historically vibrant black community, Harlem, is also represented by its own rap label.

Rap producer Dame Grease (DMX, Tricky) began Vacant Lot

Records in Harlem almost two years ago and has six rappers on the roster, all of them from Harlem.

He indicates that it's no accident that they're all from Harlem, because he has been producing and recording rap recordings in the neighborhood for more than 10 years.

"It kind of evolved," Grease says of his label. "I always had at least five groups I did tracks for.... Then I became more business-minded."

He adds that there is no particular New York sound that he seeks and records. "Everybody sounds different," says Grease. "But I develop them so they have the same essence. One person may be commercial, one person may be

Continued on page 36

Time Out

New York

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NEW YORK

LOCAL LABELS

Continued from page 35

hardcore, but they're all linked together."

Commenting on how he finds his acts, he says friends recommend rappers or "people rhyme for me." He adds, "Word of mouth is the best way."

Vacant Lot's first full-length

album will be out in February. It's a compilation called "Live On Lenox Ave" (which is near the label's headquarters), and it features the artists on the roster as well as other rappers like Cam'ron, Scarface and DMX. Grease says he also plans to release in the spring a long-form documentary on the Harlem scene, also called "Live On Lenox Ave." ■

MUSIC WORLD

Continued from page 29

center of the world," remarks Thomas D. Mottola, chairman and CEO, Sony Music Entertainment. "Being based in New York has become even more significant now that our business is global. The music and film businesses both began in New York, and the city's diverse cultural makeup has always made it home to an incredibly wide array of musical styles.



Left: Songwriter Isaac Hayes with BMI's Frances Preston. Right: Elektra's Sylvia Rhone

light the way," Rhone adds. "Its transformation from a boutique imprint to a globally conscious, broad-based label mirrors the spirit of a 21st-century New York."

PUBLISHERS & SONGWRITERS

The rise of RCA Victor Red Seal as a prominent recording force in the early 1900s led to the system of paying royalties to artists. It was Red Seal producer C.G. Childs who



Both ASCAP and BMI have flourished in New York, along with many small to multinational music-publishing firms, most of whom are active members of NMPA and its Harry Fox Agency. The city is the center of music publishing due to the proximity of artists, songwriters, managers, publishers and the performing-rights groups.

"From the beginnings of the American music-publishing business, through the heyday of Tin Pan Alley and today's and tomorrow's digital age, New York has always stood as the heart and soul of our industry," says Ed Murphy, president of the NMPA/HFA. "The pulse and vitality of the Big Apple will always attract and inspire the great American songwriters and their publishing partners."

Observes Frances W. Preston, BMI president/CEO, "New York is, without question, the cultural and musical center of the world. If you are a cabaret singer; a pop, rock or rap recording artist; a country songwriter; a jazz composer; a classical-music publisher; a musical-theater arranger; an electric guitarist; or a klezmer musician from anywhere in the world, all roads eventually lead to New York.

"It is a city with a rhythm all its own, and all creators want to feel the beat," she says, adding, "It is the perfect place to do business in the business of music."

Putting the pieces in perspective, ASCAP CEO John A. LoFrumento says, "Like music

"Just think of the famous folk and blues clubs in the Village," Mattola adds, "the songwriters and pluggers of Tin Pan Alley and the Brill Building, the legendary R&B and jazz performances at the Apollo Theater and the Cotton Club in Harlem. Virtually every

agreed to pay musicians for each recording that was sold, in order to hold onto their exclusive services.

Music publishing had put down its roots back in 1867, when the first collection of black spiritual songs was published. It was the passage of the first U.S. Copyright

"Just think of the famous folk and blues clubs in the Village, the songwriters and pluggers of Tin Pan Alley and the Brill Building, the legendary R&B and jazz performances at the Apollo Theater and the Cotton Club in Harlem. Virtually every neighborhood in this town has played an important role in the history of music."

—Thomas D. Mottola, chairman and CEO, Sony Music Entertainment

neighborhood in this town has played an important role in the history of music. New York will always be at the heart of our business."

The Warner Music Group (WMG), a division of Time Warner Communications, has its worldwide headquarters in New York, where Roger Ames was recently named chairman. Two of its three major-label groups were born and have flourished in the city: The Atlantic Group and Elektra Entertainment Group.

"It's hard to imagine that the Elektra story could have originated from anywhere else but New York," says Sylvia Rhone, Group chairman/CEO. "From its very start, launched in the heart of Greenwich Village nearly a half-century ago, Elektra's path has always reflected the pulse, diversity and eclecticism of this great city. Its history over those 50 years has been intricately woven into the cultural fabric of our industry, with many of our greatest moments emanating from the studios, stages and streets of New York City.

"From the folk revival of the '60s to the hip-hop explosion of the '90s, Elektra has been there to

Act in 1909 that led "Babes In Toyland" composer Victor Herbert and other musicians in 1914 to form ASCAP in New York to collect and distribute fees for the use of copyrighted songs. BMI was formed in 1940 by broadcasters in reaction to the licensing fees charged by ASCAP.

itself, New York City is truth hidden in beauty; its essence serves to educate, challenge, inspire and, above all, remind us of our common heritage despite race or creed. New York City is not so much a destination as it is the heart and soul of the world's cultural movement." ■

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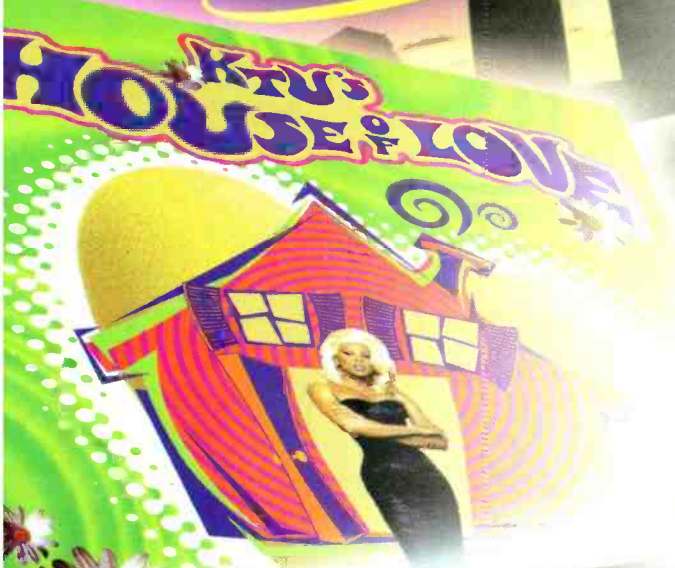
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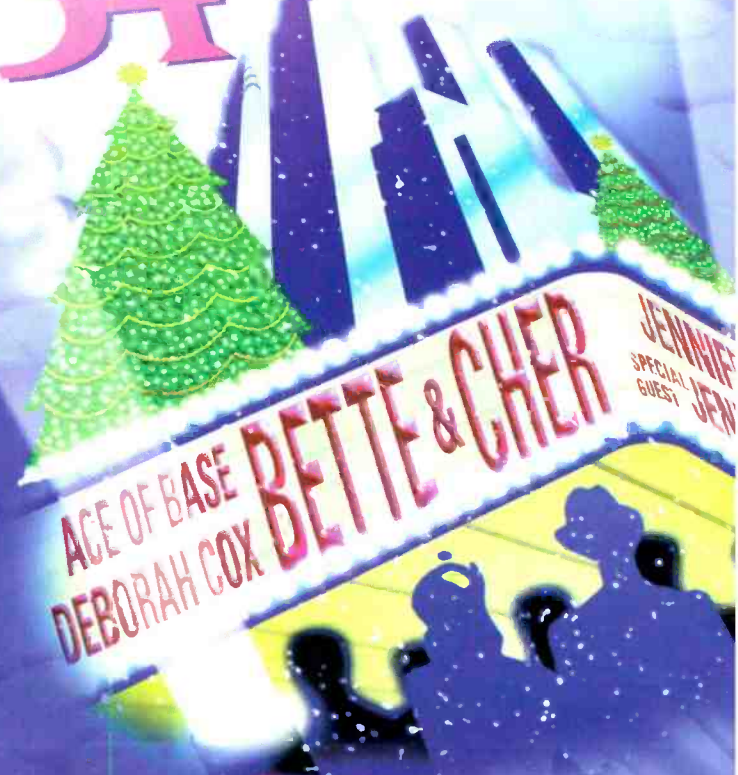
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More Hard Knock 'Life' From Jay-Z

Roc-A-Fella Artist's Mission: Sell 1 Mil. Units In 1st Week

BY MARCI KENON

NEW YORK—In a nod to hip-hop's growing global popularity, Jay-Z's highly anticipated follow-up to 1998's "Vol. 2... Hard Knock Life" will bow first in Europe on Dec. 13. Then "Vol. 3... Life And Times Of S. Carter" on Roc-A-Fella/Def Jam/Island will hit U.S. shores two weeks later, on Dec. 28.

The reverse-release strategy was implemented to give an added push to the international division's marketing efforts. In fact, Jay-Z has made several overseas trips in the last month to set the stage for the release. He will be in Europe again during the week the album debuts. Jay-Z is scheduled to perform on England's "Top Of The Pops" in January and Germany's "The Dome" music show in February.

"Vol. 2... Hard Knock Life"—which has sold 4.6 million units, according to SoundScan—netted a best rap album Grammy Award for Jay-Z. Since then he's headlined a successful 54-city tour, scored a hit with the track "Girl's Best Friend" on Epic's "Blue Streak" soundtrack, and partnered with Mariah Carey on another hit, "Heartbreaker," which went to No. 1 on

The Billboard Hot 100. Not surprisingly, the rapper's string of successes has created high expectations for his new album.

"I made a lot of really good [tracks] on the last album," says Jay-Z. "And I think I made even better [tracks] on my first album. So to top [the last album] as far as sales, you can't try to do that. That's when you lose your soul. You lose the music that people have come to expect from you. As far as sales are concerned, I don't know how to top it.

But creatively, I feel I'm at my best."

The first single, "Do It Again (Put Ya Hands Up)," features Roc-A-Fella labelmate Beanie Sigel, whose album "The Truth" debuts in February. Produced by Roc-A-Fella's "Do It Again" will be released Dec. 13 on 12-inch vinyl only. The video was directed by Dave Myers (Lil' Wayne's "The Block Is Hot" and Juvenile's "Back That Thang Up") and sent to video outlets Monday (22).

Timbaland is the album's primary producer. He delivered five of the 12 tracks, which are woven together with "Hova Song"—a melodic, haunting interlude produced by K-Rob that opens the

album, re-enters midway, and then brings "Vol. 3..." to a close.

"I passed on a lot of hot tracks," says Jay-Z, whose music is co-published by his company, Lil Lu Lu Publishing (BMI), and EMI Music Publishing. "For me, a track has to be hot, and it has to be different. I don't look for a producer because of the name or sound. It's whoever has the hot and different beat. On my last album, I used Mark the 45 King. He hadn't been on anybody's

(Continued on next page)



JAY-Z



Message In The Music. Sony Music hosted a reception at New York's Sony Club in honor of author Iyanla Vanzant's new Harmony Records CD "In The Meantime—The Music That Tells The Story." Guests included, from left, Harmony VP of finance Mitch Wolk, singer Howard Hewett, Vanzant, Harmony VP of business affairs Jim Cooperman, Harmony GM Raina Bundy, Sony Music senior director of corporate affairs Isisara Bey, and Harmony director of finance Greg Bell.

Revived Volt Features Veterans, New Acts; Davenport, Riley Join Hathaway Tribute Set

A RE-ENERGIZING VOLT: Volt is back. The veteran R&B label—home at one time to Otis Redding and acquired with Stax in 1977 by Fantasy—is being reactivated with a stable of new and veteran acts under the direction of executive VP Phil Jones. The roster includes up-and-comers Angel Sessions and Enchanette, as well as several R&B stalwarts: former Tower Of Power front man Lenny Williams, the Dramatics, ex-Motown chanteuse Brenda Holloway, and the Delfonics.

"Many of these groups are still working," says Jones. "We figured they could still make albums, we could get some sales and help them with their careers. A lot of them think their careers are over; they're not. And that's the main reason we [reactivated Volt]. Plus, after 12 years at Motown, I love the music."

The first release from the Volt camp was Sessions' "Love Ride," which was in stores Nov. 16. It features the uptempo single "Get It Right," one of five songs she co-wrote on the set, whose producers include Fred Pittman. Fantasy distributors include Bayside, Wildcat, Selecto Hits, and DNA.

On tap for January are Enchanette—a Detroit singer being produced by Michael Powell (Anita Baker)—and "Love Therapy" by Williams. "My last album on Bellmark ["Chill"] was going well, and then the label went bankrupt," recalls Williams. "But there's always a good side; I've worked off that album for quite a while."

That work includes touring with Bobby Womack, the late Roger Troutman, and Bloodstone. Williams also co-wrote "I Love My Momma," which appears on Snoop Dogg's current "Top Dogg" set.

Four of the Volt acts—Holloway, Williams, Sessions, and the Delfonics—banded together as the Stax/Volt All Stars to record the single "A Brand New Start." The foursome will perform the hope-themed song Sunday (21) at Inglewood, Calif.'s Hollywood Park Pavilion. That's the site of Soberfest 2000, a gathering benefiting the same-named national program that provides various youth services and for which "A Brand New Start" serves as the theme song.

The one-time project was co-written and co-produced by Pittman and Preston Glass. It's also featured in the independent film "Sugar Race," whose cast includes Fred Williamson and Sessions.

REMEMBERING DONNY: New York-based

R.E.A.C.T. (Real Evolving Artists Creating Today) Entertainment Worldwide is the impetus behind "Donny We Love You: An All-Star Tribute To Donny Hathaway." The spring homage to Donny Hathaway, the St. Louis-bred artist and former Curtis Mayfield musical director, will feature N'Dea Davenport, Freda Payne, and Cheryl "Pepsi" Riley, with other acts still being confirmed at press time. Also on board: Eric Mercury, who co-produced "Roberta Flack Featuring Donny Hathaway." The album will be dedicated to the late singer's children, who include vocalist Lalah Hathaway; sale proceeds will be donated to the nonprofit Forever Young Foundation.

PEOPLE WATCH: Sharon Heyward, formerly senior director of marketing at Harmony Records and president of Perspective Records, has joined the Trawick Company as senior VP, based in the management firm's newly opened New York offices. Clients include Brian McKnight and Cherokee. Look for the company—headed by president Herb Trawick—to announce plans regarding new ventures... Bill Stephney, CEO of StepSun



by Gail Mitchell



Media (which includes StepSun Music and Music in Cinema), has been appointed to the Apollo Theatre's board of directors, a lineup that boasts Quincy Jones, Atlantic Group co-chairman Val Azzoli, and board chairman Ossie Davis... Hidden Beach/Epic artist Jill Scott is gearing up for her April debut with a "Who Is Jill Scott?" campaign. The Philly native, working with the city's board of education, is the focus of an Eastman Kodak-sponsored photo journal contest. Prizes include a cameo in Scott's upcoming video and a performance at the winning school... TWT teams with Snoop Dogg's Dogghouse Records for the Jan. 18 release of "Snoop Dogg Presents Tha Eastsidaz." Lead single "G'd Up" drops Dec. 7 but is available for download via TWT's Web site on Monday (22) for a limited time.

In addition to his 35-city Ladies Night Out U.S. tour with Case, 112, Ideal, Donell Jones, Men Of Vizion, D'Angelo, and Eve in select cities, Sony/550 Music artist Ginuwine is now the national spokesman for Planned Parenthood's new online teen magazine, teenwire.com. He's also signed with the Ford modeling agency and is collaborating on a signature fragrance line available next year: 100% Ginuwine (male) and G Spot (female).

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JAY-Z*(Continued from preceding page)*

album since [Queen] Latifah."

The set's other standout tracks include "Pop 4 Roc," produced by DJ Clue and Duro and featuring label-mates Sigel, Memphis Bleek, and Amil; and "Dope Man," also produced by Clue and Duro. The musical guest list includes Juvenile, Carey, and Missy Elliott.

"As far as the music goes, Jay did his job," says Damon Dash, Roc-A-Fella co-founder/CEO. "He reached and actually passed all expectations. We wanted to make a record that was as good as or better than all of his other albums. Now the pressure is on us."

That pressure is setting the wheels in motion for a campaign that label reps feel will help net 1 million in sales during the first week of the album's U.S. release—a feat both radio and retail feel is definitely within Jay-Z's reach.

'I don't look for a producer because of the name or sound. It's whoever has the hot and different beat'

— JAY-Z —

"There is a definite chance," says Paul Penrose, independent sales rep at one-stop Valley Media in Woodland, Calif. "A lot of my stores will do midnight runs with this album."

Def Jam product manager Deidre Graham takes the pressure in stride. "We're trying to take Jay-Z to a level that no other rapper has reached," she says. "The key is to focus more on sales and visuals at retail. Heavy advertising, bigger billboards, and a radio focus are part of that strategy. We're also lining up more special programming with BET and MTV."

Roc-A-Fella has also joined forces with retail outlets to develop customized campaigns. "We're doing something special with all of our retail chains—Musicland, Virgin, and Trans World," says Chaka Pilgrim, Roc-A-Fella product manager.

For example, Trans World is currently offering gift coins for advance purchases. Jay-Z's image is engraved on one side; the album title and company logos are on the other side. Customers also receive a bonus CD when they purchase the gift coin.

The bonus CD features an unreleased Jay-Z single, as well as tracks by other Roc-A-Fella artists. The coin comes with a cardboard backing that can be redeemed for the purchase of "Vol. 3 . . ." on or after Dec. 28. Fans can then keep the coins as souvenirs.

Also in the planning stages is a 12-city promotional tour, says Dash, who also manages Jay-Z through Dame Dash Management/Roc-A-Fella Entertainment.



The new album from platinum R&B sensation ROME with the follow up to his 1997 self-titled debut album.

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'The Master' Rapper Rakim Returns

'THE MASTER' IS BACK: Respected rap veteran Rakim has a sound that transcends time. In fact, on his new Universal album, Rakim sounds as vital and current as he did over a decade ago on such Eric B. & Rakim classics as "Paid In Full" and "Follow The Leader."

"The Master"—his sophomore solo album—arrives in stores Nov. 30. "When I Be On The Mic," pro-

'When I think about how far hip-hop has come, I sit back and smile'

- RAKIM -

duced by DJ Premier, is the lead single. It is being commercially released on 12-inch only Dec. 14.

"I had a little more fun doing this album," says Rakim. "I stay in the street and try to keep an ear out for



what's going on as far as my lyrical content. The main thing is knowing what not to do and say and what people are not feelin'."

Rakim cites MCs who contradict themselves as the greatest offense to listeners. "I try to stay true to myself and stay on one page," he says. "I haven't changed. [My audience] respects me as an artist because—and I hate to use this expression—I keep it real. And I keep it proper as far as my lyrical content and the way I present myself."

As one of hip-hop's pioneers, Rakim is proud of the culture's growth. "When I think about how far hip-hop has come, I sit back and

smile," he says. "DJs have taken their skills to the next level. Rappers are bringing more styles to the table, and the lyrics are wittier. We used to use R&B tracks for hip-hop; now R&B singers are using hip-hop tracks. We went through a lot of people turning us down, calling it hoodlum music. But when you look at television now, everybody is rapping."



RAKIM

The Roots' Rahzel is featured on the album along with young singer/songwriter Connie McKendrick; both are signed to Universal. Clark Kent and newcomer Jazzy O contributed to the production of "The Master."

MAKING 'THE CUT': Silk-E, the rapper/vocalist who won the grand prize in MTV's "The Cut" talent competition (The Eye, Billboard, Feb. 27), will shoot two videos—"Hard Times" and "Hot Shit"—Dec. 3-4. The two tracks appear on her debut album, "Urban Therapy." The set was released in October by independent Ronlan Entertainment, without benefit of a lead single. As of the first week in November, "Urban Therapy" had sold 10,000 units, according to SoundScan.

"I'm proud of the album," says Silk-E. "I'm finally past the first phase and no longer the little girl who won a contest."

Samm Styles of Supreme Pictures is directing both videos. KRS-One, E-40, Sisqo, Lisa "Left Eye" Lopes, producer QDIII, and Boyz II Men's Wanya Morris are all scheduled to make cameo appearances in "Hard Times."

Silk-E's recent performance on "Jenny Jones" airs Nov. 30.

THANK GOD IT'S FRIDAY: Priority releases the "Next Friday" soundtrack Dec. 7. Ice Cube reprises his role in the "Friday" sequel, which he also wrote and produced. Priority is releasing two singles: Ice Cube's "You Can Do It" and Lil' Zane's "Money Stretch." Other featured artists are Snoop Dogg, Dr. Dre, Pharoahe Monch, Wyclef Jean, Jay-Z, Krayzie Bone, and Ronald Isley.

HIP-HOP GOES SPATIAL: "Nastradamus," Nas' fourth Columbia set, was released Tuesday (23). The title track is also the first single, the video for which debuted Nov. 4 on MTV's "Total Request Live."

(Continued on next page)

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				NO. 1/GREATEST GAINER	
1	23	—	2	HOT BOYZ. * MISSY "MISDEMEANOR" ELLIOTT FEAT. NAS, EVE & Q-TIP (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	1 week at No. 1
2	1	2	5	4, 5, 6 SOLE FEATURING JT MONEY & KANDI (C) (D) DREAMWORKS 459029/INTERSCOPE †	
3	2	3	11	I WANT IT ALL ● WARREN G FEATURING MACK 10 (C) (D) (T) G-FUNK 73721/RESTLESS †	
4	6	6	4	NASTRADAMUS (T) (X) COLUMBIA 79299*/CRG †	NAS
5	5	4	11	SIMON SAYS PHAROHAHE MONCH (C) (D) (T) RAWKUS 53567/PRIORITY †	
6	4	5	5	STEP TO THIS MASTER P FEATURING D.I.G. (C) (D) (T) NO LIMIT 38680/PRIORITY †	
7	3	1	7	SATISFY YOU ● PUFF DADDY FEATURING R. KELLY (C) (D) BAD BOY 79283/ARISTA †	
8	9	7	13	JIGGA MY N**** ROC-A-FELLA 562201/IDJMG	JAY-Z
9	10	11	5	LEFT/RIGHT (C) (T) (X) TIGHT 2 DEF 4501*	DRAMA
10	8	8	17	U-WAY HOW (C) (D) (T) (X) GHET-O-VISION/LAFACE 24413/ARISTA †	YOUNGBLOODZ
11	12	16	11	PIMPIN' AIN'T NO ILLUSION UGK FEAT. KOOL ACE & TOO SHORT (C) (D) (T) JIVE 42633	
12	7	14	3	IN THE GAME (C) (D) HOLLYWOOD 164031 †	0
13	11	24	3	STILL D.R.E. DR. DRE FEATURING SNOOP DOGG (T) AFTERMATH 497192*/INTERSCOPE †	
14	15	15	11	LUV AT FIRST SIGHT CHILLDRIN OF DA GHETTO FEAT. SOULTRE (C) (D) (T) HOO-BANGIN' 53564/PRIORITY †	
15	16	12	5	BACK THAT THANG UP JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE (T) CASH MONEY 156482*/UNIVERSAL †	
16	17	—	2	BALLAZ 4 LIFE BULLETS AND GUNSMOKE (M) (T) (X) HOSTILE TAKEOVER 0101* †	
17	20	17	20	VIVRANT THING (T) VIOLATOR/DEF JAM 562170*/IDJMG †	Q-TIP
18	28	20	11	TAKE A LICK (C) (D) (T) VOLCANO 34281/JIVE †	AKINYELE
19	19	18	20	JAMBOREE ● NAUGHTY BY NATURE FEATURING ZHANE (C) (D) (T) (X) ARISTA 13712 †	
20	25	13	5	BLING BLING B.G. FEAT. BABY, TURK, MANNIE FRESH, JUVENILE & LIL' WAYNE (T) CASH MONEY 156483*/UNIVERSAL †	
21	21	19	10	EGO TRIPPING LT. STITCHIE FEATURING MAD LION (T) (X) PRG 0412*/DEH TYME	
22	24	27	3	DA ROCKWILDER (T) DEF JAM 562440*/IDJMG †	METHOD MAN/REDMAN
23	32	23	14	BOUNCE TO THE OUNCE O.G.C. (C) (D) (T) DUCK DOWN 53495/PRIORITY †	
24	14	10	7	PE. 2000 PUFF DADDY FEATURING HURRICANE G (T) (X) BAD BOY 79276*/ARISTA †	
25	NEW ▶	1	1	I'M JUST A BILL IKE JACKSON PRESENTS TOM PAPER (D) (T) .447 0721/HMC †	
26	13	9	9	WHOLE LOT OF GANGSTAS DIE FLEX G. FEAT. KURUPT AND ALKATRAZ (C) (D) SHANTY TOWN 1005/HOLLAND GROUP †	
27	22	21	10	BIZARRE (C) (D) (T) WU-TANG 53574/PRIORITY	U-GOD
28	36	28	27	WATCH OUT NOW THE BEATNUTS FEAT. YELLAKLAW (C) (D) (T) VIOLATOR 1795/LOUD †	
29	29	25	19	IT'S YOUR THING MERCEDES FEATURING MASTER P (C) (D) (T) NO LIMIT 53565/PRIORITY †	
30	27	26	6	MS. FAT BOOTY MOS DEF (T) RAWKUS 203* †	
31	38	32	18	B-BOY DOCUMENT 99 THE HIGH & MIGHTY FEAT. MOS DEF & MAD SKILLZ (C) (D) (T) EASTERN CONFERENCE/RAWKUS 53498/PRIORITY †	
32	18	22	3	LOSE YO MIND LIL' RACHETT (C) (D) BIG KID 54350/LIGHTYEAR	
33	26	30	7	MANCHILD SHYHEIM (C) (D) (T) WU-TANG 53576/PRIORITY	
34	34	35	22	PLAY AROUND LIL' CEASE FEAT. LIL' KIM, JOE HOOKER & MR. BRISTAL (C) (D) (T) UNDEAS/ATLANTIC 84482/AG †	
35	30	29	8	GOTTA MAN EVE (T) RUFF RYDERS 497085*/INTERSCOPE †	
36	42	40	10	JUMP UP BLACK MOON (C) (D) (T) DUCK DOWN 53491/PRIORITY	
37	NEW ▶	1	1	SPIT THESE BARS DRAG-ON FEATURING SWIZZ BEATZ (T) (X) RUFF RYDERS 497186*/INTERSCOPE †	
38	37	—	2	I SEE MEDINA GREEN & SELF SCIENTIFIC (T) TOMMY BOY BLACK 2037*/TOMMY BOY	
39	40	33	33	WHO DAT ● JT MONEY FEATURING SOLE (C) (D) (T) TONY MERCEDES/FREEWORLD 53459/PRIORITY †	
40	35	36	24	NO PIGEONS ● SPORTY THIEVZ FEATURING MR. WOODS (C) (D) (T) (X) ROC-A-BLOK/RUFFHOUSE 79190/CRG †	
41	33	31	3	WANNA BE A BALLER LIL' TROY FEAT. YUNGSTA, FAT PAT, LIL' WILL, HAWK, BIG T (T) SHORT STOP/REPUBLIC 156495*/UNIVERSAL †	
42	50	38	11	IT'S MINE MOBB DEEP FEATURING NAS (T) LOUD/COLUMBIA 79265*/CRG	
43	31	45	10	FRONTLINE FACEZ OF DEATH (C) (D) SUMTHING ELSE 108 †	
44	39	39	25	LET ME KNOW CAM'RON (C) (D) (T) UNTERENTAINMENT 79170/EPIC †	
45	48	34	15	THUG ONES HALF-A-MILL FEAT. NOREAGA, MUSALINI AND KOOL G RAP (C) (D) (T) PENALTY 7268/TOMMY BOY	
46	44	—	5	WHAT YOU WANT THE ROOTS FEATURING JAGUAR (T) COLUMBIA 79288*/CRG †	
47	RE-ENTRY	44	44	WHO LET THE DOGS OUT? CHUCK SMOOTH (C) (D) (M) (T) (X) WINGSPAN 0002	
48	RE-ENTRY	4	4	IMPROVISE JURASSIC 5 (T) (X) INTERSCOPE 497119*	
49	41	42	20	WILD WILD WEST ● WILL SMITH FEAT. DRU HILL & KOOL MO DEE (C) (D) OVERBROOK/COLUMBIA 79157/CRG †	
50	NEW ▶	1	1	HIGH SO HIGH SOUTH PARK MEXICAN (X) DOPEHOUSE 2000*	

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



BIGGER AND DEFFER: Island/Def Jam's newly formed R&B arm, Def Soul, makes a strong impact on Hot R&B Singles & Tracks and the Top R&B Albums chart with two male solo stars.

Montell Jordan's fourth album, "Get It On Tonite" (Def Soul/IDJMG), bows in his highest-ever position on Top R&B Albums, at No. 3. The album's lead track, "Get It On Tonite," has made a big impact at the R&B format and is still growing. With its audience of 29 million listeners, it moves 17-12 on Hot R&B Singles & Tracks, gaining another 2.3 million this issue.

Meanwhile, Dru Hill lead vocalist Sisqo nabs the Greatest Gainer/Airplay award with Sisqo Featuring Make It Hot's "Got To Get It" (Dragon/Def Soul/IDJMG), which gains 4.3 million listeners. "Got To Get It" springs 35-26 on Hot R&B Singles & Tracks with 20 million listeners amassed in three weeks. In sister publication R&B Airplay Monitor, the record lands both Greatest Gainer and Airpower status for its 35-16 move on the mainstream R&B airplay chart. Sisqo's "Unleash The Dragon" debut album hits Nov. 30.

REASON TO RAVE: With a new label home in place, the Artist Formerly Known As Prince's new set, "Rave Un2 The Joy Fantastic" (NPG/Arista), marks his 23rd album to debut in the top 10 of Top R&B Albums and his highest point on that list in three years. The lead single, "The Greatest Romance Ever Sold," scores similar success at radio, with the track reeling in more than 13.8 million in audience impressions and moving 24-23 on Hot R&B Singles & Tracks.

Since his highly publicized divorce with first label Warner Bros., he released an album through EMI before that company folded, and his last three sets were released via independent means and through the Internet.

HOT ONE: Missy "Misdemeanor" Elliott's "Hot Boyz" (The Gold Mind/Elektra/EEG) puts that artist at her highest point ever on Hot R&B Singles & Tracks, as the song motors 48-3. Elliott was No. 2 there once, but only as a featured artist on protégée Nicole's "What You Want," which served as the first single released from Elliott's Gold Mind imprint. The rise on the singles list was due to newly released commercial configurations, which hit retail a week ago, earning the title the No. 1 positions on the Hot R&B Singles Sales and Hot Rap Singles charts. On Top R&B Albums, "Da Real World" bullets while rising 33-32 with a 6% sales increase.

Billboard TOP R&B ALBUMS

NOVEMBER 27, 1999

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	—	2	LIL' WAYNE	THA BLOCK IS HOT	1
◀ Hot Shot Debut ▶						
2	NEW	1	1	E-40	CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE	2
3	NEW	1	1	MONTELL JORDAN	GET IT ON...TONITE	3
4	NEW	1	1	SOUNDTRACK	LIGHT IT UP	4
5	2	—	2	MARIAH CAREY	RAINBOW	2
6	3	1	3	MASTER P	ONLY GOD CAN JUDGE ME	1
7	4	2	5	SOUNDTRACK	THE BEST MAN	2
8	NEW	1	1	♀ NPG	RAVE UN2 THE JOY FANTASTIC	8
9	5	3	8	METHOD MAN/REDMAN	BLACKOUT!	1
10	7	5	8	BRIAN MCKNIGHT	BACK AT ONE	2
11	9	7	13	MARY J. BLIGE	MARY	1
12	8	8	54	JUVENILE	400 DEGREEZ	2
13	6	4	9	EVE	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
14	11	9	5	DONELL JONES	WHERE I WANNA BE	6
15	10	6	3	CHICO DEBARGE	THE GAME	6
◀ GREATEST GAINER ▶						
16	18	20	7	ANGIE STONE	BLACK DIAMOND	16
17	14	11	5	MOS DEF	BLACK ON BOTH SIDES	3
18	15	10	4	PHAROAE MONCH	INTERNAL AFFAIRS	6
19	17	22	16	DESTINY'S CHILD	THE WRITINGS ON THE WALL	2
20	16	12	14	MOBB DEEP	MURDA MUZIK	2
21	22	17	27	SNOOP DOGG	NO LIMIT TOP DOGG	1
22	19	18	30	B.G.	CHOPPER CITY IN THE GHETTO	2
23	20	14	16	HOT BOYS	GUERRILLA WARFARE	1
24	23	19	8	IDEAL	IDEAL	19
25	21	21	13	PUFF DADDY	FOREVER	1
26	25	15	3	KEVON EDMONDS	24/7	15
27	13	13	5	WARREN G	I WANT IT ALL	4
28	12	—	2	THE ROOTS	THE ROOTS COME ALIVE	12
29	26	23	9	OL' DIRTY BASTARD	N***A PLEASE	2
30	27	47	7	SOLE	SKIN DEEP	27
31	28	27	34	LIL' TROY	SITTIN' FAT DOWN SOUTH	6
32	33	33	21	MISSY "MISDEMEANOR" ELLIOTT	DA REAL WORLD	1
33	30	43	29	ERIC BENET	A DAY IN THE LIFE	6
34	24	16	6	VARIOUS ARTISTS	J PRINCE PRESENTS R.N.D.S.	7
35	36	38	52	WHITNEY HOUSTON	MY LOVE IS YOUR LOVE	7
36	34	30	35	GINUWINE	100% GINUWINE	2
37	NEW	1	1	MARC NELSON	CHOCOLATE MOOD	37
38	31	32	34	SILK	TONIGHT	8
39	39	37	25	JA RULE	VENNI VETTI VECCI	1
40	29	25	6	SOUNDTRACK	THICKER THAN WATER	8
41	35	71	25	DAVE HOLLISTER	GHETTO HYMNS	5
42	42	31	3	IMX	INTRODUCING IMX	31
43	45	51	24	JENNIFER LOPEZ	ON THE 6	8
44	40	35	30	VARIOUS ARTISTS	RUFF RYDERS: RYDE OR DIE VOL. 1	1
45	48	53	30	CASE	PERSONAL CONVERSATION	5
46	38	28	3	A TRIBE CALLED QUEST	THE ANTHOLOGY	28
47	43	24	4	U-GOD	GOLDEN ARMS REDEMPTION	15

48	44	48	8	TERROR SQUAD	THE ALBUM	4
49	54	41	9	PROJECT PAT	GHETTY GREEN	9
50	51	55	53	112	ROOM 112	6
51	46	42	16	BARRY WHITE	STAYING POWER	13
52	49	49	38	EMINEM	THE SLIM SHADY LP	1
53	52	45	14	VARIOUS ARTISTS	VIOLATOR THE ALBUM	1
54	32	39	4	CHILDRIN OF DA GHETTO	CHILDRIN OF DA GHETTO	24
55	55	69	16	MACY GRAY	ON HOW LIFE IS	32
56	50	50	21	K-CI & JOJO	IT'S REAL	2
57	63	62	38	TLC	FANMAIL	1
58	64	64	53	R. KELLY	R.	1
59	53	56	4	RAHSAAN PATTERSON	LOVE IN STEREO	51
60	41	26	7	INSPECTAH DECK	UNCONTROLLED SUBSTANCE	3
61	60	61	55	DRU HILL	ENTER THE DRU	2
62	58	40	5	YOUNGBLOODZ	AGAINST DA GRAIN	21
63	72	92	24	BLAQUE	BLAQUE	23
64	56	54	7	SMOKEY ROBINSON	INTIMATE	28
65	68	75	48	DMX	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
66	57	36	13	NOREAGA	MELVIN FLYNT — DA HUSTLER	3
67	67	65	4	CECE WINANS	ALABASTER BOX	55
68	75	85	78	DMX	IT'S DARK AND HELL IS HOT	1
69	86	—	17	TRACIE SPENCER	TRACIE	19
70	62	44	7	LOST BOYZ	LB IV LIFE	8
71	37	57	7	BRENT JONES AND T.P. MOBB	BRENT JONES AND T.P. MOBB	37
72	70	76	8	YOLANDA ADAMS	MOUNTAIN HIGH...VALLEY LOW	50
73	66	84	64	LAURYN HILL	THE MISEDUCATION OF LAURYN HILL	1
74	NEW	1	1	CHEF RAEKWON	MMOBILARITY	74
◀ PACESETTER ▶						
75	90	70	9	IYANLA VANZANT	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY	41
76	71	63	3	BUCKSHOT	BUCKSHOT THE BDI THUG	63
77	82	73	5	2ND II NONE	CLASSIC 220	40
78	83	80	55	98 DEGREES	98 DEGREES AND RISING	33
79	61	34	7	MAC	WORLD WAR III	6
80	47	29	8	KANE & ABEL	RISE TO POWER	11
81	74	68	11	MAGIC	THUGGIN'	9
82	73	59	11	SOUNDTRACK	BLUE STREAK — THE ALBUM	9
83	59	72	6	SILK-E	URBAN THERAPY	55
84	89	79	22	702	702	7
85	85	99	51	2PAC	GREATEST HITS	1
86	93	—	59	KIRK FRANKLIN	THE NU NATION PROJECT	4
87	RE-ENTRY	3	3	CRIME AFFILIATES	CRIME PAYS	60
88	78	—	2	WHITNEY HOUSTON, CHER, TINA TURNER, BRANDY	VH1 DIVAS LIVE/99	78
89	79	78	15	MEMPHIS BLEEK	COMING OF AGE	1
90	88	94	59	DEBORAH COX	ONE WISH	14
91	76	91	65	THE TEMPTATIONS	PHOENIX RISING	8
92	87	95	35	SOUNDTRACK	LIFE	2
93	RE-ENTRY	16	16	SOUNDTRACK	THE WOOD	2
94	80	77	19	TOO SHORT	CAN'T STAY AWAY	1
95	92	97	60	JAY-Z	VOL. 2... HARD KNOCK LIFE	1
96	RE-ENTRY	29	29	NAS	I AM...	1
97	77	52	5	SPICE 1	IMMORTALIZED	30
98	81	58	5	SOUNDS OF BLACKNESS	RECONCILIATION	58
99	RE-ENTRY	35	35	BONEY JAMES	BODY LANGUAGE	32
100	65	83	18	LIL' KEKE	IT WAS ALL A DREAM	51

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

WORDS & DEEDS

(Continued from preceding page)

Director Jeff Byrd utilized 3D spatial vision, a new technology that creates dramatic depth-of-field effects. To experience the full effect, consumers can pick up free glasses at Sam Goody/Musicland stores.

EAST MEETS WEST: Universal songwriter/producer I-ROC is set to produce the first English-language album by Eikichi Yazawa, one of Japan's top-selling rock artists. I-ROC's catalog includes projects with Coolio, Shaquille O'Neal,

IMx, and Craig Mack.

NOTEWORTHY RELEASES: "The Temple Of Hip-Hop Kulture Criminal Justice: From Darkness To Light" was released Nov. 9. The Reprise compilation—presented by label VP of A&R Kris Parker (aka KRS-One)—features Reprise artists Mad Lion, I Born, and Thor-El with guests Xzibit, Ras Kass, United Crowns, Prof. Z, and Big Daddy Kane. Thor-El's "Patiently"—the noncommercial

lead single—was sent to radio in early August.

On Nov. 16, Tommy Boy rereleased "Playin' Fa Keeps," the debut album by Flint, Mich.-based duo the Skanbino Mob, consisting of Bone Skanless and YoungKee.

Also out Nov. 16: Kurupt's "That Streetz Iz A Mutha" on Antra Music Group/Artemis Records. First single is "Girls All Pause."

Avatar Records releases "Bring Da Pain," the first single from Blaxuede's forthcoming debut album,

"Dey Don't Kno," on Tuesday (23). Blaxuede—the latest act to emerge from the Dirty South—is joined on the single by Hot Boys Lil' Wayne and Turk.

The new album from Cash Money/Universal multi-platinum-selling artist Juvenile is titled "Tha G-Code"; it lands in stores Dec. 7. "U Understand" is the first single.

"We Are The Streets," L.O.X.'s sophomore album, bows Dec. 14 on Interscope. "Wild Out" is the lead

single.

Ghostface Killah is back with "Supreme Clientele," his sophomore set on Razor Sharp/Epic. Unlike his first solo album, which featured members of the Wu-Tang Clan, this album—slated for early December—features a mostly solo Ghost. RZA, who also produced some of Ghost's previous album, is absent due to scheduling conflicts. Those duties were passed on to a variety of beatmakers, including Ju-Ju of the Beatnuts.

Hot R&B 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 'U KNOW WHAT'S UP' by Donell Jones and 'HE CAN'T LOVE U' by Jagged Edge.

Records with the greatest airplay gains. © 1999 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent hits like 'HAPPILY EVER AFTER' and 'EVERYTHING IS EVERYTHING'.

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.

R&B SINGLES A-Z

Table listing R&B singles A-Z with columns: TITLE, ARTIST (IMPRINT/PROMOTION LABEL), and chart position.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'HOT BOYZ' by Missy 'Misdemeanor' Elliott and 'BALLAZ 4 LIFE' by Bullets and Gunsmoke.

Records with the greatest sales gains. © 1999 Billboard/BPI Communications and SoundScan, Inc.

Table listing R&B singles A-Z with columns: TITLE, ARTIST (IMPRINT/PROMOTION LABEL), and chart position.

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	1	4	8	SUN IS SHINING EDEL AMERICA 005880 2 weeks at No. 1	BOB MARLEY VS. FUNKSTAR DE LUXE
2	6	9	6	NEW YORK CITY BOY PARLOPHONE 35014/SIRE †	PET SHOP BOYS
3	2	3	10	WAITING FOR THE SUN TOMMY BOY SILVER LABEL 2021/TOMMY BOY	RUFF DRIVERZ
4	8	12	6	RENDEZ-VU XL 6281/ASTRALWERKS	BASEMENT JAXX
5	9	11	8	KEEP THE PARTY JUMPIN' AM 01002	JEANIE TRACY
6	5	7	8	WAS THAT ALL IT WAS NERVOUS 20389	HANNAH JONES
7	4	5	9	BETTER THAN ME UNIVERSITY 44773/WARNER BROS. †	TERRY DEXTER
8	12	19	9	GET GET DOWN MOODY 9624 †	PAUL JOHNSON
9	3	1	8	LOVE IS THE HEALER EPIC PROMO	DONNA SUMMER
10	7	2	10	THAT'S THE WAY LOVE IS NERVOUS 20395	BYRON STINGILY
11	13	16	7	(JUST) ME AND YOU STRICTLY RHYTHM 12577	NEW VISION
12	15	22	6	ENCORE (OOH OOH YEAH YEAH) TOMMY BOY SILVER LABEL 2007/TOMMY BOY	SUGARBABIES
13	14	17	7	GOTTA HAVE LOVE JELLYBEAN 2561	PLASMIC HONEY
14	18	24	5	MAN=DRUG STAR 69 1203/STRICTLY RHYTHM	LULA
15	20	27	5	IT'S A FINE DAY RAMPAGE 0104	MISS JANE
16	11	6	10	WAITING FOR TONIGHT WORK 79292/ERG †	JENNIFER LOPEZ
17	10	8	8	MAKE IT RIGHT ATLANTIC PROMO	CHRISTIAN FALK FEATURING DEMETREUS
18	21	28	5	TUVA GROOVE F-111 44757/WARNER BROS.	ONDAR
19	27	36	4	DO IT PROPERLY STAR 69 PROMO/STRICTLY RHYTHM	THE COLLABORATION (VICTOR CALDERONE & PETER RAUHOFFER)
20	31	43	3	AIN'T THAT A LOT OF LOVE EASTWEST PROMO/EEG	SIMPLY RED
21	30	41	3	ALL AROUND THE WORLD JELLYBEAN 2562	SOUL SOLUTION FEATURING CAROLYN HARDING
22	28	35	4	GET DOWN GROOVILICIOUS 200/STRICTLY RHYTHM	AVANT GARDE
23	17	10	10	B WITH U R-SENAL 002/STRICTLY RHYTHM	JUNIOR SANCHEZ FEATURING DAJAE
24	29	32	5	HE LOVES ME 2 SILK 9903	CECE PENISTON
◀ Power Pick ▶					
25	40	—	2	FLY AWAY (BYE BYE) PLAYLAND 53571/PRIORITY	EYES CREAM
26	37	44	3	MYSTERIOUS TIMES CONTAGIOUS 1011	SASH! FEATURING TINA COUSINS
27	38	46	3	SUPERSONIC WORK PROMO/ERG	JAMIROQUAI
28	22	25	6	DR. LOVE (REMIX) SALSOL 9015	FIRST CHOICE FEATURING ROCHELLE FLEMING
29	33	38	4	TAKIN' ME HIGHER RAW NERVE 3000/4 PLAY	DEEPSWING FEATURING XAVIOR
30	34	39	4	EVERYTHING WILL FLOW NUDE 79310/COLUMBIA	THE LONDON SUEDE
31	25	15	8	YOUR EYES UNIVERSITY 497151/INTERSCOPE †	ELSIE MUNIZ
32	39	42	3	SOMETHING...(FOR THE DJ'S) TAKEOUTMUSIC.COM PROMO	CHRIS COX & DJ IRENE
33	26	23	8	CAN'T GET ENOUGH TWISTED 155619/MCA †	SOULSEARCHER
34	19	21	8	MI CHICO LATINO CAPITOL PROMO	GERI HALLIWELL
35	16	13	11	HEARTBREAKER COLUMBIA 79261 †	MARIAH CAREY FEATURING JAY-Z
36	24	18	11	I LUV YOU MORE KING STREET 1097	KIMARA LOVELACE
37	47	—	2	DOV'E L'AMORE WARNER BROS. 44774	CHER
38	32	26	9	READY FOR THE WEEKEND STONEY BOY 1022/WAAKO	NIGHTVISION
39	41	—	2	GROOVE WITH ME TONIGHT SONY DISCOS 263 †	MDO
40	36	34	5	OUT OF CONTROL FREESTYLE DUST 96113/ASTRALWERKS †	THE CHEMICAL BROTHERS
41	23	20	12	DON'T LOSE THE MAGIC 4 PLAY 1026	SHAWN CHRISTOPHER
42	46	—	2	I ROCK LOGIC 3000 70435/LOGIC †	TOM NOVY FEATURING VIRGINIA
◀ Hot Shot Debut ▶					
43	NEW ▶	—	1	WAKE UP NERVOUS 20362	DAWN TALLMAN
44	NEW ▶	—	1	DON'T GO (1999 MIXES) MUTE/KINETIC 44740/REPRISE	YAZ
45	NEW ▶	—	1	17 AGAIN ARISTA PROMO †	EURHYTHMICS
46	42	48	3	THE ONLY WAY IS UP COLUMBIA 79257	SYSTEM3 FEATURING NICKI RICHARDS
47	NEW ▶	—	1	THAT SOUND STRICTLY RHYTHM 12576	MICHAEL MOOG
48	NEW ▶	—	1	TAKE ME LOVE ME (SQUEEZE ME BABY) GROOVILICIOUS 202/STRICTLY RHYTHM	FRIBURN & URIK
49	35	14	13	SITUATION (1999 MIXES) MUTE/KINETIC 44740/REPRISE	YAZ
50	48	45	6	CENTRAL RESERVATION DECONSTRUCTION PROMO/ARISTA †	BETH ORTON

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	9	HEARTBREAKER (T) (X) COLUMBIA 79261/CRG † 8 weeks at No. 1	MARIAH CAREY FEATURING JAY-Z
2	2	24	3	ALL OR NOTHING/DOV'E L'AMORE (T) (X) WARNER BROS. 44774 †	CHER
3	4	3	27	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381 †	AMBER
4	3	2	12	MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
◀ Hot Shot Debut ▶					
5	NEW ▶	—	1	NEW YORK CITY BOY (T) (X) PARLOPHONE 35014/SIRE †	PET SHOP BOYS
6	5	4	9	I NEED TO KNOW (T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY
◀ Greatest Gainer ▶					
7	8	26	3	POKEMON THEME (X) ROBBINS 72038	POKEMON THEME
8	6	5	18	BOOM, BOOM, BOOM, BOOM!! (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
9	7	6	53	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
10	10	11	64	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
11	9	10	20	I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 †	DONNA SUMMER
12	11	8	5	ALL IS FULL OF LOVE (X) ELEKTRA 63723/EEG †	BJORK
13	12	9	38	PRAISE YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
14	13	16	14	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
15	15	13	41	BLUE MONDAY (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
16	14	7	5	WAITING FOR TONIGHT (T) WORK 79292/ERG †	JENNIFER LOPEZ
17	22	35	4	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
18	18	17	16	BAILAMOS (T) (X) OVERBROOK 497104/INTERSCOPE †	ENRIQUE IGLESIAS
19	17	12	10	SITUATION/DON'T GO (1999 MIXES) (T) (X) KINETIC/REPRISE 44740/WARNER BROS	YAZ
20	21	21	77	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
21	19	20	28	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †	CHER
22	16	14	9	FIVE FATHOMS (LOVE MORE) (T) (X) ATLANTIC 84530/AG †	EVERYTHING BUT THE GIRL
23	25	15	5	THAT'S THE WAY LOVE IS (T) (X) NERVOUS 20395	BYRON STINGILY
24	23	19	60	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
25	20	—	2	BETTER THAN ME (T) (X) UNIVERSITY 44773/WARNER BROS. †	TERRY DEXTER
26	24	27	82	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
27	27	23	29	IT'S OVER NOW (T) (X) ARISTA 13656 †	DEBORAH COX
28	31	—	2	MAMBO NO. 5 (T) (X) REPLICA 97001	L.B. PROJECT
29	40	18	10	UNPRETTY (T) LAFACE 24424/ARISTA †	TLC
30	33	—	2	BACK AT ONE (T) MOTOWN 156501/UNIVERSAL †	BRIAN MCKNIGHT
31	28	31	14	STOMP TO MY BEAT (T) (X) PLAYLAND 53454/PRIORITY †	JS-16
32	26	22	18	BODYROCK (T) (X) V2 27595 †	MOBY
33	29	28	74	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC †	JAYDEE
34	38	34	13	DISCO INFERNO (T) (X) JELLYBEAN 2554	CYNDI LAUPER
35	32	39	41	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104/CRG †	MARIAH CAREY
36	36	33	6	WAS THAT ALL IT WAS (T) (X) NERVOUS 20389	HANNAH JONES
37	34	—	2	TAKE ME LOVE ME (SQUEEZE ME BABY) (T) GROOVILICIOUS 202/STRICTLY RHYTHM	FRIBURN & URIK
38	47	36	26	IT'S NOT RIGHT BUT IT'S OKAY/I WILL ALWAYS LOVE YOU (T) (X) ARISTA 13680 †	WHITNEY HOUSTON
39	48	49	37	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
40	43	—	2	READY 2 PARTY (T) (X) NERVOUS 20392	ROB BASE & D.J. E-Z ROCK
41	49	43	39	BODY (T) (X) TWISTED 155528/MCA †	FUNKY GREEN DOGS
42	37	38	17	RED ALERT (T) (X) XL/ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX
43	46	40	43	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS
44	44	30	9	MAMBO NO. 5 (A LITTLE BIT OF...) (T) RCA 65842 †	LOU BEGA
45	35	32	8	ANYTHING FOR LOVE (T) (X) GROOVILICIOUS 088/STRICTLY RHYTHM	REINA
46	42	41	8	CAN'T GET ENOUGH (T) (X) TWISTED 155619/MCA †	SOULSEARCHER
47	RE-ENTRY	—	45	SKIN (T) (X) NERVOUS 20356 †	CHARLOTTE
48	RE-ENTRY	—	71	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515 †	BACKSTREET BOYS
49	50	46	65	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. †	MADONNA
50	RE-ENTRY	—	10	A WOMAN'S GOT THE POWER (T) (X) UNIVERSAL 156313	JENNIFER HOLLIDAY

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

KID KOALA DELIVERS OLD-SCHOOL SET ON NINJA TUNE

(Continued from preceding page)

Prior to the album, Kid Koala's "Static's Waltz" and "Carpel Tunnel Syndrome" (with Money Mark) appeared on Bomb Hip-Hop Recordings' "Return Of The DJ, Vol. 2" and Ninja Tune's "Ninja Cuts: Funkngufusion," respectively.

Additionally, Kid Koala has remixed for such artists as DJ Vadim and Coldcut. And the artist's 1997 demo tape, "Scratcheratchatchatch," continues to circulate in the hip-hop/turntablist underground.

Kid Koala says that the turntab-

list community is extremely tight-knit. "I've met a lot of scratch DJs and turntablists, and everyone gets along," he says. "There's no other scene quite like this one. And I think it's 'cause we're all pretty geeky. We all spend hours in isolation with machines, so we can relate to one another on that level. We have friends all over the world, and we're all really aware of what everyone is doing. Anyone else that shares that level of obsession is going to automatically be friends for life."

Because of the closeness of the turntablist scene and Kid Koala's near-legendary reputation, Ninja Tune's label manager for North America, Jeff Wayne, is confident that "Carpel Tunnel Syndrome" will not be difficult to market.

"Eric's live presence is so good and well-known because of his tours with Ninja Tune artists and Money Mark," Wayne says. "We've really built a significant amount of [interest] over the past three years, and then post-tour; everyone wanted to

know when he would debut with a full-length album. People have been waiting years for this. Plus, Eric has such a great sense of humor and stage presence—fans think of him as a very nice person."

In April, Kid Koala, along with a five-piece band, is scheduled to embark on a three-month tour of North America. Kid Koala is managed and booked by Victor Shiffman of Montreal-based VSP.

While the label isn't releasing a single prior to the album's release, it

will mail the album to college and specialty radio, as well as club DJs, the first week of February.

According to Wayne, Kid Koala is expected to receive a significant amount of press globally. The album will also include a 36-page comic book illustrated by the artist, as well as a CD-ROM video game he designed called "Vinoids."

"We're not using the bonus items as pre-marketing tools," says Wayne. "This is Kid Koala loot, really cool party favors."

TNN Steers Toward Better Ratings Country Music Programming Sidelined To Saturday Nights

BY CHET FLIPPO

NASHVILLE—With its new prime-time lineup premiering in January, TNN (formerly The Nashville Network) is making a major shift away from country-music-specific programming to country lifestyle content.

The change in emphasis, says TNN VP of programming Brian Hughes, is further aimed at its core audience of females age 25-54 and means that "we're broadening the programming content with the addition of dramas and so on," says Hughes. The bigger picture here is a presentation of programming that has a greater appeal that isn't offensive to the core TNN viewer and includes in a number of cases country music but in a different presentation form. It's not straight-up artists performing with bands wall to wall.

"As we get further into 2000, you're going to see more music things, in big events as well as other types of specials," says Hughes. "We're developing a music series. We're trying to put programming on that improves our ratings as well as our demographic profile. We're trying to present country music in a lot of cases in a variety of different ways, from '18 Wheels' having artists on as actors and actresses down to having their music profiled on the show as well, to movies that have country music in them."

The new lineup places country-music-specific programs on Saturday night, with the week's other six nights devoted to a variety of shows ranging from an original action drama series to rodeo, movies, wrestling, roller derby, and bowling programs. Saturday nights will now be devoted to "Classic Country," consisting of the half-hour shows "The Grand Ole Opry Backstage" and "The Grand Ole Opry Live," the hour-long "Gaither Gospel Series," and reruns of the hourlong interview program "The George Jones Show."

Shows that are being dropped include the weekly "This Week In Country Music" country news show, the "Crook And Chase" talk show, and the "Crook And Chase Tonight" prime-time interview show. The major departure, though, is "Prime Time Country," the talk show that had long been the net's flagship country show

but that had steadily declined in ratings. It had featured a series of hosts, ranging from longtime Nashville radio personality Ralph Emery to actor Tom Wopat to the last host, Christian artist Gary Chaplan.

"Prime Time Country was getting better," says Hughes. "It was a good show, but doing a talk show like that night in and night out in Nashville, with a limited roster and limited talent pool, made it very difficult to generate the types of ratings and demographics that are very necessary."

"Across the board, everyone has the same mantra—you either increase your numbers and deliver a demography that is attractive to an advertiser, or you're losing in the business world," adds Hughes. "I say that with a heavy heart because I love country music hugely and I was a religious watcher of 'Prime Time Country.' But it had been on for a long time, and there is so much competition out there, and that vehicle unfortunately was not succeeding in prime time the way it needed to be."

Saturday night's "Classic Country," he says, skews older in demographics. "The Opry is confronted with a lot of the same issues that we were confronted with," he says, referring to recent changes there (Billboard, Nov. 20). "I have told [Grand Ole Opry Group head] Steve Buchanan this numerous times, but at the end of the day you have to have those people who are part of the Opry who are marketable commodities. Otherwise, there isn't as much to sell."

TNN, which launched in 1983, was initially a huge force in country music on cable. Ratings though, were inconsistent, and the net began airing sports shows in 1986. TNN and sister web CMT were sold by parent company Gaylord Entertainment (which retained CMT International) to Westinghouse in 1997. Now as CBS entities and soon-to-be Viacom properties, the two Nashville nets, says Hughes, increasingly look at complementing each other in terms of country music coverage and programming.

"Particularly as we're venturing down the road to becoming Viacom, there's a mantra of taking people from the cradle to the grave, and that's been the philo-

sophy with TNN and CMT," says Hughes. "CMT, with the video programming, fits the younger demographic, and then TNN grabs them in their mid-30s and takes them through to the grave, hypothetically."

"So, I think what's key is to do things that are complementary, because the cross-promotion opportunities are huge," he adds. "In looking at Viacom, they, like the Turner properties, do a great job in moving people back and forth."



HUGHES



SWF No. 1. MCA Nashville artist Chely Wright recently celebrated the No. 1 success of her single release "Single White Female" with a party. Shown, from left, are Wright, songwriter Carolyn Dawn Johnson, and ASCAP senior VP Connie Bradley.

Crystal Gayle Honors Hoagy Carmichael's 100th; Andy Griffith Does The Opry, Inducts A Scruggs

CHECKING IN WITH: Crystal Gayle has just recorded a spiffy new album of Hoagy Carmichael's classic songs, on Platinum.

It was coincidental, Gayle tells Nashville Scene, that the album, "Crystal Gayle Sings The Heart And Soul Of Hoagy Carmichael," comes out around what would have been Carmichael's 100th birthday this Monday (22). "This is something that has been in the back of my mind ever since I first met Hoagy. I went out to Palm Springs shortly before he died [in 1981] and recorded a medley with him for a show called 'Country Comes Home.' He was not in good health, but when the cameras came on, he lit up."

Her duet with Willie Nelson on Carmichael's "Two Sleepy People" will be released as a country single. "When Willie heard I was doing a Hoagy album," says Gayle, "he came into town around two in the morning and headed for the studio. He was ready. He was asking which songs I would



by Chet Flippo



GAYLE

do. Of course, he did really well with 'Star-dust.'"

Gayle and her sister Loretta Lynn grew up in the same family but with different musical influences. "I was playing 'Heart And Soul' on the piano as a child," says Gayle. "And I had recorded 'Can't Get Indiana Off My Mind.' When I was working with Jimmy Bowen, I was going to do an album of standards, but then Linda Ronstadt had her pop standards album, then the label changed. But I've thought about this a long time. I do a lot of dates with symphonies, and a lot of my songs lend themselves well to that."

Gayle hints that she and Lynn and their sister Peggy may yet do the trio album they now and

then think about recording. "Trio singing is very hard," says Gayle. "Duets are easy."

ON THE ROW: Andy Griffith made his Grand Ole Opry debut Saturday (13). Besides inducting Earl Scruggs into the North Carolina Hall of Fame, Griffith sang the song "Whoa! Mule" with Scruggs and his Family & Friends Band, which includes Marty Stuart, Glen Duncan, and Randy and Gary Scruggs.

THINGS: As country institutions such as Fan Fair, TNN, and the Grand Ole Opry undergo changes, the fallout continues. As a result of programming changes at TNN (see related story, this page), one local music production company, Jim Owens and Associates, lost its \$10 million annual contract with TNN and is laying off about 75 of its 100 employees.

TNN, meanwhile, will lose a big chunk of its revenue when its contract with NASCAR expires in 2001. TNN has been outbid by NBC, Fox, and Turner Sports for telecast rights for NASCAR races from 2001-2006, with a total programming deal worth \$2.4 billion.

TNN has shifted its annual awards show affiliation from the publication Music City News to Country Weekly magazine. What had been the "TNN-Music City Awards Show" will be the "TNN-Country Weekly Awards Show."

TNN's sister network CMT will launch a bi-monthly magazine in early 2000.

Nashville's annual Fan Fair will return to the Tennessee State Fairgrounds here next June, probably for the last time. The Country Music Assn. had been studying alternative venues for Fan Fair, even before the future of the Fairgrounds itself became shaky.

And at radio, the pioneering country station WSM-AM here is switching from an all country oldies format to one of oldies balanced with about 40% current or recurrent country. The station will use the nickname "America's Country Music Station."



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1/Hot Shot Debut ◀						
1	NEW	1	1	FAITH HILL WARNER BROS. 47373/WRN (11.98/17.98)	BREATHE	1
2	2	3	11	DIXIE CHICKS ▲ MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
▶ Greatest Gainer ◀						
3	4	4	106	SHANIA TWAIN ◆ ¹⁴ MERCURY 536003 (10.98/17.98)	COME ON OVER	1
4	3	2	3	ALAN JACKSON ARISTA NASHVILLE 18892 (10.98/16.98)	UNDER THE INFLUENCE	2
5	1	1	3	LEANN RIMES CURB 77947 (10.98/17.98)	LEANN RIMES	1
6	5	5	28	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
7	6	6	94	DIXIE CHICKS ▲ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
8	7	8	24	LONESTAR ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
9	8	7	9	MARTINA MCBRIDE ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
10	10	11	37	KENNY CHESNEY ● BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
11	11	10	7	CLINT BLACK RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
12	12	13	27	SHEDAISY ● LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
13	9	—	2	TRACE ADKINS CAPITOL 96618 (10.98/16.98)	MORE...	9
14	15	14	87	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
15	21	24	8	GEORGE STRAIT MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	15
16	16	15	82	FAITH HILL ▲ ⁴ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	2
17	13	9	3	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
18	17	12	8	BROOKS & DUNN ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
19	23	30	8	REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION	19
20	18	16	24	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	13
21	14	—	2	TY HERNDON EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
▶ Pacesetter ◀						
22	41	39	4	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	22
23	19	19	21	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
24	22	18	37	GEORGE STRAIT ▲ MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
25	27	21	25	JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
26	26	20	52	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
27	25	17	4	ROY D. MERCER VIRGIN 48214 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 6	16
28	43	—	2	VARIOUS ARTISTS UTV 545203/UNIVERSAL (10.98/17.98)	SUPERSTAR COUNTRY HITS	28
29	29	27	5	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
30	20	—	2	TRACY BYRD RCA 67881/RLG (10.98/16.98)	IT'S ABOUT TIME	20
31	24	28	3	DOLLY PARTON SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
32	35	35	27	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
33	30	25	12	CLAY WALKER GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE	5
34	36	33	78	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
35	31	26	80	MARK WILLS ▲ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
36	39	31	32	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
37	33	29	63	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
38	40	34	15	ALISON KRAUSS ROUNDER 610465/MERCURY (10.98/16.98)	FORGET ABOUT IT	5
39	32	23	8	RANDY TRAVIS DREAMWORKS 450119/INTERSCOPE (10.98/16.98)	A MAN AIN'T MADE OF STONE	15
40	34	22	9	JOHN PRINE OH BOY! 019 (9.98/15.98)	IN SPITE OF OURSELVES	21
41	37	36	28	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
42	42	37	23	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
43	28	—	2	TOBY KEITH DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	28
44	38	32	26	DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
45	44	41	26	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
46	NEW	1	1	THE MAVERICKS MERCURY 170112 (10.98/17.98)	SUPER COLOSSAL SMASH HITS OF THE 90'S: THE BEST OF THE MAVERICKS	46
47	45	40	32	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
48	49	43	8	YANKEE GREY MONUMENT 69085/SONY (10.98 EQ/16.98) HS	UNTAMED	41
49	52	55	70	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
50	51	47	34	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
51	47	38	12	LINDA RONSTADT & EMMYLOU HARRIS ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL — THE TLCSON SESSIONS	6
52	56	53	64	ALABAMA ▲ ³ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
53	46	42	29	CHAD BROCK WARNER BROS. 47071/WRN (10.98/16.98) HS	CHAD BROCK	37
54	55	45	25	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
55	48	49	3	CLEDUS T. JUDD RAZOR & TIE 82845 (10.98/16.98) HS	JUDDMENTAL	48
56	50	46	66	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
57	57	48	6	VARIOUS ARTISTS WARNER BROS. 47537 (10.98/16.98)	COUNTRY FUN	39
58	61	59	20	LYLE LOVETT CURB 111964/MCA (10.98/17.98)	LIVE IN TEXAS	7
59	59	54	8	HANK WILLIAMS JR. CURB 77953 (10.98/16.98)	STORMY	21
60	60	57	22	ALABAMA RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
61	63	62	73	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
62	62	52	12	MERLE HAGGARD TBA/BNA 67844/RLG (24.98 CD)	FOR THE RECORD — 43 LEGENDARY HITS	38
63	58	44	14	ASLEEP AT THE WHEEL DREAMWORKS 450117/INTERSCOPE (10.98/16.98) HS	RIDE WITH BOB	24
64	54	51	14	SHERIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98) HS	LOVE IN THE REAL WORLD	14
65	53	50	12	BRYAN WHITE ASYLUM 62278/EEG (10.98/16.98)	HOW LUCKY I AM	7
66	71	—	2	BILL ENGVALL WARNER BROS. 47488/WRN (10.98/16.98)	HERE'S YOUR CHRISTMAS ALBUM	66
67	67	60	70	TRISHA YEARWOOD ● MCA NASHVILLE 170023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
68	64	56	9	MINDY MCCREARY BNA 67765/RLG (10.98/16.98)	I'M NOT SO TOUGH	17
69	68	63	66	VINCE GILL ● MCA NASHVILLE 170017 (10.98/16.98)	THE KEY	1
70	73	67	38	TRACY BYRD MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
71	RE-ENTRY	41	41	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
72	70	71	56	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
73	RE-ENTRY	38	38	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
74	69	65	34	JESSICA ANDREWS DREAMWORKS 450104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	31
75	RE-ENTRY	48	48	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3

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

Billboard Top Country Catalog Albums

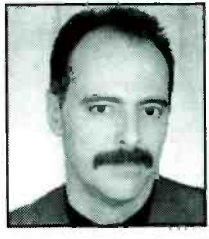
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	MARTINA MCBRIDE ● RCA 67842/RLG (10.98/16.98)	WHITE CHRISTMAS	18
2	2	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (10.98/17.98) HS	THE WOMAN IN ME	249
3	3	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	128
4	8	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA MCA NASHVILLE 170038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	18
5	4	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	113
6	5	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	221
7	6	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	212
8	7	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	116
9	14	VINCE GILL ▲ ² MCA NASHVILLE 110877 (3.98/7.98)	LET THERE BE PEACE ON EARTH	68
10	12	PATSY CLINE ▲ ⁸ MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	660
11	9	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	284
12	—	BURL IVES MCA NASHVILLE 322177 (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	11
13	11	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	294

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	10	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	252
15	13	PATSY CLINE MCA NASHVILLE 420265 (2.98/5.98)	HEARTACHES	48
16	16	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	116
17	15	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	271
18	17	LEANN RIMES ▲ ² CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	114
19	—	TRISHA YEARWOOD ● MCA NASHVILLE 111091 (3.98/6.98)	THE SWEETEST GIFT	16
20	—	ANNE MURRAY SBK 31158/CAPITOL (10.98/16.98)	THE BEST...SO FAR	7
21	—	REBA MCENTIRE ▲ MCA NASHVILLE 442031 (3.98/7.98)	MERRY CHRISTMAS TO YOU	52
22	18	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	425
23	21	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	496
24	—	ALABAMA RCA 44753/RLG (3.98/6.98)	CHRISTMAS	1
25	—	ALISON KRAUSS ▲ ² ROUNDER 610325/IDJMG (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	167

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

COUNTRY CORNER



by Wade Jessen

COUNTRYPOLITAN: With an album of highly polished pop songs in the quasi-country vein of highly commercial sets by fellow crossover diva **Shania Twain**, **Faith Hill** is the proverbial 900-pound gorilla that pounces on Top Country Albums and The Billboard 200. Hill's "Breathe" (Warner Bros.) perches atop both lists with 242,000 units. Her debut is monumental for several reasons, not the least of which is that it gives her label its first No. 1 on the country chart in almost 10 years (see Between the Bullets, page 98).

In the aftermath of Hill's wildly popular country and pop hit "This Kiss," the new package is rife with opportunities for pop airplay. For the time being, it's the album's lead single on country radio that's fanning the flaming airwaves. "Breathe" gains 547 detections to move 10-5 on Hot Country Singles & Tracks. Hill's gain is outdone only by bigger increases by **Dixie Chicks** and **Tim McGraw**, up 803 and 674 plays, respectively.

Elsewhere on the radio chart, other cuts from "Breathe" bite off a big chunk of spins, including "Let's Make Love," a duet with McGraw, and four other tracks. Collectively, these cuts account for 576 detections.

THOSE CRAZY CANADIANS: Our trophies for outstanding gains on Top Country Albums will travel north of the border, as **Shania Twain's** "Come On Over" (Mercury) captures Greatest Gainer honors for a 6,000-unit gain and **Anne Murray's** "What A Wonderful World" (Straightway/EMI) is up 97% to earn Pacesetter stripes.

Murray's set, a two-disc collection of country, gospel, and pop standards, is being heavily promoted to Christian retailers and jumps 20-8 on this issue's unpublished Top Contemporary Christian albums chart. She was also a guest on **Oprah Winfrey's** show.

HAPPY GIRL: Remember those wacky old television commercials for chewing gum that left chewers doing the "Teaberry Shuffle" and the margarine spots that left tasters wearing a huge crown? This is definitely one of those moments for **Martina McBride**, as "I Love You" (RCA) controls Hot Country Singles & Tracks for a fifth consecutive week.

Not only is it McBride's first chart-topper to hold at No. 1 for more than one week, it's also the first five-week No. 1 by a solo female act since **Shania Twain's** "Love Gets Me Every Time" reigned on the country chart for five weeks in 1997.

At the time of Twain's accomplishment, a female artist hadn't spent that many weeks at the top of the page since **Dolly Parton's** "Here You Come Again" did it in 1977.

HEY PEGGY, LOOK AT THIS: Based on unsolicited album play, **Brooks & Dunn** show up at No. 71 on Hot Country Singles & Tracks with a cover of **Bob Seger's** "Against The Wind." That track is found on the soundtrack to "King Of The Hill" (Elektra), which also features **Deana Carter**, **Willie Nelson**, **Faith Hill**, and **Trace Adkins**.

Encore Credits Top Writers, Pluggers For Successes

BY DEBORAH EVANS PRICE

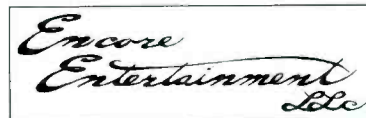
NASHVILLE—At a time when many companies are cutting back and regrouping to cope with country music's current flat sales situation, Encore Entertainment is in a growth mode, buoyed by recent successes on the publishing side, including the No. 1 hits "Something Like That" by Tim McGraw and "I Love You" by Martina McBride.

"The only time you can get hurt in



SCOTT

CONLEY



a declining market is if you are already a major player," says Jim Scott, managing partner in Encore. "Then you've got something to lose. But as a start-up company, Encore could grow very substantially."

Scott came to Nashville in 1993. His first Music Row venture was Double J Music Group, a publishing company he started with Juan Contreras. During their run with Double J, the company was responsible for numerous hits, including Diamond Rio's "Love A Little Stronger" and George Strait's "Check Yes Or No."

In September 1996, they sold Double J to Platinum Entertainment. "After the expiration of a one-year non-compete agreement that I signed with Platinum in connection with their acquisition of Double J, I started another publishing company called Encore Entertainment," says Scott. "It was my encore in the music publishing business. That's where that

(Continued on page 86)

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
71 AGAINST THE WIND (Gear, ASCAP)	lane, BMI/Sell The Cow, BMI) WBM
11 ALL THINGS CONSIDERED (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM	62 I WILL BE (Titania, BMI/Songs Of Note, BMI/Ensign, BMI/Bob Farrell, ASCAP/MRBI, ASCAP/Summerdawn, ASCAP/McSpadden-Smith, ASCAP) HL
17 AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM	21 LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
49 ARE YOUR EYES STILL BLUE (Curb, ASCAP/Family Style, SESAC/Glacier Park, SESAC/EMI April, ASCAP) HL/WBM	39 LESSONS LEARNED (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
34 BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM	52 LET'S MAKE LOVE (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) HL/CLM/WBM
32 BECAUSE YOU LOVE ME (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) HL/WBM	51 LITTLE BIRD (Reynsong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Warner-Tamerlane, BMI/Mother Tracy, BMI) HL/WBM
30 BEER THIRTY (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM	23 LIVE, LAUGH, LOVE (Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/EMI, ASCAP/Song Makers, ASCAP/Famous, ASCAP) HL
15 BIG DEAL (Mighty Nice, BMI/AI Andersongs, BMI/Blue Water, BMI/Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM	9 LONELY AND GONE (House Of Integrity, BMI/Little Tornadoes, BMI/Nomad-Noman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM
5 BREATHE (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM	54 LOVE'S THE ONLY HOUSE (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
64 BRING IT ON (Songs Of Universal, BMI/Zomba, BMI/Teren It Up, BMI) WBM	38 LOVE TRIP (Saddle Tan, BMI/Ensign, BMI/Dreaming In Public, SOCAN/Nimby, ASCAP/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL
50 BUY ME A ROSE (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI)	16 A MAN AIN'T MADE OF STONE (Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI/Puckalecia, BMI/Nomad-Noman, BMI/Franne Gee, BMI) HL/WBM
47 CAN'T NOBODY LOVE YOU (LIKE I DO) (Universal-MCA, ASCAP/Chrysalis, ASCAP/Songs For Debin, ASCAP) WBM	73 ME AND MAXINE (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP/Lunmusic, ASCAP) WBM
45 CARLENE (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL	75 MEMPHIS WOMEN & CHICKEN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Dan Penn, BMI/Sony/ATV Tree, BMI) HL
55 THE COLD HARD TRUTH (Sony/ATV Cross Keys, ASCAP/Trick Knee, ASCAP) HL	43 MISSING YOU (Markmeem, ASCAP/Paperwaite, BMI/Trio, BMI/Alley, BMI/WB, ASCAP) HL/WBM
8 COME ON OVER (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM	19 MY BEST FRIEND (Careers-BMG, BMI/Silverkiss, BMI) HL
46 A COUNTRY BOY CAN SURVIVE (Y2 K VERSION) (Bacchus, BMI)	33 ORDINARY LOVE (Sony/ATV Tree, BMI/Songs Of Peer, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
18 COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL	14 POP A TOP (Sony/ATV Tree, BMI) HL
60 CRUSH (Chrysalis, ASCAP/Songs For Debin, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Missoula, BMI) HL/WBM	53 POWER WINDOWS (Universal-Songs Of PolyGram International, BMI/Pretty Blue, BMI) HL/WBM
61 DADDY WON'T SELL THE FARM (Kreditard, ASCAP/Penny Annie, BMI/Copperfield, BMI)	24 PUT YOUR HAND IN MINE (Acuff-Rose, BMI/Milene, ASCAP) HL
29 DON'T LIE (EMI April, ASCAP/Sea Gayle, ASCAP) HL	27 THE QUITTIN' KIND (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI/Starstruck Writers Group, ASCAP/Universal-MCA, ASCAP) HL/WBM
37 DON'T MAKE ME BEG (EMI April, ASCAP/Sea Gayle, ASCAP) HL	20 SHE THINKS MY TRACTOR'S SEXY (EMI Blackwood, BMI/Jeinda, BMI/Scarlet Moon, BMI/CMI, BMI) HL
58 DON'T TELL ME (Bug, ASCAP/Tinkie, ASCAP/Martha Road, ASCAP)	35 SMALL STUFF (Daniel Island, BMI/How Ya Ooin', BMI/Leipers Fork, BMI/Tender Vittles, BMI) HL/WBM
44 GOD GAVE ME YOU (Warner-Tamerlane, BMI/Nonpareil, BMI/Scoggini, BMI/On The Mantel, BMI) WBM	25 SMILE (DreamWorks, BMI/Encore, ASCAP) CLM
63 GOODBYE EARL (EMI Blackwood, BMI/Rising Gorge, BMI) HL	26 SMOKE RINGS IN THE DARK (Universal-MCA, ASCAP/Bar R., SESAC) HL/WBM
4 HE DIDN'T HAVE TO BE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL	7 SOMETHING LIKE THAT (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazoo, ASCAP) CLM
42 HERE COMES MY BABY (Mainstay, BMI)	67 SOMETHING REAL (Careers-BMG, BMI) HL
3 HOME TO YOU (Arios Smith, SESAC/Good Ol' Delta Boy, SESAC/Mamalama, ASCAP)	22 STEAM (Sony/ATV Tree, BMI/BMG, BMI/Yessiree Bob, ASCAP) HL
40 HOW DO YOU LIKE ME NOW? (Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI)	66 TAKE A LETTER MARIA (Universal-Songs Of PolyGram International, BMI) WBM
74 IF I'M NOT IN LOVE (Little Reata, BMI/Chunky Monkey, BMI)	31 THIS WOMAN NEEDS (Without Anna, ASCAP/Songs Of Hamstein, ASCAP/The Key Club, ASCAP/Leta's Voice, ASCAP) CLM
72 IF YOU EVER LEAVE ME (Chi-Boy, ASCAP) WBM	65 THE WAY YOU LOVE ME (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL
69 I GOT MY BABY (Sony/ATV Tree, BMI/Love Monkey, BMI/Almo, ASCAP/Anwa, ASCAP) HL	6 WHAT DO YOU SAY TO THAT (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Caroljac, BMI/CMI, BMI) HL
12 I'LL GO CRAZY (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL	13 WHAT DO YOU SAY (Michael Dulaney, BMI/Dulaney-house, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
1 I LOVE YOU (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazoo, ASCAP) CLM/HL	59 WHAT I NEED (Warner-Tamerlane, BMI/Golden Wheat, BMI) WBM
10 I'M ALREADY TAKEN (Fleetside, BMI/CMI, BMI/Steve Warner, BMI) WBM	48 WHAT THIS COUNTRY NEEDS (Acuff-Rose, BMI) HL
57 I'M DIGGIN' IT (Burg-Isie, BMI/Starstruck Angel, BMI) HL	2 WHEN I SAID I DO (Blackened, BMI) WBM
41 IT'S A BEAUTIFUL THING (Windswept, ASCAP/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM	56 WHEN LOVE FADES (Tokeco Tunes, BMI/Wacissa River, BMI)
28 IT'S A LOVE THING (Coburn, BMI/Sony/ATV Cross Keys, ASCAP) HL	70 THE YODELIN' BLUES (Acuff-Rose, BMI) HL/WBM
36 IT WAS (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM	
68 IT WILL BE ME (Universal-Songs Of PolyGram International, BMI/Sondance Kid, ASCAP/Warner-Tamer-	

Billboard Top Country Singles Sales

NOVEMBER 27, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	2	7	BIG DEAL CURB 73086 2 weeks at No. 1	LEANN RIMES
2	2	1	13	IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
3	3	3	8	STEAM EPIC 79269/SONY	TY HERNDON
4	6	6	8	I'M DIGGIN' IT MCA NASHVILLE 172121	ALECIA ELLIOTT
5	9	—	2	LITTLE BIRD ARISTA NASHVILLE 13184	SHERRIE AUSTIN
6	4	4	14	ALL THINGS CONSIDERED MONUMENT 79248/SONY	YANKEE GREY
7	16	—	2	DECK THE HALLS LYRIC STREET 164036/HOLLYWOOD	SHEDAISY
8	5	5	21	LONELY AND GONE COLUMBIA 79210/SONY	MONTGOMERY GENTRY
9	7	8	4	THE QUITTIN' KIND EPIC 79268/SONY	JOE DIFFIE
10	8	7	34	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
11	10	12	128	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
12	11	10	25	LIGHTNING DOES THE WORK WARNER BROS. 16984/WRN	CHAD BROCK
13	13	11	13	ARE YOUR EYES STILL BLUE CURB 73085	SHANE MCANALLY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	9	27	NEVER BEEN KISSED ARISTA NASHVILLE 13140	SHERRIE AUSTIN
15	15	14	13	A MATTER OF TIME BNA 65784/RLG	JASON SELLERS
16	14	13	20	YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG	BRYAN WHITE
17	17	17	35	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
18	18	15	30	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
19	22	19	12	I WANT A MAN 143/WARNER BROS. 16932/WRN	LACE
20	21	20	10	I WEAR YOUR LOVE DREAMWORKS 459031/INTERSCOPE	LISA ANGELLE
21	20	18	26	THAT DON'T IMPRESS ME MUCH MERCURY 172118	SHANIA TWAIN
22	19	16	27	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG	ALABAMA FEAT. 'N SYNC
23	23	—	75	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA
24	RE-ENTRY	2	2	DON'T MAKE ME BEG CURB 73087	STEVE HOLY
25	25	24	52	COMMITMENT ● CURB 73055	LEANN RIMES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	18	No. 1 I LOVE YOU M.MCBRIDE,P.WORLEY (T.HYLER,A.FOLLESE,K.FOLLESE)	MARTINA MCBRIDE (V) RCA 65896 †	1
2	2	6	13	WHEN I SAID I DO C.BLACK (C.BLACK)	CLINT BLACK (V) RCA 65897 †	2
3	6	7	20	HOME TO YOU G.FUNDIS (A.SMITH,S.LIGHT)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	3
4	7	8	13	HE DIDN'T HAVE TO BE F.ROGERS (B.PAISLEY,K.LOVELACE)	BRAD PAISLEY (V) ARISTA NASHVILLE 13176 †	4
5	10	11	8	BREATHE B.GALLIMORE,F.HILL (H.LAMAR,S.BENTLEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	5
6	4	4	20	WHAT DO YOU SAY TO THAT T.BROWN,G.STRAIT (J.LAUDERDALE,M.MONTGOMERY)	GEORGE STRAIT (V) MCA NASHVILLE 172108	4
7	3	2	23	SOMETHING LIKE THAT B.GALLIMORE,J.STROUD,T.MCGRAW (R.FERRELL,K.FOLLESE)	TIM MCGRAW CURB ALBUM CUT †	1
8	9	9	13	COME ON OVER R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (V) MERCURY 172123 †	8
9	8	5	26	LONELY AND GONE J.SCAIFE (G.CROWE,D.GIBSON,B.MCCORVEY)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79210 †	5
10	5	3	22	I'M ALREADY TAKEN S.WARINER (T.RYAN,S.WARINER)	STEVE WARINER (V) CAPITOL 58786 †	3
11	12	12	23	ALL THINGS CONSIDERED R.THOMAS,J.LEO,R.E.ORRALL (T.HUNT)	YANKEE GREY (C) (D) MONUMENT 79248 †	11
12	11	10	20	I'LL GO CRAZY D.MALLOY,J.G.SMITH (A.GRIGGS,L.WILSON,Z.TURNER)	ANDY GRIGGS RCA ALBUM CUT	10
13	13	14	11	WHAT DO YOU SAY D.MALLOY,R.MCINTIRE (M.DULANEY,N.THRASHER)	REBA (V) MCA NASHVILLE 172131 †	13
14	14	17	8	POP A TOP K.STEGALL (N.STUCKEY)	ALAN JACKSON (V) ARISTA NASHVILLE 13183 †	14
15	16	20	13	BIG DEAL W.C.RIMES (A.ANDERSON,J.STEELE)	LEANN RIMES (C) (D) (V) CURB 73086 †	15
16	17	19	16	A MAN AIN'T MADE OF STONE J.STROUD,B.GALLIMORE,R.TRAVIS (G.BURR,R.LERNER,F.GOLDE)	RANDY TRAVIS DREAMWORKS ALBUM CUT †	16
17	15	13	34	AMAZED D.HUFF (M.GREEN,A.MAYO,C.LINDSEY)	LONESTAR (V) BNA 65755 †	1
AIRPOWER						
18	26	33	12	COWBOY TAKE ME AWAY B.CHANCEY,P.WORLEY (M.SEIDEL,M.HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT	18
19	25	30	10	MY BEST FRIEND B.GALLIMORE,J.STROUD,T.MCGRAW (A.MAYO,B.LUTHER)	TIM MCGRAW CURB ALBUM CUT	19
20	19	23	13	SHE THINKS MY TRACTOR'S SEXY B.CANNON,N.WILSON (J.COLLINS,P.OVERSTREET)	KENNY CHESNEY BNA ALBUM CUT †	19
21	18	15	31	LESSON IN LEAVIN' B.GALLIMORE,T.MCGRAW (R.GOODRUM,B.MAHER)	JO DEE MESSINA CURB ALBUM CUT	2
22	20	25	15	STEAM J.SCAIFE (L.ANDERSON,B.REGAN)	TY HERNDON (C) (D) EPIC 79269 †	20
23	22	27	17	LIVE, LAUGH, LOVE D.JOHNSON,C.WALKER (G.NICHOLSON,A.SHAMBLIN)	CLAY WALKER GIANT ALBUM CUT †	22
24	27	28	10	PUT YOUR HAND IN MINE B.J.WALKER,JR. (S.EWING,J.W.BARBER)	TRACY BYRD (V) RCA 65907	24
25	30	31	11	SMILE D.HUFF (C.LINDSEY,K.FOLLESE)	LONESTAR (V) BNA 65906 †	25
26	29	29	16	SMOKE RINGS IN THE DARK T.BROWN,M.WRIGHT (R.RUTHERFORD,H.ROBERT)	GARY ALLAN (V) MCA NASHVILLE 172109 †	26
27	31	32	13	THE QUITTIN' KIND D.COOK,L.WILSON (S.HOGIN,P.BARNHART,M.D.SANDERS)	JOE DIFFIE (C) (D) EPIC 79268	27
28	32	35	14	IT'S A LOVE THING M.ROLLINGS (K.URBAN,M.POWELL)	KEITH URBAN CAPITOL ALBUM CUT †	28
29	33	34	11	DON'T LIE P.WORLEY (C.BIGGERS,F.ROGERS)	TRACE ADKINS CAPITOL ALBUM CUT †	29
30	35	45	7	BEER THIRTY B.GALLIMORE,R.DUNN,K.BROOKS (R.DUNN,T.MCBRIDE)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	30
31	34	37	13	THIS WOMAN NEEDS D.HUFF (K.OSBORN,B.BAKER,C.HARRINGTON)	SHEDAISY LYRIC STREET ALBUM CUT †	31
32	37	41	6	BECAUSE YOU LOVE ME T.MCGRAW,B.GALLIMORE (J.S.SHERRILL,KOSTAS)	JO DEE MESSINA CURB ALBUM CUT †	32
33	28	26	19	ORDINARY LOVE D.HUFF (B.DIPIERO,D.TRUMAN,C.WISEMAN)	SHANE MINOR (V) MERCURY 562291 †	24
34	41	52	4	BACK AT ONE C.CHAMBERLAIN (B.MCKNIGHT)	MARK WILLS MERCURY ALBUM CUT	34
35	39	43	7	SMALL STUFF D.COOK,ALABAMA (M.COLLIE,H.KANTER,E.STEVENS)	ALABAMA RCA ALBUM CUT	35
36	40	42	8	IT WAS T.BROWN,B.CANNON,N.WILSON (G.BURR,M.WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 172113 †	36
37	43	47	7	DON'T MAKE ME BEG W.C.RIMES (F.ROGERS)	STEVE HOLY (C) (D) (V) CURB 73087 †	37
38	38	39	17	LOVE TRIP S.BOGARD,J.STEVENS,S.HENDRICKS (J.KILGORE,G.GRAND,B.JONES)	JERRY KILGORE (C) (D) (V) VIRGIN 38667 †	36

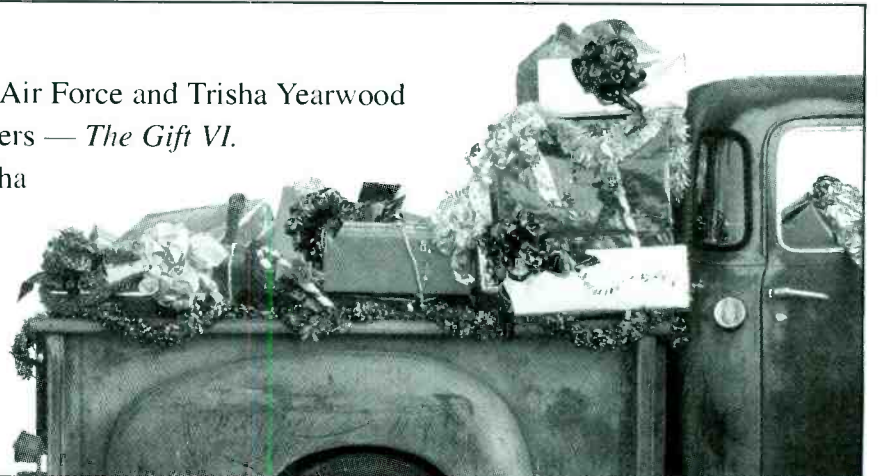
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	50	66	4	LESSONS LEARNED T.LAWRENCE,F.ANDERSON,B.CARR (T.LAWRENCE,P.NELSON,L.BOONE)	TRACY LAWRENCE ATLANTIC ALBUM CUT †	39
40	57	—	2	HOW DO YOU LIKE ME NOW?!	TOBY KEITH DREAMWORKS ALBUM CUT	40
41	46	49	10	IT'S A BEAUTIFUL THING C.FARREN (J.STEELE,C.WISEMAN)	PAUL BRANDT (C) (D) (V) RSPRISE 16926/WRN	41
42	48	51	7	HERE COMES MY BABY R.MALO,D.COOK (C.STEVENS)	THE MAVERICKS MERCURY ALBUM CUT	42
43	42	38	17	MISSING YOU B.GALLIMORE,R.DUNN,K.BROOKS (M.LEONARD,C.SANFORD,J.WAITE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13179 †	15
44	49	54	6	GOD GAVE ME YOU D.HUFF (J.HOUSTON,A.GOLDMARK,J.D.HICKS)	BRYAN WHITE ASYLUM ALBUM CUT	44
45	55	61	5	CARLENE B.GALLIMORE (P.VASSAR,C.BLACK,R.M.BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT	45
46	69	—	2	A COUNTRY BOY CAN SURVIVE (Y2K VERSION) N.WILSON,B.CANNON (H.WILLIAMS,JR.)	CHAD BROCK WITH HANK WILLIAMS, JR. & GEORGE JONES WARNER BROS. ALBUM CUT/WRN	46
47	58	56	3	CAN'T NOBODY LOVE YOU (LIKE I DO) J.STROUD (D.ORTON,C.MAJESKI)	WYNONNA CURB ALBUM CUT/MERCURY	47
48	52	55	6	WHAT THIS COUNTRY NEEDS P.MCMAKIN,A.TIPPIN (A.TIPPIN,D.KEES)	AARON TIPPIN LYRIC STREET ALBUM CUT	48
49	45	40	20	ARE YOUR EYES STILL BLUE R.HERRING (S.MCANALLY,S.MANDILE,J.WOOD)	SHANE MCANALLY (C) (D) (V) CURB 73085	31
50	54	58	5	BUY ME A ROSE K.ROGERS,B.MAHER,J.MCKELL (J.FUNK,E.HICKENLOOPER)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	50
51	51	57	4	LITTLE BIRD E.SEAY,W.RAMBEAUX (S.AUSTIN,J.C.DAVIS,W.RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13184 †	51
52	65	—	2	LET'S MAKE LOVE B.GALLIMORE,F.HILL (C.LINDSEY,M.GREEN,B.LUTHER,A.MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/WRN	52
53	47	46	13	POWER WINDOWS M.SPIRO (B.FALCON)	JOHN BERRY LYRIC STREET ALBUM CUT †	43
54	62	—	2	LOVE'S THE ONLY HOUSE M.MCBRIDE,P.WORLEY (T.DOUGLAS,B.CASON)	MARTINA MCBRIDE RCA ALBUM CUT	54
55	56	73	4	THE COLD HARD TRUTH K.STEGALL (J.O'HARA)	GEORGE JONES ASYLUM ALBUM CUT †	55
56	44	44	9	WHEN LOVE FADES J.STROUD,T.KEITH (T.KEITH,C.CANNON)	TOBY KEITH DREAMWORKS ALBUM CUT †	44
57	59	60	9	I'M DIGGIN' IT T.BROWN,J.TEAGUE (D.BURGESS,M.MCCORD)	A.ECIA ELLIOTT (C) (D) (V) MCA NASHVILLE 172121 †	55
58	60	62	6	DON'T TELL ME M.WRIGHT (B.MILLER,J.MILLER)	LEE ANN WOMACK (V) MCA NASHVILLE 172132	58
HOT SHOT DEBUT						
59	NEW ▶	—	1	WHAT I NEED S.HENDRICKS (M.GREEN)	JULIE REEVES VIRGIN ALBUM CUT †	59
60	53	48	18	CRUSH M.SPIRO (C.MAJESKI,S.SMITH,S.RUSS)	LILA MCCANN ASYLUM ALBUM CUT †	41
61	71	—	2	DADDY WON'T SELL THE FARM J.SCAIFE (S.FOX,R.BRANDA)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	61
62	NEW ▶	—	1	I WILL BE M.SPIRO (T.LEAH,B.FARRELL)	LILA MCCANN ASYLUM ALBUM CUT	62
63	68	65	12	GOODBYE EARL B.CHANCEY,P.WORLEY (D.LINDE)	DIXIE CHICKS MONUMENT ALBUM CUT	50
64	66	70	4	BRING IT ON D.JOHNSON,J.HOBBS (R.RUTHERFORD,G.TEREN)	KEITH HARLING (C) (D) (V) GIANT 16900	64
65	NEW ▶	—	1	THE WAY YOU LOVE ME B.GALLIMORE,F.HILL (K.FOLLESE,M.DELANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	65
66	RE-ENTRY	—	2	TAKE A LETTER MARIA W.WILSON,D.STONE (R.B.GREAVES)	DOUG STONE ATLANTIC ALBUM CUT	66
67	70	67	5	SOMETHING REAL B.CHANCEY,A.TORREZ,C.AINLAY (A.MAYO,B.LUTHER)	SHANA PETRONE EPIC ALBUM CUT †	66
68	NEW ▶	—	1	IT WILL BE ME B.GALLIMORE,F.HILL (G.KENNEDY,W.KIRKPATRICK)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	68
69	NEW ▶	—	1	I GOT MY BABY B.GALLIMORE,F.HILL (B.DIPIERO,A.ROBOFF)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	69
70	RE-ENTRY	—	15	THE YODELIN' BLUES T.HASELDEN,R.ZAVITSON (S.EWING)	THE WILKINSONS GIANT ALBUM CUT	45
71	NEW ▶	—	1	AGAINST THE WIND R.SALL (B.SEGER)	BROOKS & DUNN ELEKTRA SOL NDRACK CUT/EEG	71
72	73	69	6	IF YOU EVER LEAVE ME D.FOSTER,R.MARX (R.MARX)	BARBRA STREISAND/VINCE GILL COLUMBIA ALBUM CUT †	64
73	NEW ▶	—	1	ME AND MAXINE K.STEGALL (G.BRADBERRY,M.LUNN)	SAMMY KERSHAW MERCURY ALBUM CUT	73
74	NEW ▶	—	1	IF I'M NOT IN LOVE B.GALLIMORE,F.HILL (CONSTANT CHANGE)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	74
75	74	—	4	MEMPHIS WOMEN & CHICKEN G.NICHOLSON,T.GRAHAM BROWN (G.NICHOLSON,D.FRITTS,D.PENN)	T.GRAHAM BROWN PLATINUM ALBUM CUT	73

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

The Gift VI

In celebration of this joyous season, the Air Force and Trisha Yearwood have a special gift for you and your listeners — *The Gift VI*. It's a free hour-long program featuring Trisha

sharing holiday memories and singing songs from her Christmas CD, *The Sweetest Gift*, plus music from her latest release, *Where Your Road Leads*. Licensed country music stations will receive *The Gift VI* CD the first week of December, otherwise, call (210) 652-3937 and we'll mail one to you.



Songwriters & Publishers

ARTISTS & MUSIC

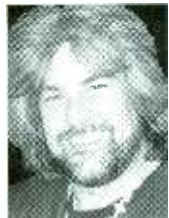
Gulf Coast Songwriters' Fest Is A Hit

Event Has Become Favorite Among Tunemsmiths, Tune Pickers

BY DEBORAH EVANS PRICE

NASHVILLE—More than 200 songwriters from Nashville to Norway gathered Nov. 4-14 on the Gulf Coast for the 15th annual Frank Brown International Songwriter's Festival. Mickey Newbury, Gary Burr, Sonny Throckmorton, Bob DiPiero, Kostas, Carl Jackson, and Norwegian duo Ottar Johanssen were among the writers who performed at 17 venues between Gulf Shores, Ala., and Pensacola, Fla.

"I've heard the birds flock south for the winter. Maybe the writers do, too," says Nashville-based singer/



GOLDEN

songwriter Rusty Golden, who for the past seven years has organized Songs on the Beach in conjunction with the Frank Brown festival held at Gulf Shores' Barefoot Bar. Golden had 43

writers participate.

In addition to performing, songwriters use the trip to connect with collaborators and write new tunes. "Jeffrey [Steele], Al [Anderson], and Bob [DiPiero] wrote three songs a day the whole time they were here," says Golden, adding that jam sessions go on into the wee hours.

"Once you come here, you'll never miss it again," says songwriter Rock Killough, who has been participating since 1988. "One of my favorite things to do is attend the open mike sessions in the afternoons at the Flora-Bama.

You never know when you'll hear a diamond in the dust."

The event began as an end-of-summer party held at the Flora-Bama Lounge dedicated to the late Frank Brown, a retired constable who became night watchman at the club. Flora-Bama owner Joe Gilchrist launched the festival, which was named in Brown's honor.

Over the past 15 years, it has grown from the Flora-Bama to nearly 20 venues ranging from beachfront bars to local restaurants to upscale resorts, including Zeke's Landing, Bubba's Seafood House, Perdido Beach Resort, and the Erie Meyers Civic Center, which featured Delbert McClinton this year. There was also a special gospel concert at Perdido Bay Baptist Church.

During this year's event, ASCAP held a seminar for local songwriters. Among the participants were Capitol Nashville VP of A&R Larry Wiloughby, Encore Entertainment president Keith Follesé, and ASCAP assistant VP John Briggs.

For the fifth year, BMI sponsored a golf tournament for participating writers. Roger Sovine, Nashville VP

of writer/publisher relations, hosted a post-game reception at his Gulf Shores home that was highlighted by a wedding. Larry Johnson, who penned Tim McGraw's hit "Don't Take The Girl," married BMI staffer Kim Smith. Sovine gave away the bride in a bay-side ceremony. Best man Rusty Golden, Jimbeau Hinson, and Greg Gordon performed.

Sovine says the festival is a great opportunity for writers to share their songs, and Don Cook, Sony/ATV Tree Publishing senior VP and chief creative officer, agrees. Cook, who produces Alabama, Joe Diffie, and the Mavericks, among others, says the festival is a good place to hear material. "I've brought back songs to record," he says. "It's a great way to hear new music. Instead of listening to writers pitch songs in an office environment, it's a lot more fun to come down here and see them performed live."

"What they envisioned at first has come to fruition," says festival chairman Dennis Warren. "They wanted to create an atmosphere where veteran songwriters and newcomers could come together on the same stages."

Universal Exec Greene Moving On

NEW YORK—Holly Greene will leave her post as New York-based senior VP/GM of East Coast operations for the Universal Music Publishing Group, effective Dec. 3.

Greene spent 5½ years at PolyGram Music Publishing in New York,

shifting to Universal Music as a result of Universal parent Seagram's acquisition of the PolyGram label and music publishing activities earlier this year. No replacement for Greene has been named.

IRV LICHMAN

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"BACK AT ONE"

Written by Brian McKnight
Published by Cancelland Lunch
Music/PolyGram International
Publishing (ASCAP)

They say imitation is the sincerest form of flattery. It's one Mercury Nashville artist Mark Wills has come to know well in the past year, as he's seen pop acts record some of his country hits, taking the songs to a new audience. 98° has been enjoying success with its version of Wills' "I Do (Cherish You)," which peaked for Wills at No. 2 in June 1998 on Billboard's Hot Country Singles & Tracks chart. Peter, Paul & Mary cut a version of Wills' "Don't Laugh At Me," and new girl group Surreal has also covered that tune.

Returning the favor, so to speak, Wills dips into pop/R&B territory

for two songs on his upcoming album, "Permanently." He covers Brandy's "Almost Doesn't Count," and his current single is a remake of Brian McKnight's hit "Back At One."

"When I hear a song or my people hear a song they think would be good for me to sing, we go with it," says Mark Wills, a Georgia native who won the Academy of Country Music's top new male vocalist award last spring. "With 'Back At One,' it was actually suggested by the people at PolyGram in New York, who wanted to see a country version of that song. The head of PolyGram said he liked the way I sang and would like to see me cut a country version.

"When we recorded it, I thought it came off good," Wills says. "The musicians did a great job of mak-



ing it a country song, and I thought it was a great song the first time I heard it."

Wills says he likes McKnight's original version of the song and is also a fan of the video. When he saw the clip for "Back At One," he thought it could have been a video for his country hit "Wish You Were Here," because the content, in which a plane crash occurs, closely mirrors the lyric of that song. "It's like what we're doing complements each other," he says.

Wills says country fans enjoy hearing new versions of pop and R&B hits. "I think country audiences listen to and like much more music than we think," he muses. "Country artists listen to music other than country, and if we listen to other things, we've got to know that our audience is probably doing the same."

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

I LOVE YOU • Tammy Hyley, Adrienne Folllese, Keith Folllese • Sony/ATV Cross Keys/ASCAP, Encore Entertainment/BMI, Scott And Soda/ASCAP, Bud Dog/ASCAP, Follazoo/ASCAP

HOT R&B SINGLES

U KNOW WHAT'S UP • Edward Ferrell, Darren Lighty, Clifton Lighty, Balewa Muhammad, Anthony Hamilton, Delvis Damon, Veronica McKenzie • Eddie F/ASCAP, DoWhatIGotta/ASCAP, WB/ASCAP, Balewa/ASCAP, Universal-MCA/ASCAP, Anthony C/ASCAP, Rassymysteria/ASCAP, Rusty Knuckles/ASCAP

HOT RAP SINGLES

HOT BOYZ • Missy Elliott, Timothy Mosley • Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP

HOT LATIN TRACKS

LLEGAR A TI • T. Torres, A. Talamantez, A. Gruilon, D. Hernandez • Ventura/ASCAP

Nominees Announced For Hall Of Fame; 'Encores!' Orchestra In The Spotlight

SONG HALL NOMINEES: Dropping traditional voting categories, the Songwriters' Hall of Fame is fielding 28 songwriters as potential members of the hall, four of whom will be inducted during the 31st annual dinner and awards ceremonies in New York next June.

The nominees, to be voted on by hall members, are Diane Warren, James Brown, Phil Collins, John Fogerty, Glen Frey and Don Henley, Michael Jackson, Rod Stewart, James Taylor, Brian Wilson, Tom Jones and Harvey Schmidt, Lionel Bart, Matt Dennis and Tom Adair, Mac Davis, Walter Kent, Barry Manilow, Laura Nyro, Paul Williams, Michael Masser, Bob Allen, Dick Manning, Harry Chapin, Gordon Lightfoot, Sunny Skylar, and Robert Wright and George Forrest.

Before this new slate, the hall separated writers in such categories as national, international, pre- and post-1955, and posthumous. Remaining in force is that writers must be active for a minimum of 20 years to be qualified for entry into the hall.

THIS COFFEE CUP RUN-NETH OVER: Since 1994, when the City Center's "Encores!" series got under way and became an instant landmark, Rob Fisher & the Coffee Club Orchestra have provided the theatrical-clip accompaniment to the series of concertized revivals of musicals.

Perhaps "accompaniment" is the wrong word, for the Fisher crew has had its sparkling solo turns with overtures and dance or ballet numbers. But, in a one-night performance Nov. 8, the group celebrated its 10th anniversary, having arrived at "Encores!" from a stint on Garrison Keillor's NPR radio series.

It was an occasion when Fisher and his musicians had a chance to strut their stuff on music other than show songs—largely in the first act—and get into Duke Ellington, Charlie Davis, Charles Mingus,

and Will Hudson with wonderful swing and blues aplomb. It was also a time for radio skits and non-show-music-related musical matters.

But the great show writers were not to be denied. In that first act, Ivy Austin, a Keillor alumnus, revived the Irving Berlin romp "The Marching Along With Time," a cutout, sadly, from the 1938 Berlin film musical "Alexander's Ragtime Band." A special unintended treat was that Austin encored the piece when some members of the balcony audience shouted that the acoustics were not quite right.

Satirist artist/writer Tom Lehrer certainly had Berlin, among others in mind, when he did his "Hanukkah In Santa Monica." This piece, he said, was his response to the many Jewish songwriters who've written Christmas favorites, a

theme "ignored by the non-Jewish writers."

Another first-act highlight was Karen Morrow's rendition of Rodgers and Hart's "It Never Entered My Mind." The second act mostly offered reprises from the "Encores!" series, generally turning to the original featured performers.

It was a grand night for singing—and swinging.

As for next season's "Encores!" productions, there'll be revivals of Burton Lane and Alan Jay Lerner's "On A Clear Day You Can See Forever," Jerry Bock and Sheldon Harnick's "Tenderloin," and Leonard Bernstein and Betty Comden and Adolph Green's "Wonderful Town."

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

1. Metallica, "Garage Inc."
2. Dave Matthews Band, "Before These Crowded Streets."
3. Lenny Kravitz, "5."
4. "Jekyll And Hyde," vocal selections.
5. World Wrestling Federation, "WWF: The Music Volume 3."



by Irv Lichtman

Ainlay Installs Nashville's First SSL Axiom-MT At Backstage

WHEN Nashville-based producer/engineer/mixer **Chuck Ainlay** and Sound Stage Studios owner **Walter Kerr** decided to open a surround-sound mixing suite—called Backstage at Sound Stage—the biggest decision they faced was which console to put in the room.

Even though the studio is intended primarily for Ainlay's work, it is also a for-hire room, meaning that the familiarity of the console's work surface was of paramount importance, as was its sound quality.

Fortunately for Ainlay, the Solid State Logic (SSL) Axiom-MT digital console fit the bill in every respect.

"The main thing I was looking at was ergonomics, and SSL really seemed to have that nailed down," he

says, noting that the Axiom-MT is the first such board in Nashville. "I needed a console that anybody could walk in and start working on. I did sonic evaluations, and I'm thrilled with the way the SSL sounds. Now I want to go back and remix everything I've ever done!"

Since installing the console in September, Ainlay has already mixed stereo and surround projects for **George Strait**, **Wynonna**, **Brent Rowan**, **Trisha Yearwood**, and **Peter Frampton**.

"The accuracy of the MT's sound has absolutely amazed all my clients," says Ainlay. "The console is so neutral that it reproduces the sound of the original analog and digital multi-track tapes exactly."

Ainlay's board is a 48-fader, 96-



by Paul Verna

channel console, a standard configuration for the Axiom-MT. The only modification made to it so far was moving the center section so that it sits just to the right of the sweet spot. The rationale for that move, according to Ainlay, was that he preferred to have an eight-fader bucket in front of him at all times instead of the center section. With the board's bay-swapping feature, those eight faders can access any other group of eight channels on the console.

Asked if he considered lower-cost options for digital mixing, Ainlay says, "I really didn't. I've got an ego, and I want to sit behind the best desk in the world, and I want my clients to feel like they're working in one of the best studios in the world—something that looks good, feels good, and looks like what they're paying for."

As one of the pioneers in mixing music in 5.1 channels, Ainlay has developed preferences in the way he works in the multichannel medium, and the Axiom-MT has allowed him to exercise a wide range of creative options.

"On the Frampton live album that I just finished, which was the first 5.1 thing I've done on the MT, I was able to mix both [the stereo and surround versions] at the same time," he says. "In that situation, it worked out great, where I could A/B the stereo and surround versions, monitoring between the two. I didn't have to create a separate stereo mix."

"That was a live situation, with the sound field primarily in front of you and the ambience behind you," he adds. "With a full-fledged pop thing, it might be a compromise to do both

simultaneously."

Another of the Axiom-MT's advantages for Ainlay's working style is its on-board compression and equalization.

"I'm just using the desk for compression and EQ, rather than my tried-and-true compressors and EQs that I've used all these years," he explains. "The board's EQ doesn't change the sound. You get the analog coloration that you want off the specific bits of gear when you're tracking, but when you do your mix, you're just enhancing what's on tape."

Besides the Axiom-MT, Backstage is stocked with two ATC300 main monitors, five KRK E8 surround speakers with bass management, a Sony 3348 digital multitrack recorder, and Ainlay's personal out-board gear collection—which includes high-quality effects units, Neve modules, Focusrite channels, 1176 limiters, and Manley, Avalon, Millenia, Drawmer, and Tubetech units.

Backstage occupies a room at Sound Stage that recently housed an

SSL 4000 console, which has been relocated to the Groove Room, a Sound Stage-owned studio in a separate building. Elsewhere, Sound Stage operates an SSL 9000J room called Front Stage and an SSL 4000 studio known as Second Stage.

Although Ainlay anticipates using Backstage primarily for surround-sound mixing, he looks forward to tracking there as well. The studio's live area features a large drum room, a piano room, a vocal booth, and another space that can accommodate acoustic instruments.

In an earlier incarnation, the studio was used almost exclusively by former Liberty Records head **Jimmy Bowen**, who leased it on a yearly basis.

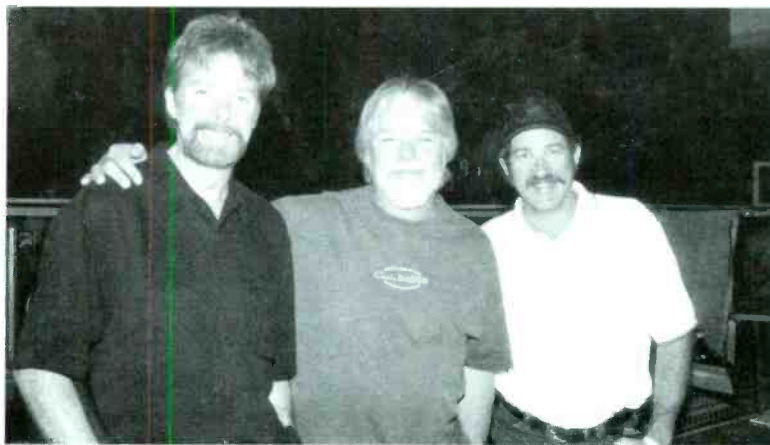
The first project Ainlay engineered there was **Steve Earle's** 1986 debut, "Guitar Town," which also happened to be **Tony Brown's** producing debut. (Brown has continued to use Ainlay as an engineer and mixer over the years, most recently on the upcoming Wynonna album.)

Among Ainlay's upcoming projects

(Continued on next page)



Backstage at Sound Stage co-owner Chuck Ainlay works with rock icon Peter Frampton on a surround-sound mix for the artist's upcoming Image Entertainment DVD. Shown at Backstage's new Solid State Logic Axiom-MT digital console, from left, are Sound Stage GM Warren Rhoades, Frampton, and Ainlay.



Brooks, Dunn & Seger. Country stars Brooks & Dunn worked at Ocean Way Nashville on a cover of the Bob Seger hit "Against The Wind" for the "King Of The Hill" soundtrack. The tune was recorded on the Sony 3348HR, produced by Ralph Sall, and engineered by Eddie Miller. Coincidentally, Seger was down the hall in the Neve VRP room working on his forthcoming album with engineer Ed Cherney. Taking advantage of the serendipitous moment, the three posed for a snapshot. Shown, from left, are Ronnie Dunn, Seger, and Kix Brooks.

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PRO AUDIO

(Continued from preceding page)

ects are a new solo album by long-time client **Mark Knopfler** and **James Taylor** material that Ainlay and Knopfler plan to co-produce.

WITH THE RECENT closing of the A&M Recording Studios complex, pending the likely purchase of the facility by the Henson Co., the mastering engineers who formerly toiled in the storied studio have been out of work, at least temporarily (Billboard, Oct. 9). Only **Stephen Marcussen**,

who has been operating out of engineer **Dave Collins'** A&M room since leaving Precision Mastering early this year, remains on board as a tenant while he awaits construction of a new studio of his own.

Although no one doubted that the former A&M staffers would find homes at other world-class mastering suites, it was still heartening to hear that A&M's **Pat Sullivan** landed a job at none other than **Bernie Grundman's** eponymous studio, one

of the world's premier mastering sites.

Sullivan joins Grundman, **Brian Gardner**, and **Chris Bellman**—a team that has been responsible for some of the industry's biggest records over the years.

While at A&M, Sullivan also worked on high-profile music, specializing in such soundtracks as "Titanic," "Star Wars: The Phantom Menace," "Saving Private Ryan," "Mission Impossible," "Men In Black," "E.T.," "City Of Angels," and "Jurassic Park."

Commenting on Sullivan's appointment, Grundman—himself a former A&M employee—says, "Pat comes highly recommended by a lot of people I respect. She's done really fine work, has great skills, a winning personality, and a good musical sense. We all felt that she would work well with our organization."

WHAT'S IN A NAME? When it opened in 1991 as Brooklyn Recording Studios, it baffled the recording community because it was located not in the fabled New York borough but in Hollywood.

Then, in April 1998, when people were long accustomed to having a studio called Brooklyn in L.A., the facility was sold by original owners **Madonna** and **Freddy DeMann** to Japanese artist/producer **Yoshiki** and renamed One on One South.

(Yoshiki's other L.A. studio is North Hollywood's One on One Recording, hence the name of One on One South.)

To further complicate matters, Yoshiki has just re-christened the studio Extasy Recording Studios, after his label, Extasy Records International.

Clients will be happy to know that no other changes are in the works at

the studio, which is still run by director of recording **Bill Dooley**—a veteran of the facility who has been there since its opening as Brooklyn.

Extasy features a Solid State Logic 9000J and a large tracking area (see photo, this page). In its earlier incarnations, it hosted projects by **Fiona Apple**, **Bonnie Raitt**, the **Wallflowers**, **Little Feat**, **Sheryl Crow**, and **Madonna**, among others.



Shown at Bernie Grundman Mastering, from left, are Bernie Grundman, new staffer Pat Sullivan, Brian Gardner, and Chris Bellman. (Photo: David Goggin)



Shown, from left, are Extasy Recording Studios owner Yoshiki and director of recording Bill Dooley. (Photo: David Goggin)

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PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 20, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SALES	ADULT CONT.
TITLE Artist/ Producer (Label)	SMOOTH Santana Feat. Rob Thomas/ M. Serletic (Arista)	U KNOW WHAT'S UP Donnell Jones/ Eddie F. D. Lighty (Laface)	I LOVE YOU Martine McBride/ M. McBride, P. Worley (RCA)	HEARTBREAKER Mariah Carey Feat. Jay-Z/ M. Carey, DJ Clue (Columbia)	SMOOTH Santana Feat. Rob Thomas/ M. Serletic (Arista)
RECORDING STUDIO(S) Engineer(s)	FANTASY (Berkeley, CA) David Thoener	PLAYGROUND/ MINI MANSION (New Jersey) Sheldon Goode, Eddie F Andrew Cardenas	THE MONEY PIT (Nashville) Clarke Schleicher	QUAD/CAPRI DIGITAL (New York/Capri, ITALY) Dana Jon Chappelle	FANTASY (Berkeley, CA) David Thoener
CONSOLE(S)/ DAW(S)	Neve 8108	AMEK Galileo	Trident 80	SSL 6000	Neve 8108
RECORDER(S)	Studer A-800	Sony APR24 - E MagicLogic 4.0	Sony 3348	Studer A827	Studer A-800
MIX MEDIUM	Pro Tools	Ampex 499	Sony 1460A	Ampex 499	Pro Tools
MIX DOWN STUDIO(S) Engineer(s)	THE RECORD PLANT (Los Angeles) David Thoener	PLAYGROUND/ MINI MANSION (New Jersey) Sheldon Goode	OCEANWAY (Nashville) Clarke Schleicher Jed Hackett	QUAD (New York) Dana Jon Chappelle	THE RECORD PLANT (Los Angeles) David Thoener
CONSOLE(S) / DAW(S)	SSL 9000	AMEK Galileo	Sony Oxford	SSL 4096 G plus	SSL 9000
RECORDER(S)	dB Technology/GX 8000	Sony APR24- E Magic Logic 4.0	Ampex ATR 102	Studer A827	dB Technology/GX 8000
MASTER MEDIUM	HHB Magneto Optical Disk	Quantegy GP9	Quantegy GP9	BASF 900	Quantegy 499
MASTERING Engineer	A&M Stephen Marcussen	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Purcell	POWERS HOUSE OF SOUND Herb Powers	A&M Stephen Marcussen
CD/CASSETTE MANUFACTURER	BMG	BMG	BMG	Sony	BMG

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DESMOND CHILD

THE TWENTY-FIFTH ANNIVERSARY BILLBOARD TRIBUTE



PHOTOGRAPH BY DAVID VANCE, MIAMI

Gifted Child

An almost psychic ability to get inside the head of the artists he's working with enables him to write ready-to-fit bits—by the dozens.

By Terry Barnes

Desmond Child is reviving and reglamorizing a music-business tradition that has fallen on dull times: the professional songwriter. Like Cole Porter, Irving Berlin or Burt Bacharach, Child is a dedicated writer, not a performer. But, unlike them, he writes hit songs in wildly divergent styles. "It's not the style—it's the star," he likes to say. In 25 years, Child has tailored over 40 major hits to fit stars of all ages and styles, from Kiss to Ricky Martin, from Cher to Aerosmith, from Bon Jovi to Trisha Yearwood. It's a talent 46 years in the making.

"My earliest musical memories are of my mother singing, in our farm outside Gainesville," Child recalls. "She wrote at the big upright piano. If her heart was broken, she'd write about that. If she was happy, she'd write about being happy. So it was natural to think that people expressed their real lives in music."

Desmond's mother was Cuban songwriter Elena Casals, whose tunes were recorded by Cuban singer Roberto Ledesma. Her brother Bebo was a member of the legendary vocal group Los Corsarios and escaped Cuba with singer Olga Guillot, who has recorded 56 albums to date.

THE LETTER FROM CLIVE

With music coursing through his veins, Child took piano lessons and played gigs through high school. In 1968, he was deeply inspired by Laura Nyro's album, "Eli And The Thirteenth Confession."

Continued on page DC-23

**BY
MELINDA
NEWMAN**

Few songwriters in the modern pop era have experienced the level of success achieved by Desmond Child. From his partnerships with superstars like Aerosmith, Bon Jovi, Cher and Michael Bolton to his hand in breaking newcomers such as Billie Myers, Child has shown that a gifted songwriter will always be an artist's best friend.

Currently, Child is high on the charts with Ricky Martin's quintuple-platinum eponymously titled album, for which Child co-wrote and produced seven tracks, including the 1999 summer anthem "Livin' La Vida Loca." Outspoken and extremely witty, Child spoke at length about his career during a phone conversation from his Miami home base.

Your mother was a composer, and your aunt, Olga Guillot, was a singer. Was there always music in your household while you were a child?

All the time. At night, my mother would have her friends over and they'd be around the piano. I would sit on the stairs and listen. My earliest memories are of my mother sitting at the piano writing songs. And the thing is, she always wrote from a real place. For instance, if she was going through a sad period in her life, she'd write a song about it. If she was going to visit a city, she'd write an homage to the city. I always just considered that art grew out of life itself.

There aren't a lot of hidden meanings in your songs. Did that come from your mom?

Yeah, I think I write songs that are clear and honest. In

terms of hidden meanings, there may be hidden meanings, I don't know. I'll have to play them for my therapist to see if there are hidden meanings, like the ink blots [laughs].

How did moving to Miami at the age of 4 from Gainesville, Fla., and having a Cuban mother influence you?

Spanish was my first language. My mom, who lives around the corner, and I speak Spanish exclusively. I learned English playing with children in the neighborhood and watching television and, of course, being an American going to an American school. I grew up in the projects; there were black children that played on the swingsets, and they'd always have the R&B station playing, and I was listening to Aretha Franklin and Otis Redding, you know. Mahalia Jackson, whatever was playing on R&B radio was going on at the swingsets day and night. So I grew up with a lot of R&B influences, as well. I mean, people tend to forget that before Latin music ensconced itself in Miami, there was a music scene here. There's quite a documented history of R&B music in Miami, in Overtown, of R&B and jazz clubs and all that. Then Henry Stone had a company here called TK Sound.

That was home to KC & The Sunshine Band.

Right, but before KC and The Sunshine Band, there was Betty Wright ["Clean Up Woman," 1972], who was a classmate of mine at Edison Junior High School. We're the same age, and, when she was 14, [she got a record deal]. And coincidentally, my mom was the receptionist at TK Sound. That was one of the jobs that she had.

Here you are, at 14, seeing someone your age having a record deal. What kind of effect did that have on you?

Well, just that all things are possible, but my mother raised me that way. Even though we were exiles in a way, there was always that hope that we would be able to return to our former life and that, in the meantime, all things were possible, and so that just reinforced in me what I always thought. My aunt, Olga Guillot, was an international star, and when she came to Miami we would always see her, so it was very normal. It was like, "Oh, that's what she does for a living." She was a big star, but it was like, "Oh, there's my aunt. She's like normal."

So there was nothing strange to you about fame from the very start, was there?

No, but I saw their blood, sweat and tears. I saw the hard work that they put into it, not just the glitzy publicity photo that accompanied the bio. When I was about 13 years old, I met Lisa Wexler, the daughter of [producer] Jerry Wexler. She invited me over to her house for dinner every night, so I would be sitting there, and there would be Tom Dowd and Arif Mardin and Ahmet Ertegun, and I'd just be a fly on the wall. She was the first one to play me Laura Nyro.

What happened the first time you heard Laura Nyro?

I must have been 14 years old or 15. When I heard Laura Nyro's wailing sound, there was something that just got me, and I knew that instant that was what I wanted to do: to be able to move people in that way. And think how revolutionary she was: She wrote songs that weren't necessarily linear, that changed tempo whenever she felt like it, that changed direction, changed keys. She was completely unrestricted.

Continued on page DC-4



The Billboard Interview

DESMON



DC CHILD



DESMOND CHILD

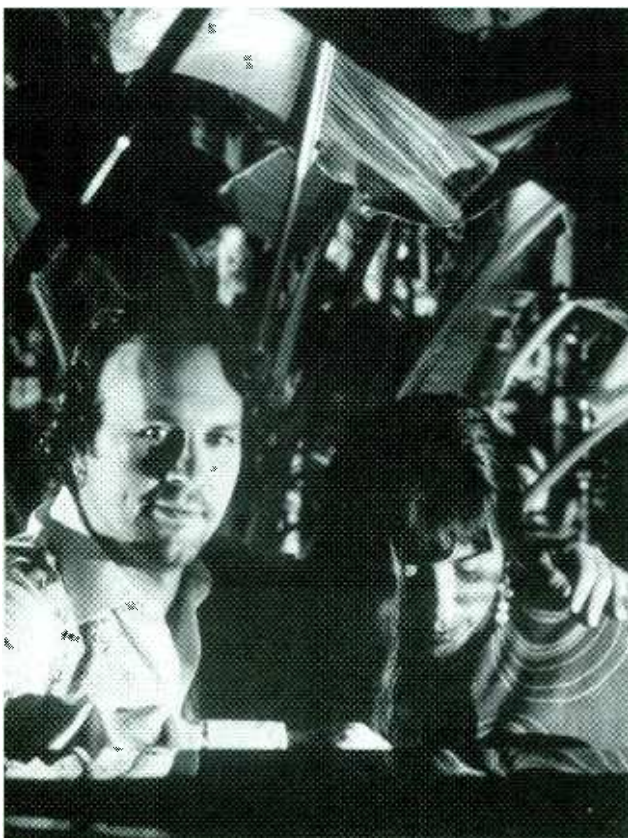
The 25th Anniversary

THE BILLBOARD INTERVIEW

Continued from page DC-2

Did you ever get to meet her?

I did. My whole life, I tried to get to know her through friends, different ways. She was very reclusive. In fact, I hired her father as my piano-tuner when I got to New York, just so I could get news, because he was very proud of his daughter. Right before she died, I went to see her perform in Santa Monica in a tiny little club. I sent her a little note backstage and, you know, I got home and there was a message from her, and I sat down and I started weeping because it really took her 25 years to finally acknowledge me. She came to the house, and we sat around the piano and sang the songs of "Gonna Take A Miracle."



With Laura Nyro

That has to be one of your best memories.

Absolutely. Then I got an incredible honor: I was asked to open for her at the Algonquin [Hotel in New York], where there was a songwriters series. It was amazing, because she started calling me all the time, and we were talking and suddenly I couldn't reach her. I think that she found out that she was ill and she put all her energies into getting better and she withdrew. It came as such a shock to all of us and to all of her friends and fans that she passed away so suddenly.

Do you remember the first single you ever bought?

I think the first single I ever bought was "To Sir With Love" by Lulu. And I got to meet and write with Lulu too. We used to sneak into the movie theater where "To Sir With Love" played all summer and watch it two or three times, because we had nothing else to do and because Miami was so hot and that was the only place with air conditioning.

What else do you remember about that time?

During that time, I also fell in love with Cher. I had pictures of Sonny and Cher, mainly Cher, all over. You know, I guess it should have been a sign then that I was gay [laughs]. At that point, I didn't know if I wanted to be her or sleep with her. Many years later, she sang two of my songs on an album called "I Paralyze": "The Book Of Love" and "Walk With Me." I hadn't met her yet. I did later, when she was in "Come Back To 'The 5 And Dime, Jimmy Dean Jimmy Dean" on Broadway. Later, after I'd had my success with Bon Jovi and Aerosmith, [A&R executive] John Kalodner [re]introduced me to her, and he convinced me—well it didn't take much convincing—to work on an album with her. She hadn't had a hit in many, many years, and I

Continued on page DC-6

CHILD'S PLAY: Desmond's Top 30 Billboard Hot 100 Hits

Each Hot 100 entry that was written at least in part by Child was tallied for this chart. The chart was derived by using an inverse point system, by which a song was awarded points based upon its chart position. Thus, a title at No. 100 would earn one point, while a No. 1 song would earn 100 points. In addition, a single would earn an extra 50 points for each week it spent at No. 1.

Child's most recent chart placing, Ricky Martin's "Livin' La Vida Loca" (C2/Columbia), is the songwriter's biggest hit to date. The title spent five weeks at No. 1 on The Hot 100 earlier this year. His runner-up hit, Billie Myers' "Kiss The Rain" (Universal), never made it any higher than No. 15, but it spent 31 weeks on the chart; its sizable chart life placed it at No. 2 on this list. The songwriter's very first Hot 100 entry, "Our Love Is Insane" (Capitol), debuted on the chart in January 1979. "Insane," credited to Desmond Child And Rouge, is at No. 25 on this tally.

Desmond Child's top 30 Billboard Hot 100 hits were compiled by Keith Caulfield.

1. "Livin' La Vida Loca," **RICKY MARTIN** (C2/Columbia), 1999
2. "Kiss The Rain," **BILLIE MYERS** (Universal), 1998
3. "Livin' On A Prayer," **BON JOVI** (Mercury), 1987
4. "Angel," **AEROSMITH** (Geffen), 1988
5. "You Give Love A Bad Name," **BON JOVI** (Mercury), 1987
6. "Crazy," **AEROSMITH** (Geffen), 1997
7. "Bad Medicine," **BON JOVI** (Mercury), 1988
8. "I Hate Myself For Loving You," **JOAN JETT & THE BLACKHEARTS** (Black heart/E.P.A.), 1988
9. "Born To Be My Baby," **BON JOVI** (Mercury), 1989
10. "This Ain't A Love Song," **BON JOVI** (Mercury), 1995
11. "How Can We Be Lovers," **MICHAEL BOLTON** (Columbia), 1990
12. "Just Like Jesse James," **CHER** (Geffen), 1989
13. "Poison," **ALICE COOPER** (Epic), 1989
14. "Dude (Looks Like A Lady)," **AEROSMITH** (Geffen), 1987
15. "What It Takes," **AEROSMITH** (Geffen), 1990
16. "Little Liar," **JOAN JETT & THE BLACKHEARTS** (Blackheart), 1989
17. "I Was Made For Loving You," **KISS** (Casablanca), 1979
18. "The Cup Of Life" (The Official Song Of The World Cup, France '98), **RICKY MARTIN** (Columbia), 1998*
19. "We All Sleep Alone," **CHER** (Geffen), 1988
20. "Save Up All Your Tears," **CHER** (Geffen), 1992
21. "Keep The Faith," **BON JOVI** (Mercury), 1992
22. "Does Anybody Really Fall In Love Anymore?," **KANE ROBERTS** (DGC), 1991
23. "Love On A Rooftop," **DESMOND CHILD** (Elektra), 1991
24. "These Times Are Hard For Lovers," **JOHN WAITE** (EMI America), 1987
25. "Our Love Is Insane," **DESMOND CHILD AND ROUGE** (Capitol), 1979
26. "Hole In My Soul," **AEROSMITH** (Columbia), 1997
27. "Reason To Live," **KISS** (Mercury), 1988
28. "House Of Fire," **ALICE COOPER** (Epic), 1990
29. "Calling It Love," **ANIMOTION** (Polydor), 1989
30. "Something For The Pain," **BON JOVI** (Mercury), 1995

(* indicates title was still charting on The Billboard Hot 100 as of Sept. 25, 1999.)

“DO NOT GO WHERE
THE ROAD LEADS,
GO INSTEAD WHERE
THERE IS NO PATH
AND LEAVE A TRAIL”

— RALPH WALDO EMERSON

UNIVERSAL RECORDS

&

UNIVERSAL MUSIC PUBLISHING GROUP

WISH TO CONGRATULATE

DESMOND CHILD

ON A LIFETIME OF TRAILBLAZING





DESMOND CHILD

The 25th Anniversary

THE BILLBOARD INTERVIEW

Continued from page DC-4

believed in her then and I still do. I'm really, really proud of her success with "Believe." I think she's a magical woman; she's up there with Cleopatra.

In most cases, you knew the artist by the time you were writing for them. In fact, you've said you almost feel like you are psychic because you're able to get into their minds.

I think that is a quality I have. It's a kind of an empathetic nature, and I think that it does come with some kind of psychic ability; it's akin to it. I sit down with an artist and get a sense of something they need to be saying, you know, with their spirit, not just for what will make them successful, but for what will help them evolve. I can tell it instantly; it really takes seeing them in the flesh, and then I can just sit down and knock it out. Like a seance almost.



Child "Believed" in Cher.

There are certain artists who have been very loyal to you, like Bon Jovi, Aerosmith and Cher.

Of course. The artists always come back to me. But sometimes, other people have other ideas for them, and that's fine with me because I just live my life one step at a time and work with whomever is in front of me. Whether they're a big star or a new star or a fallen star, I look at that person and I see them in all their glory. So, to me, it's like Ricky Martin is really famous today, but three years ago, I loved him just as much and worked just as hard for him.

Your first group was a duo called Nightchild, and that's where Desmond Child was born.

I saw this wonderful folk singer on the lawn at the high school, singing her own songs. I loved her from the minute I saw her. Her name at the time was Debra Wall, and my name was John Charles Barrett. We would dress up like John and Yoko. We decided to start writing songs together. I named her Virgil Night, and she named me Desmond Child, because we wanted to call our group Nightchild so we were already marketing the whole thing! [laughs] I was 16.

Continued on page DC-8

Deston Entertainment

A specialty label from people who come right out and say it: "We like pop music and songs with melodies."

By Terry Barnes

Celebrating its first anniversary as part of the Universal Music family, Deston Entertainment has already contributed a gold-certified debut album, a top-40 single and new product ready to hit the street after the New Year. It even feels like a "real" record company.

"We're a full-service label, with promotion, marketing, distribution and financial backing from Universal," says Winston Simone, Desmond Child's longtime manager and partner in Deston. "But really we're a specialty label, and our specialty is what Desmond does best: pop music."

The Deston story goes back to 1980, when Child and Simone first crossed paths. "We owe it all to [former Eagle] Randy Meisner," Simone recalls. "We were part of the crowd that came to see [Meisner] at the Bottom Line, but he got mad and walked offstage. So we ended up at a bar around the corner, where Desmond's publisher introduced me to him. I was a [Desmond Child And] Rouge fan, and Desmond was very much a recording artist then."

A year earlier, Desmond had joined the ranks of hit songwriters by giving Kiss its best-selling single, "I Was Made For Lovin' You." It was an experience that was changing his focus. He was finding the process of creating music even more electrifying than performing it. And the idea of creating music for a stable of hand-picked talent was positively seductive. In 1992, Deston Entertainment was formed as an artist-management company.

TRIAL BY FIRE

After five years of "what-iffing," Desmond and Winston were ready to transform it into a record label. In 1997, Child approached Universal Music Group chairman/CEO Doug Morris, who handed him a trial by fire. Could he tailor something to Billie Myers, a recent British discovery signed to Universal?

The result was a gold-certified success. The songs Child produced and co-wrote for Myers included the single, "Kiss The Rain," her top-30 hit which launched an album, "Growing Pains," that has sold over 500,000 units.

Doug Morris wanted more. "I decided I wanted to get this guy exclusively," he told Billboard. With Morris' blessings, Child set up shop in Miami. "Location doesn't matter," said Morris. "It's all about where he



feels most comfortable." But, as business head of the company, Simone couldn't afford to be cut off from the main arteries of the music community; he decided to keep the company's headquarters in New York City.

With a core staff of a dozen, Deston relies on Universal to kick in enough money to sign artists and cover operating expenses. Universal also handles the marketing, although Child inspects every nook and cranny of the process.

DIRECTION BY DESMOND

"Besides being the best A&R person I've ever met, Desmond is also the best art director I know," says Simone. "He enjoys everything in the whole

process. We speak to each other no less than four times a day, seven days a week. Every morning, I get to hear what was recorded the night before. He'll sing it to me over the phone. I'm fortunate to spend a lot of time with very creative people who are kind enough not to roll their eyes when I make suggestions."

Child feels that Deston's emphasis on making music will attract talent. "The appeal of our label to an artist is that [Simone and I] come from an artist and management background," he explains, "so we have this sensitivity to an artist's needs."

After the New Year, Deston will release the debut CD of Jason Raize, who plays the title role in the Broadway production of "The Lion King." Raize, who juggled his schedule to record the album during "Lion King," describes the music as "very pop with an R&B flavor. I'll be promoting the album, but I haven't made plans for a tour yet."

Another first-quarter release is Gyan, a female Australian singer/songwriter who caught Child's attention on the strength of a song title: "Love Is An Army."

Will Child be writing and producing for other Universal family acts? "I'd love to—I hope they ask me," he answers with gusto. He recently served as executive producer for an Interscope project by Valeria, which is set for release after the first of the year and will bear the Deston label imprint.

How far past pop music will Child stretch the Deston roster? "We're never going to do rap or grunge," says Simone. "We like pop music and songs with melodies. And that will be our role at Universal: developing artists with hit singles." ■



Partners: Desmond, Winston Simone

FRIENDSHIP
RUNS
DEEP



CONGRATULATIONS,
DESMOND

BON ♦ JOVI

**ON THE 1ST DAY,
DESMOND SAID,
"LET THERE BE LA VIDA LOCA!"
AND HE SAW THAT
IT WAS GOOD!**

**AND ON THE SECOND DAY,
DESMOND SAID,
"RANDY, MY SON,
BESTOW THY GIFTS
ON MY MUSIC, SO ALL
WILL BEHOLD ITS GLORY."
AND IT WAS DONE. †**

**AND ALL THE PEOPLE
SAW THAT IT WAS GOOD. ††**

**MILLIONS AND MILLIONS
KNEW
THAT IT WAS GOOD!!! †††
IT WAS PHENOMENAL!**

**DESMOND,
It's a blessing! You
let me help put
your DIVINE musical
visions together.**

Dez, we love you! ††††

**Randy Cantor
Arranger/Musician
for Desmond Child**

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Rcan2000@AOL.COM
LoudGarage@AOL.COM

† Or I would be banished
from Miami

†† Ricky's charisma didn't hurt

††† According to BILLBOARD

†††† Please let us rest on the
7th day

DESMOND CHILD

T h 2 5 t h A n n i v e r s a r y

THE BILLBOARD INTERVIEW

Continued from page DC-6

Was this the first time you'd written songs?

No, I'd started writing on my own a little bit before that. Ever since I was little, I sat at the piano and improvised—little concertos and all of that—and my mom would always make me sit down in front of her guests and I would play my little concerts. But I think after I heard Laura Nyro I actually started writing. The first song I ever wrote was called "Birthday Blues." I was 15, one of my friends had a birthday, and I wrote her a song as a present. It went, "Birthday blues, brand new shoes..." I never recorded it; it wasn't that good [laughs].

"When Jon Bon Jovi and Richie Sambora are together, that's magic. The minute we all get together, we just trust each other so much. We have a motto: 'Dare to suck.' We have an absolute vow that, no matter how stupid it is, we say it, because something stupid could give somebody else an idea to bounce off of."

Could John Charles Barrett have the success Desmond Child has had? It seems like you created an alter ego for yourself.

I did create an alter ego, because we had a lot of rough times, and I didn't grow up with a dad. My mom had to work all the time, so I had a lonely childhood, and also, I was different. I was gay and I was Hispanic. I was very poor. When I was in junior high, the bullies in the school would pick on me, you know, they'd call me queer, faggot, whatever, and Mickey Rourke was in my class and he was a tough guy. He was already riding around on a motorcycle. He wore a leather jacket; he was kind of like a rebel, like a James Dean character, and if anybody ever picked on me, he would tell them he was going to beat the hell out of them. He always protected me. We never really were friends, but it was a sort of unspoken thing.

After Nightchild split, you moved back to New York and, with Maria Vidal, Diane Grasselli and Myriam Valle, formed Desmond Child And Rouge. How'd you come to the attention of Capitol Records?

We really got our start at Reno Sweeney, a club on 13th Street named after a cartoon character. We were seen by a producer, Richard Landis; he was brought to us by our then-managers. Barbara Skydel of Premier Talent signed me in 1977, and they got us signed to Capitol. We made our first album in 1978, and we had a hit right out of the

Continued on page DC-10

"Desmond Child...my only friend who has an even sicker sense of humor than I do. After all these years, "God knows how" it's still great working and hanging with you. And remember, after all, Kings and Queens rule! Love, Diane"

—Diane Warren, songwriter

I greatly admire Desmond and consider him a truly multi-dimensionally talented songwriter, producer and mentor to so many. All of us at ASCAP are proud to call him a member and friend.

—Marilyn Bergman,
President and chairman of the board, ASCAP

Desmond Child's songwriting easily goes from one genre of music to the next. It has been a real privilege to work with him. Based on the success we had with Billie Myers' gold album, we started a record label with him. It's extremely exciting to work with a producer and songwriter who has no blinders on. Desmond is one of the few that can put all of the distractions behind him and focus solely on what matters...the music.

—Mel Lewinter, chairman,
Universal/Motown Records Group

Desmond Child is truly gifted. His talent and drive are insurmountable. Whether as the artist himself, the songwriter, producer or talent scout, his standards are the highest and he is always at the top of the mark. As I well know from all the work he has done with ASCAP, he deserves extra kudos for his commitment to encouraging and developing new artists and writers, as well.

—Loretta Muñoz, assistant VP,
membership, special projects, ASCAP

Many congratulations for 25 years of success in this difficult profession. Continue creating beautiful songs so we can celebrate it again in 25 years.

—Bebu Silveti





“Desmond Child writes with all the colors of the rainbow.
There is nothing black and white about him.”

—Steven, Joe, Tom, Brad and Joey



DESMOND CHILD

The 25th Anniversary

THE BILLBOARD INTERVIEW

Continued from page DC-8

box with "Our Love Is Insane." There was an AOR song that became a hit called "West-side Powwow." Our last performance was on "Saturday Night Live." It was the Christmas show of 1979.

Why did you split?

For a lot of personal reasons, but, at that time, the record company was trying to force us to make a record we didn't want to make. We said, "OK, we'd rather break up than make that record." For better or for worse. We hoofed it after that. After you do "Saturday Night Live," you kind of think you're God, right?

You made a solo record in 1991. Do you want to make more solo records?

I would, actually. I have my label, but I wouldn't sign myself because I don't think I could have a hit [laughs]. I want to make really personal, artistic records. I'm not real interested in doing the promotion that it takes [to have a hit]. I'm too busy making money. I wouldn't give myself my best songs [laughs].

So how did you get from "Saturday Night Live" to your first big hit for Kiss, 1979's "I Was Made For Loving You"?

Our band had a cult following. Paul Stanley was a fan of ours, and he would come and see us play all the time. So he asked me if I wanted to try writing a song with him, and I said sure, why not, and he helped co-write one of the songs on our first record called "The Fight." So then I worked



"Child" birth: With Nightchild's Debra Wall

with him, and that song became "I Was Made For Loving You," and it's pretty much one of my biggest hits, because performances on that song are still amazing all over the world.

That led to your writing with Bon Jovi, who had been opening for Kiss in Europe. What was it like the first time you wrote with Jon Bon Jovi and Richie Sambora?

Jon got my number, and I came in that first day and we wrote at Richie's parents' house, where he still lived, this little wooden house by these oil refineries, you know, out in these marshlands, in New Jersey. We went downstairs, it was kind of cold, and in the basement was this formica table left over from the '50s, a little keyboard, a space heater, and there were these windows close to the ceiling where you could see out because it was the basement, and I kept seeing these little legs walking outside,

and it was fans walking around the house. They wouldn't leave them alone, knocking on the door, so we were writing downstairs in the basement, and the very first day we got together we wrote "You Give Love A Bad Name." I walked in with the title.

What happened from there?

Jon loved the title instantly. It was all because Jim Steinman asked me to write a song for Bonnie Tyler, and that song was the birth of my style in a way. There's a lot of stuff in Bon Jovi later that you heard in Desmond Child And Rouge. Why let a good hook go to waste? I had written a

Continued on page DC-12

One day I said to John Kalodner, "I wish I had someone I could bounce my lines off of; someone who really gets my style." So, John brought in Desmond. I thought...as far as weird goes, he's has me beat by 10-fold. I could not figure him out. We sat there for an hour getting to know each other, and he filled in a few lines at the entrance of "Dude Looks Like A Lady" which gave it all meaning. That's when I realized what a partner does. You have a flow of inspiration, and then someone comes along, says something, and puts it all in order.

The same thing happened with "Hole In My Soul." He said, "I've been sitting on this title." And I went... oh...I've got the song. He helped me with the lyrics on that as well. This is a person I could dance with, as far as my creativity goes. The next day I was showing him the chords to "Dream On." He pushed me to the side, and he started banging out the chords to "Angel." In about four hours, we got "Angel" out. He's very inspirational to me. He has a great twist on how things should go lyrically.

I have nothing but golden memories of writing with Desmond. And, as far as panning for gold and ideas, we always had bags at the end of the day. I don't think there is any artist who argued with him as much as I did. But, out of that passion came the greatest songs.

I've had great fun writing by myself, but sharing the writing with someone like Desmond makes it "funner."

—Steven Tyler, Aerosmith

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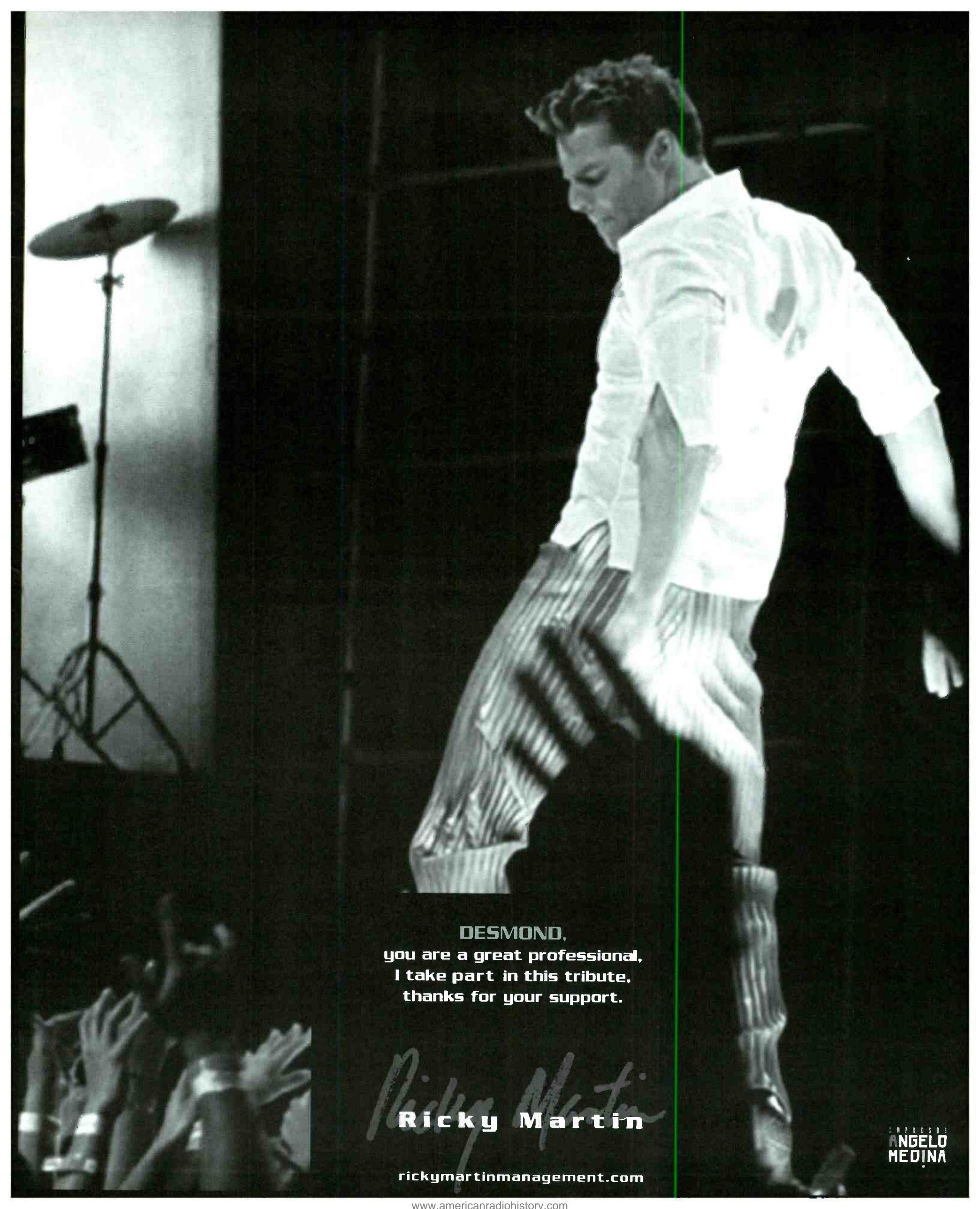
— Genius, Talent, Passion, Humor, Loyalty —

Ask For Desmond Child

Congratulations, Des!

Here's to the future!!

Jason Raize



DESMOND,
you are a great professional,
I take part in this tribute,
thanks for your support.

Ricky Martin
Ricky Martin
rickymartinmanagement.com

EXPRESSES
**ANGELO
MEDINA**



DESMOND CHILD

The 25th Anniversary

THE BILLBOARD INTERVIEW

Continued from page DC-10

song called "If You Were A Woman (And I Was A Man)" for Bonnie Tyler. Jim said, "I want the verse to sound like Tina Turner, I want the b-section to sound like the Police or Hall & Oates, and I want the chorus to sound like a big Springsteen chorus," so basically, if you listen to that song, you hear those three influences. Bonnie's album came out, and that song was a big stiff. I just knew that melody was a smash, so when I got together with Jon, I basically rewrote

the song with them. They had written a song on their previous album, "7800 Fahrenheit," called "Shot Through The Heart." We used that title to kick off the song, so Jon took from his old songs too. The rest is history.

"You Give Love A Bad Name" was your first No. 1. Do you remember where you were when you heard it had gone to No. 1?

I think I was in Virginia living in a commune, so I was isolated. [Manager/partner] Winston [Simone] told me over the phone, and I couldn't really share it with anyone,

Desmond is an exceptionally gifted songwriter and producer. We have been honored to know him over the years and have most recently worked with him on "The Runaway Bride" soundtrack. We congratulate and salute him on 25 phenomenal years in the business."

—Daryl Hall and John Oates

Desmond Child has been an amazing force in my life. From the moment we met, his support and vision have been a constant source of inspiration. In a business that can be confusing at best, Desmond has time and again shown himself to be both loyal and savvy; a talent in both the studio and in the office.

Working on my new album, "In Focus," for Deston/Universal, Des had a creative edge, which drove the project and repeatedly defined the style of the work. Desmond is a true collaborator, and he does it better than anyone else I know. He sticks to his guns, works with his instincts and plays to win—always with class.

It's been a cool experience to see what Desmond means to so many people, because you sometimes see the true value of a person by their reflection in others' eyes. To work with and hang out with someone so genuinely good of heart is really refreshing.

I count myself one of the luckiest people in the business to have Desmond Child and his formidable empire behind me on this journey. Congratulations, Des, and here's to a whole new era of Desmond Child music.

—Jason Raize, artist

Dear Desmond,

Only for your tribute would we spend money on a publishing corporation...

But you are the most hitly person in this world.

Love,

Joan Jett, Kenny & Meryl Laguna

CONGRATULATIONS DESMOND

FOR TWENTY-FIVE YEARS OF WONDERFUL MUSIC

ARIF MARDIN

Desmond,

Pa'lante pa'lante

Un paso pa'tras ni pa' coger impulso

Saludos de tu amigo,

Billy Steinberg

because it was one of those kind of things that shouldn't really matter, but it did inside.

What's the key to your success with them?

When Jon and Richie and I are together, there's a chemistry. Even though I've written songs with Jon on my own and with Richie on my own, when the three of us are together, that's magic. The minute we all get together, we just trust each other so much. We have a motto: "Dare to suck." We have an absolute vow that, no matter how stupid it is, we say it, because something stupid could give somebody else an idea to bounce off of. The fact is that I really enjoy collaborating, but maybe that's because I had such a lonely childhood. I'm just not really that inspired to sit down and write by myself.

You enjoy the process of working with someone else.

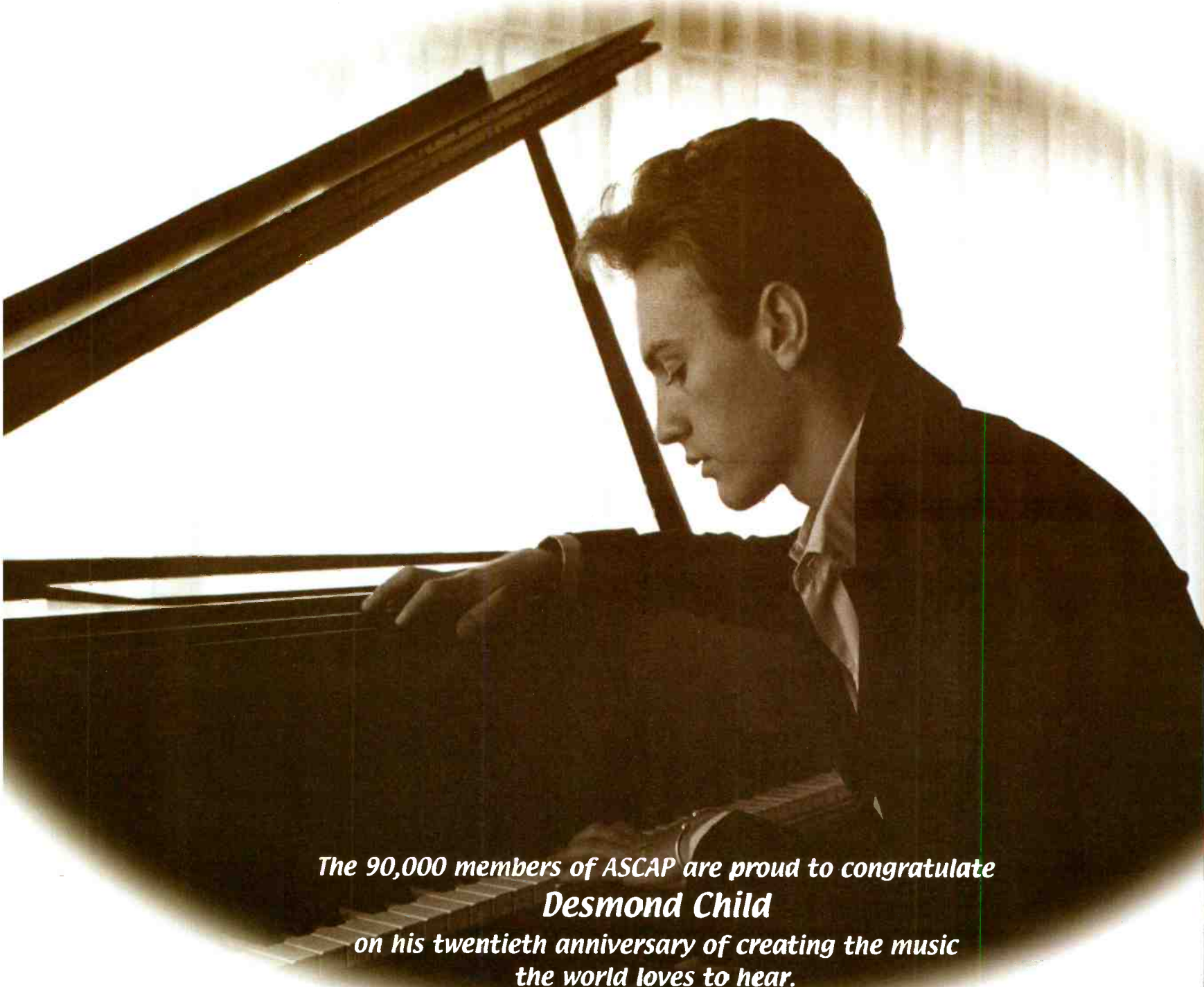
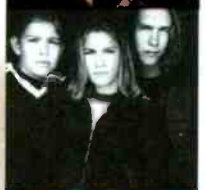
Absolutely. I just really enjoy it, and I do learn. I've had fabulous teachers, and one that I really need to mention is [Four Seasons writer/producer] Bob Crewe. He was one of my most important mentors. I wrote 36 songs with him in the early '80s. Even though I'd had hits before, I wrote them kind of by mistake, compared to how he taught me how to write. We'd meet at 12 o'clock every day at Coq au Vin. Every day, Monday through Friday, that's where we would eat lunch. Never ever anyplace different. We'd always go dutch. Bob had been taken advantage of for so long by so many hangers-on, he'd finally made a policy that he wasn't going to do that anymore. I'd always pay my share, he'd always make sure that it was exactly to the penny, half and half, and then we'd go up to his apartment, and he'd make some coffee, and he'd sit down at the piano, and we wouldn't stop until like 6 o'clock at night.

What's the most important thing he taught you?

He said, "You don't start a song until you have a title, or at least a really strong concept about what you want to say, because a song is a communication." Why would I open my mouth to say something if I had nothing to say? The music behind it is scoring. It's incidental music. It seems kind of

Continued on page DC-14

Thus began the dream...



*The 90,000 members of ASCAP are proud to congratulate
Desmond Child
on his twentieth anniversary of creating the music
the world loves to hear.*

Marilyn Bergman, President and Chairman of the Board



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DESMOND CHILD

The 25th Anniversary

I met Desmond back in 1979 in New York and hooked up with him as a writer. We had a great kind of agreement which allowed for disagreement and good musical chewing up, tearing up, pulling apart and pulling back together. I can't remember in my entire life ever having had so many disagreements musically. But, out of the disagreements a third element would come. I always looked forward to having our arguments. He's an instigator of eventful and not-yet-traveled thoughts and roads. I have nothing but praise for him.

—Bob Crewe, songwriter/producer

Desmond has had a lot of success, and I think it comes from the fact that he does not hold back. It's his philosophy. I will always remember him saying you have to dare to suck to be great. You have to go for it in the creative process. We wrote "La Copa De La Vida" together on a 747 from Los Angeles to Miami. The ideas kept going back and forth between us. We spent the next three days in Desmond's studio, getting the tracks and music on tape. The next day, I hopped a flight to Spain, where I presented the song to the World Cup people. I'll always remember dancing around the room as it played because it was just that kind of song.

—Robi "Draco" Rosa

THE BILLBOARD INTERVIEW

Continued from page DC-12

weird to say, but I have found the cold, bare truth is that lyrics are more important than the music.

John Kalodner also led you to Aerosmith, with whom you've written many of your hits. What was writing with them like?

When I came in writing with Aerosmith and Bon Jovi—remember, before that, rock couldn't get played on pop [radio]. They just weren't playing heavy metal on pop radio. I brought in a lyric style that made that kind of sound palatable and entertaining. I walked in to [write with Steven Tyler and Joe Perry], and they had a song already written as "Cruisin' For The Ladies." They looked at me like, "Get outta here." Then Steven said, "Well, originally, when I was writing the song, I was singing 'Dude looks like a lady.'" I said, "Oh my God, that's a smash." At first I suggested,

"Let's write a story song. Maybe it's a guy who was like a Vietnam vet who was so like traumatized, he came back and became a drag queen." Joe Perry got a very stern look on his face and said, "Some of my friends are vets." I said, "OK. Forget about that idea. What about a guy who goes into a strip joint and sees this gorgeous, you know, bosomed blond stripping on stage and then he goes backstage and finds out it's really a guy." And they went with that.



Good medicine: Bon Jovi clicked with Desmond tunes.

The lyrics are really sexually ambiguous, almost like the Kinks' "Lola."

It goes, "She's a funky lady, I like it, like it, like it like that." The singer's sort of implying he went for it anyway 'cause he liked what he saw. He goes, "Never judge a book by its cover/or who you're gonna love by your lover." It has a kind of deep message in a way, because it's like, well, what is love,

Continued on page DC-16

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Here's To The Next 25!!!

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on 20 years of hit music!

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Timeless
Love



forever,

Rouge

Maria, Diana, Myriam

Desmond,

Happy 25th!

. . . You have always been

Gold from the Giddyap

Love,

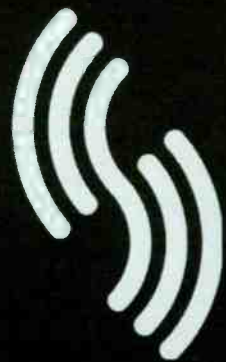
Bob Crewe



Dear Des,
You'll always be the "Queen" of my heart.

Love,
Lady Di

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Desmond,

On all your songs and productions
I've had the honor and pleasure to arrange,
your genius never fails to shine.

Keep on, good friend...

David Campbell

HALL & OATES "AND THAT'S WHAT HURTS" "RUNAWAY BRIDE" SOUNDTRACK GYAN "LOVE IS AN ARMY"



THE BILLBOARD INTERVIEW

Continued from page DC-14

and what is a person, and if you're attracted to what you're seeing, you're attracted to it, you know? It's a kind of elevated song about androgyny, and, in spite of the fact that it's down and dirty, it has a kind of lofty concept.

Did the band have any qualms about singing it?

Well, they went for it. And John Kalodner loved it 'cause he likes getting in dresses. Didn't you see him in the video? He was in an all-white bridal gown, looking fetching.

You wrote "Angel" with Steven Tyler the next day, but when Billboard interviewed Aerosmith for their 25th anniversary, many of the members talked about how much trouble they had, as a hard rock band, doing a ballad with strings.

I think that [Tyler's] vocal performance on that song is one of his best. It's like, all of them had a limited concept—all of the groups. I mean Jon Bon Jovi didn't wanna sing "Livin' On A Prayer." He thought it was too wimpy. I convinced them; Richie and I went crazy. We said, "Jon, no, you have to do this, you have to." He was rolling his eyes because he wanted to rock out, and that's not what was happening. It took a lot of forcing and—guess what?—once you start having success and everybody likes it, then they relax.



"Dude" looked like a winner: Aerosmith

Whether it's a ballad or a rocker, your songs aren't for the meek.

I do work with really strong characters, like Alice Cooper and Joan Jett. All of these people have very distinctive personas, very distinct points of view. I guess it's a good marriage, because, if you have strong emotions, it'd be nice to have someone who can be expressive with your voice. I think that a voice needs to have a lot of strength to hold all of that emotion within without cracking up.

You mentioned Joan Jett. How did you come to work with her?

I got a call from [Jett's manager] Kenny Laguna because he loved the work, and she was very shy. We have a really great relationship. She came to see me last year, and we talked about getting together to write. I adore her. We wrote an incredible song called "Ashes In The Wind" that was on one of her last records. I just think she's the greatest. She really inspires me when I sit down to write with her. I feel her so much, who she is. She's so sincere. In spite of her image, she's so organized. All her songs are handwritten, they're perfectly neat; she's a Virgo and she's just unbelievably together, you know, you'd never expect it [laughs].

Who's the best singer you've worked with?

I would say, technically, Bonnie Tyler. She was the most prepared, had the best, most positive attitude and best sense of humor, and she had one of the best voices and expressive voices that I'd ever worked with.

Although you were still having hits in the early to mid-'90s, alternative music took over. What did you do?

During that period, when top-40 music turned away from pop, I think everybody looked to country music to feel

Continued on page DC-18

CONGRATULATIONS

DESMOND

HERE'S TO THE NEXT 25

LOVE,

CAROLE BAYER SAGER



DESMOND CHILD

The 25th Anniversary

THE BILLBOARD INTERVIEW

Continued from page DC-16

something, because it was the only music around that had stories, that had any kind of positive messages. Alternative and rap music had become very angry, and there's a lot of people out there who need a break from negativity. I had listened to Mary Chapin Carpenter and other really progressive country artists like Dwight Yoakam. I said, "This isn't that far away from what I'm doing here." So I went to Nashville, and I just fell in love with the people of Nashville.

I wrote with whoever would write with me, whether they were top writers or not. I ended up building a house there, and I go there periodically and I have wonderful time.

Many of your songs are negative about love. For every "Born To Be My Baby," there are three or four "How Can We Be Lovers" or "You Give Love A Bad Name."

Well, "You Give Love A Bad Name" or "Livin' La Vida Loca" are about the wicked woman that's trying to drive you crazy. Those are all tongue-in-cheek, they're not negative, it's more adolescent: can't live with her, can't live with-



Organization woman: Joan Jett

out her. Look at a movie script: if there's no drama, no action, no danger, then why are you going to pay \$7? A song is like a mini-movie, from beginning to end, there has to be some kind of tension and problem, but you come to a resolution or you come through it at the end or you see the light at the end of the tunnel or you exclaim that's just how it is.

Continued on page DC-20

Congratulations, Desmond!



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Over the last three or four years, Desmond has made a very strong effort to expand his musical boundaries. By working here, he has proven himself to be one of the few people who really has been able to transcend all of the musical boundaries from pop to country. He has the diversity to be competitive in this market.

—Pat Higdon, senior VP, Universal Music Group, Nashville

One of the most magical moments of my career in this business was the night Desmond Child And Rouge blew the roof off at the Bottom Line. Although it was more than 25 years ago, the memory of that night hasn't faded one iota. Congratulations, my friend, and here's to the next 25!!

—Barbara Skydel, executive VP, Premier Talent Agency

Desmond is hard-working, enthusiastic, uninhibited, fun-loving and unpredictable. One memory I have just about sums him up. At an ASCAP songwriters event, Tom Kelly and I were onstage playing "Like A Virgin." Desmond bounded up on stage and, while he was playing the keyboards, he put a brassiere on him!

—Billy Steinberg, songwriter

"WE ARE FAMILY"

DEAR DESMOND,

WHETHER YOU'RE
"LIVIN' ON A PRAYER"

OR

"LIVIN' LA VIDA LOCA"...

CONGRATULATIONS
ON 25 YEARS IN THE BUSINESS.
WE CELEBRATE YOUR TALENT
AND
TREASURE YOUR FRIENDSHIP.

MUCH LOVE,

DEBBIE OHANIAN &
RICHARD JAY-ALEXANDER



DESMOND CHILD

The 25th Anniversary

"In this industry, where songwriters play a leading role, one name stands out of the ordinary... Desmond Child! Congratulations, Desmond!"

—Rudy Perez, president, Bullseye Productions

Desmond Child doesn't just write hits—he creates events! We are thrilled with our relationship with Desmond and his partner Winston Simone, and we wish them both many continuing years of success.

—David Renzer, president, Universal Music Publishing Group

I've known Desmond for more than 15 years, during which his talent has endured every wave and genre of music, from dance to country, to pop to rock, to Latin. He's always had the ability to become part of—and, in some instances, be on the cutting-edge of—wherever the music scene currently is. Perhaps my funniest recollection was Desmond's venture into the realm of country music and how he took to country garb with such enthusiasm, from cowboy boots to ten-gallon hats. When Desmond immerses himself in an area of music, he even dresses the part!

—Martin Bandier, chairman/CEO, EMI Music Publishing

THE BILLBOARD INTERVIEW

Continued from page DC-18

You started working with Ricky Martin in Spring 1997. You're both Latin. Did that create an instant bond with you?

Definitely. I think the fact that we speak Spanish, back and forth, Spanish, English, that helps to communicate, and it helped him to trust me.

Did you know, the minute you wrote "Cup Of Life" and "Livin' La Vida Loca," they'd be hits?

I did. Because I just knew. They had the energy, they had the same feel as when I wrote "You Give Love A Bad Name" and "Livin' On a Prayer." I just knew they had it. You feel it's right.

In a previous article, you were giving someone a tour of your studio and you went into your office and said, "This is my war room." What are the biggest battles you fight?

The minute that Ricky took off, I've never had so many fights and battles, fighting for everything, you know, it's unbelievable. I never saw so many greedy people come out of the woodwork. But I guess, at the top of the pinnacle, there ain't much room.

Someone joked that "Livin' La Vida Loca" could be rewritten for "Livin' El Pollo Loco." But you've never let your songs be used for commercial endorsements. Why?

I haven't been asked that much. I don't know, I think maybe the stuff I do has too much personality or something,



Quintuple-platinum duo: Ricky and Desmond

but maybe in time ...20 years later, they can take on a different meaning. I wouldn't mind if it was the right product. If it was something I thought wasn't bad for people, something good or fun.

Before your most recent success with Ricky Martin, you had a huge hit with a song called "Kiss The Rain" that you co-wrote for Billie Myers. How did that come about?

I was up working with Jon Bon Jovi. I was in his gym on the treadmill, and he was working out and he had Bush on. There's a song, and I keep hearing "Kiss The Rain," and I said, "That's a bastard, that's such a great title, 'Kiss the rain.'" And Jon looked at me and said, "He's singing 'Glycerine,' you asshole." I thought he was singing "kiss the rain," and the minute I realized I had never heard that before—"kiss the rain"—it was like an incredibly fresh title. It's so simple. I said, "Jon, let's write a song called 'Kiss The Rain,'" and he said, "Ah, that's stupid." He turned it down instantly, so I had it in my back pocket, and I had already met Billie, so I said that one's for Billie.

"Bob Crewe said, 'You don't start a song until you have a title, or at least a really strong concept about what you want to say, because a song is a communication.' Why would I open my mouth to say something if I had nothing to say? The music behind it is scoring. It's incidental. It seems kind of weird to say, but I have found the cold, bare truth is that lyrics are more important than the music."

That hit happened shortly after you moved back to Miami from Los Angeles. Why did you go back home?

After the [1994] earthquake, I had to run back to mommy. It was the most frightening, traumatic thing. After the earthquake, I had post-traumatic stress for two and a half years. I had an irregular heartbeat, and at 4:30 every morning, I'd still bolt up and just expect the worst. I thought I'd rather deal with the hurricane barreling towards me where I have a couple of days to get ready and brace myself, instead of fearing every time I went under an overpass. I wanted also just to come back. It was my coming back here that generated "Livin' La Vida Loca," and that wouldn't have happened if I hadn't moved back here.

Since you've come back to Miami, you've really contributed to the music community and nourished talent through such activities as a Songwriters In The Round

Desmond,

Congratulations!

Love and respect,
Rick Nowels

Desmond,

Congratulations
Congratulations

With Much Love,
Celia, Robin & Rollie

Desmond Child is the perfect songwriter. Neither styles in music nor trends and fads have ever held him back from doing what he does best, which is craft a song like no one can. I have to honestly say he has completely floored me with his songwriting craftsmanship. I admire him and I applaud him.

—Gene Simmons

Desmond has a genius for tapping into a performer's persona to create music that is intensely commercial without compromising the artist's integrity.

—Joan Jett

I have found Desmond to be one of the most versatile and creative writers I have ever had the pleasure of working with at EMI Music Publishing. If you need the song, he writes the song! There are very few people with that talent! Desmond, congratulations on this very special 25th.

—Robert H. Flax, executive VP,
EMI Music Publishing Worldwide

Desmond is a truly inspired creator. His spontaneous, gut-level responses to what happens in the studio are always fresh and most appropriate. I greatly enjoy all the arrangements and sessions I do for him. He puts a lot of life into a session, and his constant attention to how the listener will feel while hearing the song is quite impressive. It's refreshing when such a brilliant artist as Desmond has the savvy to encourage everyone around him to contribute their best stuff as well, making the final result all the richer. With all that, it's not surprising that he makes such good music that turns into hits.

—David Campbell, arranger

event that you co-founded, as well as other events. Do you feel some kind of need to give back?

Absolutely. I do have an intern program here at my studio, and kids come and work for 10 weeks. A lot of them are coming from the Full Sail Recording Academy in Orlando, and almost all of our engineers were graduates from there. They come here and go through the ranks and become assistant engineers, and we hire them and they become engineers, and some of them become full-fledged mixers. I love working with young people; they keep me laughing, and they're full of life and full of fun and they let me know what's cool and what isn't cool.

Do you think you don't know anymore?

I wouldn't say that. It's not that way at all. It's just that what I'm looking at is sort of a bigger picture—what will help an artist become a legend? So the kids, they're more in tune with the stuff that comes and goes. Somehow, there's a balance between the two.

Is helping an artist become a legend your role?

I think that is the goal, isn't it? To help an artist have a career so they don't have to go back to selling cars [laughs]. The only way that 20 years from now Ricky Martin will have the staying power of Frank Sinatra is if he has hit after hit of sustained quality that people can always count on when they buy his records. That's my job. They pay me a lot of money to do that.

You have your own studio in Miami. You'd previously said you wouldn't ever want to have one. What made you change your mind?

I got sick of spending 18 hours in some broken-down kind of smoked-filled environment, on the phone with Diane Warren, saying, "Help, talk to me..." Because of the advancement in miniaturization, I decided to step out and create a completely tapeless studio, and, with the help of Digidesign and ProTools, we've made recording history with "Livin' La Vida Loca": Every note of it was recorded and mixed on ProTools, and it was the first song done that way that went to No. 1.

Continued on page DC-22



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DESMOND CHILD

The 25th Anniversary

Through mutual friends, Desmond hunted me down a few years ago to ask me to write with him for Billie Myers, who he was developing at the time. I was flattered. I was on my way to a songwriters event put together by Miles Copeland at a castle in France. He asked me to come to London after that to work with Billie. I wasn't convinced that's what I wanted to do, but he came to France and persuaded me. We actually started "Kiss The Rain" at the castle. I have a real knack for the wacky. Desmond does as well, but he knows what will work and what won't. We hit this amazing balance, and it's been non-stop ever since. Every time he does a project, he brings me in. He has been an inspiration to me. There aren't a lot of people out there that I can say that about to that degree. Although he's all biz, he's still all heart.

—Eric Bazilian, songwriter/record producer/artist

I knew him as a performer in the "Gilda Radner Show: Live From New York." From those years came this flair for writing and arranging hit songs. But, beyond that, Desmond is a true gentleman. Because of his humanitarian attitude towards people, Desmond is someone you would want to be friendly with, whether he was a performing artist or not.

—Ron Delsener, Delsener/Slater Enterprises

THE BILLBOARD INTERVIEW

Continued from page DC-21

Is it true that, while you were producing Cher, she didn't talk to you for six months, because you made her sing for 12 hours straight?

Yeah, which was crazy, because it was her own schedule that made it happen that way. It was merciless. I had to actually stand next to her because she would just have left, and I made her do it. She had made a promise to her children that she was going to take a vacation. This was when she was doing three movies back to back: "Suspect," "Moonstruck" and "Witches Of Eastwick." If she hadn't finished those songs, her album wouldn't have come out with the publicity campaigns that were going along with the movies, and that's what made that album a success. It was tortuous, but she was a trooper, and that album was great. It's the first Geffen album, "Cher," with "We All Sleep Alone."

You sound like producing is not necessarily something you like.

I don't like it. Producing is very tedious; it's a thankless job. Being a producer is very difficult because there's a lot of transference that happens between the artist and producer—where the person projects maybe one of their parents onto you, and it's usually not in a positive way.

Then why do it?

I feel like I owe it to the music and to the artist, and I feel like I've been disappointed a lot—not by Bruce Fairbairn, by the way, who did incredible versions of my music with Bon Jovi and Aerosmith—but other than him, it's been really disappointing when I hear songs of mine done by other people. I just feel like it's a big responsibility to have someone record one of your songs, you know, and it's like a responsibility on their part to you because you're giving

them your life's blood.

You formed your own label last year, but it wasn't the first time for you—you formed one in 1991 with RCA. Why do you want your own label?

Same thing. It's control. It's wanting to make sure that, if an artist puts his life in my hands, I can do absolutely the most possible to ensure their success because I have a vested interest. I'm going to be there, and my partner Winston Simone is going to be at the label, making sure the ball doesn't get dropped.

After years with EMI Publishing and then Universal Music Publishing, you've started your own publishing company. Why?

Diane Warren always kept saying, "Do it yourself. You can do this." She really encouraged me, and so I decided OK, I'll do it. In her case, she and Doreen Dorian are their own songpluggers, and she doesn't sign other writers, but I will, so I'll need songpluggers. We're going to go for it. We're going back to the old Brill Building style of plugging songs. What happens now is publishers sign acts—instead of signing writers and placing songs onto albums. It's almost like that's a fine-tailoring kind of work, and publishers don't do that anymore, it's too time consuming.

One of the few things you haven't done is a musical. Do you want to do one?

I'd love to because one of the frustrations of writing four-minute songs is that the form is so short. I'd love to write a longer form, and I'm just hoping that someone will ask me to write a musical or an animated picture or something where I can really explore characters and different story lines and move the action along with the songs. I want to do it with people who have done it before; I want to be the only green one.

Congratulations Desmond!
From: **Rudy Pérez**

and all your friends at Bullseye Entertainment Group

Contact Gary Scharf at Premier management consultants
ph.: (305) 867-7796 fax.: (305) 867-7819 e-mail: nuel.osiglo@aol.com

"I work with really strong characters, like Alice Cooper and Joan Jett. All of these people have very distinctive personas, very distinct points of view. I guess it's a good marriage, because, if you have strong emotions, it'd be nice to have someone who can be expressive with your voice. A voice needs to have a lot of strength to hold all of that emotion within without cracking up."

Is there anything else you'd like to mention?

I didn't mention my first mentor when I was in high school, which was my voice teacher, Mrs. Leeds, Marie Louise Leeds. She was a Holocaust survivor, and she taught voice. I went to see her. I was very, very poor, and she said, "I will give you voice lessons twice a week, but you have to be on time, you can't smoke cigarettes and you can't drink alcohol or take drugs." So I swore to her that I wouldn't, and I didn't. And I came twice a week, and on the way to see her I would always pick flowers off the golf course and I'd make a flower arrangement. She would give me lessons that would last three or four hours long because she was coaching me not only on voice, but on life and history and art. When I came back to Miami, I ran into her daughter and [Leeds had died]. Her daughter said she had been in a coma, but one of the last times she came out of her coma, she mentioned me and said, "Desmond, you know, he's going to find himself."

And have her final words come true?

That I found myself? I think I have. I think it's a never-ending journey to be an artist—you find yourself in moments, and then you lose yourself again. As long as you keep coming back to the center. I think that, at a certain point, I realized that I had grown up within these last couple of years and that I like who I am. ■

Desmond,
Congratulations on your 25 years in the music industry. You've had the world "livin' la vida loca" since the moment you wrote your first song!
Here's to another 25 and beyond!

Best wishes,
Rick Gomes

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DESMOND CHILD

The 25th Anniversary



GIFTED CHILD

Continued from page DC-2

"I was 15 when I heard it," Child recalls. "It was very elaborate and combined elements of pop, soul, rock, art music and Broadway." He recorded a demo and sent it to the president of Nyrø's label, Columbia Records. "Clive Davis was really nice," he recalls. "He turned me down, but he wrote me back. That's when I thought I could be a real professional."

Child moved to New York, where he studied music at NYU during the day and played music at night. In 1974, he formed Desmond Child And Rouge with Maria Vidal, Diane Grasselli and Myriam Valle. Over the next five years, they perfected intricate harmonies in every piano bar and cabaret in Greenwich Village; the pay-off was two albums released by Capitol Records and a performance on "Saturday Night Live."

"But I knew it wasn't working," Child recalls. "I wasn't making it past the clubs.

And that experience made me appreciate and empathize with the guys that do make it." He dismissed the band in 1980, but not before meeting the man who would change his luck.

"Paul Stanley of Kiss saw us play and became a friend. Maybe he just liked our style," Child surmises. "We combined rock with R&B rhythms, and Paul and I talked about how dance music at that time didn't have any rock elements. So we made history, in a way, because we created the first rock-disco song."

Released in 1979, "I Was Made For Loving You" remains Kiss' best-selling single. It was Child's first gold-certified



The relationship between Desmond and Kiss started with a "Fight."

song and a turning point. Was songwriting his destiny? He struck up a relationship with Bob Crewe, writer/producer of a massive string of hits for the Four Seasons.

"When I first met Desmond, Bob Crewe was kind of his mentor," recalls Winston Simone, Child's manager since 1982. "I think Bob sort of picked him as a guy he could write with. And here Desmond was, learning the basics from a songwriting legend."

RADIO-FRIENDLY WRITER

At a Kiss concert in 1984, Paul Stanley introduced Child

Continued on page DC-24

May the next 25 years be just as "WEIRD."
Congratulations!

—Hanson

It is a real honor and a privilege to represent Desmond's extensive catalog with EMI. Not only is he a worldwide pop and rock writer, but he is a top country music writer, as well. As a creative person, he doesn't see music boundaries. Something is in his heart and his mind and he just writes a great song.

—Gary Overton, executive VP/GM,
EMI Music Publishing, Nashville

I had been aware of Desmond before knowing him personally. Rouge was a staple on the New York scene. I actually used to sneak into clubs to see them. The relationship is wonderful for me. First I was a fan, then I became a friend, and now I work with him. That has been very rewarding. Desmond is one of the most talented writers and producers with whom I have ever worked. He has an uncanny ability to bring out the best in any artist, either by writing or producing. Maybe that comes from being an artist himself. He has that perspective and sensitivity.

—Holly Greene, Universal Publishing, senior VP/GM,
East Coast operations

Desmond...

"25 years, still going strong,
Keep on writing those hit songs"

Congratulations,
Daryl Hall & John Oates



DESMOND CHILD

The 25th Anniversary

I was first exposed to Desmond Child's songwriting and singing when he was with Rouge. They had fantastic songs and fantastic harmonies. Influenced greatly by Laura Nyro, Desmond has written some of the most beautiful songs. Although he is a master at writing pop songs, I hope the world will get to hear all of the facets of his songwriting.

—Marc Shaiman, composer/producer

For 25 years, Desmond Child has not just written pop and rock music, he has helped define it, setting a standard few can meet. In fact, I liked his music so much I bought his catalog! His versatility and genius was most apparent to me when my son and I, both wild and twisted soccer fans, suggested over a brunch that Desmond and Robi Rosa take a shot at writing the next World Cup soccer anthem. Only one problem: neither had ever even seen a soccer match. True genius? Eight hours later, Desmond called me to sing "La Copa De La Vida," which went on to be No. 1 in 22 countries and launched Ricky Martin into pop music history. His songwriting genius is only matched by his humanity, kindness and friendship.

—David Simoné, partner, Deston Songs

GIFTED CHILD

Continued from page DC-23

to the opening act, Bon Jovi. The group had toured non-stop in support of their first two albums, which weren't backed by big hit singles. But, for the band's album, Bon Jovi wanted an outside writer who could write radio-friendly tracks and hook them up with a bigger audience. Paul Stanley thought Child could do the job.

"I got a lot of resistance," Child recalls. "Jon [Bon Jovi] was afraid that they would lose their heavy-metal edge if they recorded pop songs." One of the songs was "You Give Love A Bad Name," written by Jon, Richie Sambora and Desmond. It was the first single from the band's 1986 album, "Slippery When Wet," and the first No. 1 hit for Child and Bon Jovi. Three months later, it was followed by their second No. 1, "Livin' On A Prayer."

Suddenly Desmond's career hit fast-forward. In 1987, he co-wrote the song that brought Aerosmith back into the top 20 after a decade's absence: "Dude (Looks Like A Lady)." In 1988, Bon Jovi and Child had their third No. 1 hit, with "Bad Medicine." And Child began producing his hits, including Cher's "We All Sleep Alone" and Joan Jett's "I Hate Myself For Loving You."

"He's known more as a writer, but he's a fabulous producer," says Diane Warren, herself a top songwriter and one of Child's closest friends. "He really understands the process of making records and how to get great work out of his songs. Plus he cares, and you can't be trained for that."

Child began to see his work as a mystical collaboration—a kind of psychotherapy session. "I have an almost psychic ability to get inside the person I'm with and get them to say something that's urgently needed to be said," Child explains. "I wrote 'Angel' with Steven Tyler when I first met him, and it was just him and me at the piano alone. And he was telling me about his life, and how hard it had been to



With Diane Warren

get off drugs, and how he'd met this beautiful woman, and he said, 'Well, she's my angel.' And that's where the song began. The angel was his wife, Theresa, and the way he sang that song had so much yearning that people got goosebumps."

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For 20 years of extraordinary contributions to music
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DESMOND CHILD

The 25th Anniversary



ANGELS AND LOVERS

"Angel" marked Aerosmith's return to the top 10 after a 12-year absence. It was followed by two more top-10 collaborations. In 1990, Child co-wrote and produced a No. 3 blockbuster for Michael Bolton, "How Can We Be Lovers."

After spending a decade working with established talent, Child was anxious to handpick some new talent. But grunge and rap had changed the musical landscape; there was less demand for professional songwriters. Child turned to Nashville, where songwriters never went out of style. He wrote hits for Ty Herndon and Blackhawk, as well as Trisha Yearwood's duet with Garth Brooks. He also reacquainted himself with foreign markets, writing top-10 hits for Chynna Phillips (in Australia) and Roxette (in Sweden and Germany). And he co-founded Songwriters In The Round, a monthly Miami showcase for aspiring local singer/songwriters.

MARTIN-IZING THE WORLD

In 1997, Child was working with Billie Myers, a British act he signed to Universal through then-president Daniel

Glass. When Doug Morris took the reins at Universal, he heard Billie's "Kiss The Rain" and wanted to meet the writer/producer. At the meeting, Child explained that he wanted to start his own label—was Universal interested? Morris said he wanted to wait and see how the single fared. Later, when "Kiss The Rain" became a global hit and launched Myers' gold-certified album, Morris invited Child into the Universal family as head of the Deston Music label.

By then, Child had already begun work with Ricky Martin, a former member of Menudo, who was singing in "Les Miserables" on Broadway.

"We took our time on Ricky's album," Child recalls. "It was a melding of different genres. It was very carefully crafted." The result was an almost violent explosion of Ricky Martin-mania. The first single, "La Copa De La Vida," reached No. 1 in 22 countries. Martin sang it for the 1.5 billion TV viewers of the World Cup Soccer championships in 1998, and for another billion-plus viewers of the 1999 Grammy awards. Desmond Child's music had never reached a larger or younger audience.

The second single, "Livin' La Vida Loca," with its blistering Latin horn arrangement, became Martin's first No. 1 hit in the U.S. "I call it the millennium party song from hell," Child jokes. The single pushed worldwide album sales to 11 million units.

On its heels, Child has cultivated what may be his oldest audience to date. In September, "Good Morning America" officially adopted the new theme song Child wrote for the show.

But Child has a few more items to cross off his wish list. He wants to develop more young songwriters and plans to use a newly formed company to do it.



With Victoria Shaw, Garth Brooks and Trisha Yearwood

A PLACE FOR WRITERS

"I'm putting together a publishing company, Deston Songs," Child reveals. "We'll have offices in New York, Miami, Nashville and Los Angeles. And the focus of our company is to actually plug songs. We'll be signing songwriters, not 'acts.' My songs will be part of our catalog." The company officially has enlisted a partner, David Simoné, former president of PolyGram Music Publishing, and will open its doors by the New Year.

Eventually, Child wants to push the limits of songwriting. "I'd like to do something that's longer than four and a half minutes, where I have time to stretch out and develop characters and a story," he explains. Maybe it will be an animated movie feature, maybe a Broadway musical or a film musical. It will be his chance to do something that's not about the star—but the style. ■

"We took our time on Ricky's album,"

Child recalls. "It was a melding of different genres. It was very carefully crafted."

The result was an almost violent explosion of Ricky Martin-mania. The first single,

"La Copa De La Vida," reached No. 1

in 22 countries.

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DESMOND CHILD

You're The Story Of My Life

When I turn back all the pages of my life through all the stages
It's been you through all the changes I've been through....

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Laura Baker
Martin Bandier
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Mary, Freddy, Nancy & Fred Barrett
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Totty Saizarbitoria
Richie Sambora & Heather Locklear
Margot Sande
Dr. Michael Sassaris & Family
Sassy & Happy

Steven Jay Savitt
Ralph Schuckett & Ellen Shipley
Chris Schwartz & Ruffration
Steve Schwarzberg
Sandra Seacat & Thurn Hoffman
George, Phyllis, John & Ruta Sepetys
Marc Shaiman
Lizzy Shaw
Curtis Shaw
Victoria Shaw & Bob Lockrar
David Simoné & Shelley Rcess
Winston, Carleen, Isabelle & Winston Simone
Barbara Skydel
Ronnie Spector
Gary Spivey
Paul Stanley & KISS
Joanna Staudinger
Billy Steinberg
Sarah Stennet
Sterling Sound
Bernard Stollman
Paul Taub
Tuni & Tommy
Bonnie Tyler
Steven Tyler
Steve Vai
Maria Vidal, Myriam Valle & Diana Grasselli
Diane Warren
Bruce Weber & Nan Bush
Joel Weinstein
Sue Wildish
Melanie Williams
Allee Willis
Chris Willis
Michael Wilson
Mark Wylie
Linda Wortman
Don Paul Yowell

I thank all of you so much for believing in me, my dreams, my words and my music.



David

To my mother, Elena Casals and my father, Baron Joseph Marfy
I am made of you and you are made of me...

2 Be 3

UNIT 1107, 11/F., SOUTH TOWER, CONCORDIA PLAZA 1, SCIENCE MUSEUM ROAD, TST EAST, KOWLOON, HONG KONG



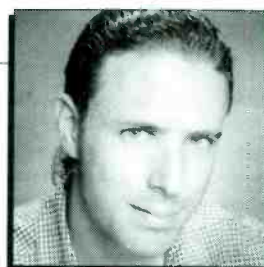
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of hits together.**

Frank, Filip & Adel

MUSIC LIFE

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			◀ No. 1 ▶	
1	1	23	DIANA KRALL VERVE 050304/VG	WHEN I LOOK IN YOUR EYES <small>11 weeks at No. 1</small>
2	2	7	TONY BENNETT RPM/COLUMBIA 63668/CRG	BENNETT SINGS ELLINGTON HOT & COOL
3	3	24	HARRY CONNICK, JR. COLUMBIA 69618/CRG	COME BY ME
4	20	3	ROSEMARY CLOONEY CONCORD 4870	SONGS FROM THE GIRL SINGER - A MUSICAL AUTOBIOGRAPHY
5	4	4	KEITH JARRETT ECM 547949	THE MELODY AT NIGHT, WITH YOU
6	7	5	MICHAEL FEINSTEIN WITH THE MAYNARD FERGUSON BIG BAND CONCORD 4869	BIG CITY RHYTHMS
7	5	2	MICHAEL BRECKER VERVE 547844/VG	TIME IS OF THE ESSENCE
8	10	74	VARIOUS ARTISTS 32 JAZZ 32061	JAZZ FOR A RAINY AFTERNOON
9	9	8	THE RAMSEY LEWIS TRIO NARADA 47996/VIRGIN	APPASSIONATA
10	12	21	VARIOUS ARTISTS NARM 50003	JAZZ - DISCOVER AN AMERICAN ORIGINAL
11	14	7	VARIOUS ARTISTS 32 JAZZ 32152	JAZZ FOR THOSE PEACEFUL MOMENTS
12	15	17	THE PHIL COLLINS BIG BAND ATLANTIC 83198/AG	A HOT NIGHT IN PARIS
13	11	4	PATRICIA BARBER PREMONITION/BLUE NOTE 22963/CAPITOL	COMPANION
14	6	2	WYNTON MARSALIS SONY CLASSICAL/COLUMBIA 51239/CRG	REELTIME
15	19	41	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
16	13	8	THE MAHAVISHNU ORCHESTRA LEGACY/COLUMBIA 65959/CRG	THE LOST TRIDENT SESSIONS
17	17	26	VARIOUS ARTISTS 32 JAZZ 32130	JAZZ FOR A LAZY DAY
18	23	41	VARIOUS ARTISTS 32 JAZZ 32106	JAZZ FOR WHEN YOU'RE ALONE
19	8	12	BOBBY CALDWELL SIN-DROME 8932	COME RAIN OR COME SHINE
20	18	73	DIANA KRALL IMPULSE/GRP 059825/VG	STEPPIN' OUT - THE EARLY RECORDINGS
21	RE-ENTRY		CASSANDRA WILSON BLUE NOTE 54123/CAPITOL HS	TRAVELING MILES
22	21	62	VARIOUS ARTISTS 32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
23	22	8	BILL FRISELL & ELVIS COSTELLO DECCA 559465/UNIVERSAL	THE SWEETEST PUNCH - THE NEW SONGS OF COSTELLO & BACHARACH
24	16	2	BENNY GOODMAN LEGACY/COLUMBIA 65143/CRG	LIVE 1938 AT CARNEGIE HALL - COMPLETE
25	25	9	CHARLIE HADEN QUARTET WEST VERVE 547403/VG	THE ART OF THE SONG



by Steve Graybow

JAZZ GUMBO: Mix a veteran percussionist, an up-and-coming trumpeter, and a drummer with an eminent surname, and you get the intrinsically New Orleans gumbo known as **Los Hombres Calientes**—percussionist **Bill Summers**, trumpeter **Irvin Mayfield**, and drummer **Jason Marsalis**.

"The group started out as an idea for just one gig, and listening to the music, we realized how much possibility we had," says Mayfield. "It was a way to share our music, and that's the best way for a project to develop."

While the group's eponymous 1998 debut explored the Latin sounds implied by its moniker, the current "Volume 2," released Nov. 9 on Basin Street, is rich with flavors from around the world, marrying New Orleans tradition with a host of Afro-Cuban rhythms (and a dose of fat-grooved American funk and '70s-inspired fusion).

"Our instrumentation is similar to **Weather Report**," says Mayfield. "It allows us to combine styles, often within one song, like 'A Comer Y A Descargar,' which has Brazilian, salsa, and funk sections."

Los Hombres is rounded out by pianist **Victor Atkins**, bassist **Edwin Livingston**, and percussion-

ist/vocalist **Yvette Summers**.

"Before this band, I was starting to break out of the straight-ahead jazz I had been playing with my father," says Marsalis (referring to Marsalis clan patriarch Ellis' trio). "Back in 1997, I was playing in a **Frank Zappa**-influenced fusion band. When Los Hombres started, it was a step in the process of discovery for me."

Percussionist Summers, an original member of **Herbie Hancock's Headhunters**, says, "Jason has a natural ability. His personality is such that he can be quiet as a butterfly or ferocious as a lion, and that translates to his playing. He's young, and he's tackling a lot of areas as he's confronted with them, musically."

Summers has equal praise for Mayfield, noting that the trumpeter "has an all-encompassing ability to sit down and work out ideas. When we played in Mexico, Irvin would spend hours playing congas, just learning the rhythms."

Mayfield says that as the band developed, he "learned ways to fit in" with his cohorts by "playing over the changes instead of with them. I can't manipulate the rhythm. So the challenge has been to develop my phrasing so that whatever I'm playing is very strong."

According to Basin Street president **Mark Samuels**, touring and tour support will be the key to breaking Los Hombres outside of their native New Orleans. "I've offered a new-release discount to my distributor, City Hall, which I expect will be passed on to retailers," says Samuels. "I'll also have tour support advertising and sale pricing wherever the band plays."



LOS HOMBRES CALIENTES

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			◀ No. 1 ▶	
1	1	20	KENNY G ● ARISTA 19085	CLASSICS IN THE KEY OF G <small>20 weeks at No. 1</small>
2	2	7	DAVE KOZ CAPITOL 99458 HS	THE DANCE
3	3	104	KENNY G ▲ ARISTA 18991	KENNY G GREATEST HITS
4	5	38	BONEY JAMES WARNER BROS. 47283	BODY LANGUAGE
5	4	30	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 059956/VG	THE SONG LIVES ON
6	6	14	NORMAN BROWN WARNER BROS. 47300	CELEBRATION
7	10	4	KIM WATERS SHANACHIE 5062	ONE SPECIAL MOMENT
8	8	24	PAUL HARDCASTLE TRIPPIN' IN RHYTHM/PUSH 90506/V2	THE JAZZMASTERS III
9	7	55	KIRK WHALUM WARNER BROS. 47124 HS	FOR YOU
10	12	8	BRIAN CULBERTSON ATLANTIC 83237/AG	SOMETHIN' BOUT LOVE
11	14	5	MEDESKI MARTIN & WOOD GRAMAVISION 79520/R/KODISC	LAST CHANCE TO DANCE TRANCE (PERHAPS) BEST OF 1991-1996
12	9	3	VARIOUS ARTISTS WNUA 28/R/KODISC	WNUA CARES FOR KIDS FOUNDATION VOLUME 12
13	13	6	PIECES OF A DREAM BLUE NOTE 98488/CAPITOL	AHEAD TO THE PAST
14	11	5	VARIOUS ARTISTS KKSF 0019/R/KODISC	KKSF 103.7 SAMPLER FOR AIDS RELIEF VOL. 10
15	15	17	INCOGNITO TALKIN' LOUD/BLUE THUMB 546371/VG HS	NO TIME LIKE THE FUTURE
16	NEW ▶		VARIOUS ARTISTS KYOT 22/R/KODISC	KYOT 95.5 SMOOTH JAZZ SAMPLER VOLUME 5
17	22	2	FOURPLAY WARNER BROS. 47504	SNOWBOUND
18	16	20	DOWN TO THE BONE INTERNAL BASS 2002	THE URBAN GROOVES - ALBUM II
19	23	8	KEIKO MATSUI COUNTDOWN 17788/ULG	KEIKO MATSUI LIVE
20	17	18	RICHARD ELLIOT BLUE NOTE 57481/CAPITOL HS	CHILL FACTOR
21	NEW ▶		VARIOUS ARTISTS WJZ 26/R/KODISC	WJZ 106.1 SMOOTH JAZZ VOLUME 6
22	18	12	BOB JAMES WARNER BROS. 47355	JOY RIDE
23	25	26	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK/WINDHAM HILL JAZZ 11438/WINDHAM HILL	TOPAZ
24	20	24	SPYRO GYRA WINDHAM HILL JAZZ 11439/WINDHAM HILL	GOT THE MAGIC
25	19	23	MICHAEL FRANKS WINDHAM HILL JAZZ 11443/WINDHAM HILL	BAREFOOT ON THE BEACH

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

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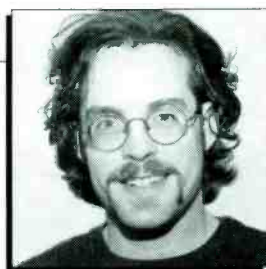
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Classical KEEPING SCORE



by Bradley Bamberger

MOM-AND-POP SHOP: While many record labels purport to be like "a family," Bridge Records is actually that, in essence and action. David and Becky Starobin founded Bridge in 1981 in New Rochelle, N.Y., and they have since issued 96 albums—most comprising contemporary music and all produced with a care characteristic of filial enterprise. Bridge's close, long-held relationships with its artists—such as world-class composers **George Crumb** and **Poul Ruders** and performers **Speculum Musicae** and the late mezzo **Jan DeGaetani**—contribute to the sense of kindred spirits at work.

With David also an in-demand classical guitar virtuoso and head of the Manhattan School of Music's guitar program, the running of Bridge can be all-consuming—as Becky says, "My kids have learned to use the microwave very efficiently." But, she adds, "David and I have always worked together well, which makes it a pleasure. We are absolutely committed to what we do—which is to put out the best possible music in the best performances we can, not limiting things to one style or genre. By the nature of what we do, we have to work diligently to make some of our records profitable. But the greatest satisfaction from this comes from getting other people excited about a wonderful piece of music that they never would have heard otherwise."

As with most every classical label, Bridge encountered a rough patch with sales over the previous couple of years, particularly in such territories as the U.K. and Japan. The company has seen a 40% increase in sales over the past year, though, with domestic sales strong and Japan picking up. Thirty-five percent of Bridge's sales come from outside the U.S., with the label's wares distributed by such firms as Abeille Musique in France, King in Japan, Danacord in Denmark, De Klemtoon Distributie in the Benelux, and Liebermann Tronträger in Germany and Austria. In the U.K. and North America, Bridge goes through Koch International. With Bridge's catalog posted on its Web site—bridgerecords.com (designed by David and Becky's 20-year-old son, **Robert**)—6% of the label's sales come via the Internet, with the figure increasing.

Some of Bridge's most popular releases to date include **Charles Rosen's** ear-opening, Grammy-nominated collection of **Elliott Carter's** piano music (*Keeping Score*, Billboard, Feb. 13), as well as several DeGaetani recital albums and a series of issues coming as part of the label's 20-year deal with the Library of Congress inked in '95. Notable among the archival sets are **Rachmaninoff** and late **Beethoven** from the **Budapest String Quartet**, recitals by violinist **Nathan Milstein**, and a record of **Aaron Copland's** 81st birthday concert.

Other key items from Bridge's catalog include a fantastic album of **John Harbison's** Piano Sonata and **Charles Ives's** "Concord Sonata" from **Robert Shannon**, as well as a set showcasing **Morton Feldman's** ambient epic "For Philip Guston" with the **California E.A.R. Unit**. There are also two excellent Ruders collections: one centering on the textured "Psalmodies" (for David's guitar with **Speculum Musicae**), the other including the euphonious Violin Concerto No. 1 and wintry film music of "A Christmas Gospel." That's not to mention David's Grammy-nominated solo disc "Newdance," an anthology of 18 dance-oriented miniatures that he commissioned from a wide spectrum of contemporary composers—ranging from Carter and **Per Nørgård** to Ruders and **Jonathan Harvey**, among others.

Bridge's recent, sharply packaged output signals the label's continued vitality, with a raft of intriguing releases. There is the California E.A.R. Unit's second foray into late, longform Feldman, "Crippled Symmetry" (the demand for which has led to a second pressing already); a set of **Gunther Schuller's** chamber scores; **Andrew Imbrie's** Requiem and Piano Concerto No. 3; and a disc pairing two often-referenced but little-heard American works—**William Grant Still's** "Afro-American Symphony" and **Amy Beach's** "Gaelic Symphony."

Most prominent, though, is the Crumb collection Bridge has issued to coincide with the Pulitzer Prize winner's 70th birthday this fall. The album revolves around "Star-Child," a Mahlerian "parable" for soprano, antiphonal children's voices, male speaking choir, bell ringers, and large orchestra. The complex spatial score demands four conductors live, but the new disc was edited together from studio performances led by **Thomas Conlin**. (Interestingly, a concert recording of the 1977 "Star-Child" bow under **Pierre Boulez** has also just seen light as part of the **New York Philharmonic's** "An American Celebration" boxed set.) The balance of the album includes "Three Early Songs," sung by Crumb's Broadway star daughter, **Ann**; and "Mundus Canis" ("A Dog's World"), a light-hearted suite for guitar and percussion.

The Starobins' ties with Crumb go back to their student days at Peabody Conservatory in the early '70s, when David first began "bugging" the composer for guitar pieces. One of the earliest Bridge releases had DeGaetani singing Crumb's "Apparition," and the label has since recorded many of his works, with David playing all the parts for plucked instruments—including guitar in the concertante nocturne "Quest." David has long been drawn to Crumb's music because "George has something to say and the craft to say it in a way that moves audiences," he says. "There are sound effects to



CRUMB, LEFT, AND DAVID STAROBIN

his pieces, but they are always integrated into the fabric of the work. The sources of his music come from the composers in whom he's most interested, like **Bach**, **Chopin**, **Debussy**, **Bartók**, **Mahler**, **Ives**. I think he has a particular kinship with Mahler, because George also feels free to draw on all sorts of things—folk music, ancient music, more recent 'received' music. He doesn't see any limits on what you can put into a piece."

For his part, Crumb feels that Bridge is an ideal channel for new music. "There is a mind-set at Bridge that's like that of Nonesuch in its early days—every detail of a recording is given so much attention," he says. "I have three other orchestral pieces on record, and 'Star-Child' is the first to come out how I envisioned it. I was there for the whole process and could see how much time and care went into everything. In fact, it was such a wonderful experience that it revived my enthusiasm for orchestral music, which I haven't written in years."

David's November solo tour of the U.K. will feature Crumb as a bonus, with the composer joining him on percussion for "Mundus Canis." The London concert will debut the latest items in David's ongoing "Newdance" project, with pieces by **Colin Matthews**, **Simon Bainbridge**, and **Robert Saxton** (which will go into the pot of 50 or so that he'll draw from for a second "Newdance" album). He will premiere a concerto by Bainbridge on Dec. 6 in New York; Matthews and Ruders are also at work on concertos for him, as is **Richard Wernick**.

Upcoming Bridge discs include a December set of the Bach cello suites played on viola by **Barbara Westphal**, who has also waxed fine **Reger** and **Brahms** for the label. Bridge's first jazz effort follows in February: a live recording from the Library of Congress last year of the near-octogenarian reedman **Buddy Collette** and his big band. After that comes a March album showcasing **Melinda Wagner's** Concerto for Flute, Strings, and Percussion, winner of the '99 Pulitzer. More Budapest Beethoven is due in the spring, with chamber music by Carter and Argentine-American **Mario Davidovsky** to follow.



TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			NO. 1	
1	NEW		ANDREA BOCELLI PHILIPS 462600 (10.98/17.98)	SACRED ARIAS
2	3	84	ANDREA BOCELLI ● PHILIPS 462033 (10.98/17.98)	ARIA — THE OPERA ALBUM
3	1	104	ANDREA BOCELLI ● PHILIPS 533123 (12.98/18.98)	VIAGGIO ITALIANO
4	2	4	LONDON SYMPHONY ORCH. LOMA MAR QUARTET MPL 56897 (10.98/17.98)	PAUL MCCARTNEY'S WORKING CLASSICAL
5	4	3	CECILIA BARTOLI DECCA 466569 (10.98/17.98)	THE VIVALDI ALBUM
6	6	2	ANNE-SOPHIE MUTTER DG 463259 (17.98 CD)	PLAYS VIVALDI'S THE FOUR SEASONS
7	5	32	VARIOUS ARTISTS THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER! CIRCAVIRGIN 44890 (9.98/16.98)	
8	8	16	VARIOUS ARTISTS THE BEST OPERA ALBUM IN THE WORLD...EVER! CIRCAVIRGIN 42203 (19.98/22.98)	
9	9	40	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
10	7	8	YO-YO MA SONY CLASSICAL 61739 (16.98 EQ CD)	SOLO
11	13	65	CARRERAS-DOMINGO-PAVARTOTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
12	10	4	JOE JACKSON SONY CLASSICAL 64435 (16.98 EQ CD)	SYMPHONY NO. 1
13	RE-ENTRY		ANDRE RIEU PHILIPS 557914 (10.98/17.98)	ROMANTIC MOMENTS
14	12	3	CHICK COREA SONY CLASSICAL 61799 (10.98 EQ/16.98)	COREA CONCERTO
15	RE-ENTRY		WYNTON MARSALIS SONY CLASSICAL 60804 (10.98 EQ/16.98)	CLASSIC WYNTON

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			NO. 1	
1	1	35	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL
2	2	30	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
3	3	23	SARAH BRIGHTMAN THE ANDREW LLOYD WEBBER COLLECTION REALLY USEFUL/DECCA 539330 (10.98/16.98)	
4	4	28	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (10.98 EQ/16.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
5	5	2	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
6	6	8	VARIOUS ARTISTS PAVARTOTTI & FRIENDS FOR GUATEMALA AND KOSOVO DECCA 466600 (10.98/17.98)	
7	7	5	ARIA ASTOR PLACE 40172 (16.98 CD)	ARIA 2: NEW HORIZON
8	9	46	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (10.9 EQ/16.98)	STEPMOM
9	11	5	JAMES GALWAY RCA VICTOR 63553 (10.98/16.98)	UN-BREAK MY HEART
10	8	64	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (10.98 EQ/16.98)	BACK TO TITANIC
11	10	10	EDGAR MEYER/JOSHUA BELL SONY CLASSICAL 60864 (10.98 EQ/16.98)	SHORT TRIP HOME
12	14	26	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN
13	15	19	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 63516 (10.98/16.98)	A SPLASH OF POPS
14	13	16	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 60773 (10.98 EQ/16.98)	CINEMA SERENADE II: THE GOLDEN AGE
15	RE-ENTRY		VARIOUS ARTISTS SONY CLASSICAL 60569 (10.98 EQ/16.98)	JONATHAN ELIAS-THE PRAYER CYCLE

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). * Asterisk indicates vinyl available. † Indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1999 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

- 1 **CARRERAS-DOMINGO-PAVARTOTTI A** TENOR'S CHRISTMAS SONY CLASSICAL
- 2 **VARIOUS MOZART FOR YOUR MIND** PHILIPS
- 3 **VARIOUS CHOPIN: PIANO CONCERTOS 1 & 2** DG
- 4 **BOSTON POPS (FIEDLER) CHRISTMAS FESTIVAL** RCA VICTOR
- 5 **SOLISTI VENETI (SCIMONE) ALBINONI'S ADAGIOS** ERATO
- 6 **VARIOUS BUILD YOUR BABY'S BRAIN 2** SONY CLASSICAL
- 7 **VARIOUS PACHELBEL CANON** RCA VICTOR
- 8 **VARIOUS ARIA** EMI CLASSICS
- 9 **VARIOUS ONLY CLASSICAL CD YOU NEED** RCA VICTOR
- 10 **VARIOUS BUILD YOUR BABY'S BRAIN THROUGH MUSIC** SONY CLASSICAL
- 11 **VARIOUS THE GREATEST CHORAL SHOW ON EARTH** DECCA
- 12 **VARIOUS SIMPLY THE BEST NIGHT AT THE OPERA** ERATO
- 13 **VARIOUS THE GREATEST OPERA SHOW ON EARTH** DECCA
- 14 **VARIOUS THE GREATEST TENOR SHOW ON EARTH** DECCA
- 15 **CARRERAS-DOMINGO-PAVARTOTTI CHRISTMAS FAVORITES** ● SONY CLASSICAL

TOP CLASSICAL BUDGET

- 1 **VARIOUS CLASSICAL MIX POINT CLASSICS**
- 2 **VARIOUS 20 CLASSICAL FAVORITES** MADACY
- 3 **JOHN BAYLESS BEATLES GREATEST HITS** INTERSOUND
- 4 **VARIOUS THE BEST OF MOZART LASERLIGHT**
- 5 **VARIOUS CLASSICAL GREATNESS IN THE MAKING** NARM
- 6 **VARIOUS CLASSICAL PIANO MASTERPIECES** MADACY
- 7 **VARIOUS BABY'S FIRST CLASSICS** STCLAIR
- 8 **VARIOUS CLASSICAL MASTERPIECES** MADACY
- 9 **VARIOUS MOZART: SYMPHONY NOS. 40 & 41** MADACY
- 10 **VARIOUS GERSHWIN: AN AMERICAN IN PARIS** MADACY
- 11 **VARIOUS BABY'S FIRST MOZART** STCLAIR
- 12 **VARIOUS BEETHOVEN: GREATEST HITS** REFERENCE GOLD
- 13 **EMERSON STRING QUARTET** SHOSTAKOVICH: QUARTET NO. 8 IN C MINOR DG
- 14 **VARIOUS MOZART-GREATEST HITS** REFERENCE GOLD
- 15 **VARIOUS TCHAIKOVSKY: THE NUTCRACKER SUITE** INTERSOUND

BMG Managing Directors Gather in Switzerland



Executives balance work with a break from the numerous music presentations. Pictured, from left, are Rudi Gassner, president/CEO of BMG Entertainment International; L.A. Reid, chairman/president of LaFace Records; Strauss Zelnick, president/CEO of BMG Entertainment; and Michael Dornemann, chairman of BMG Entertainment.

When BMG Entertainment International gathered its managing directors Sept. 27-30 at Le Montreux Palace in Montreux, Switzerland, the company's optimism was fueled by the recovery of the Asia-Pacific region, recent chart success in the U.S., and a revived A&R presence and the strength of local repertoire in each of its markets.

BMG Entertainment International president/CEO Rudi Gassner said that the message he hoped to convey to delegates was "that we have done an enormous job in the last 12 months in trying to reinforce our company, in terms of increasing our efficiency further and streamlining the organization to make room for the repertoire to come."

The meeting brought together some 100 senior executives from 40 countries and presented key upcoming releases and priority product for the remaining months of 1999. The delegates were addressed by BMG Entertainment chairman Michael Dornemann and BMG Entertainment president/CEO Strauss Zelnick, as well as other senior executives.



BMG New Zealand chairman Morrie Smith was feted by his colleagues upon his retirement after more than 40 successful years with the company. Pictured, from left, are Rudi Gassner, president/CEO of BMG Entertainment International; Smith; and Michael Smellie, senior VP, Asia-Pacific region.



Bringing a little bit of mambo to Montreux was BMG Berlin artist Lou Bega, who is also signed to RCA Records in the U.S. Bega invited attendees to join him onstage for his performance, then accepted an award for the international success of "Mambo No. 5 (A Little Bit Of...)" from BMG execs. Pictured, from left, are Thomas Stein, president of BMG Germany/Switzerland/Austria and Eastern Europe; Andre Selleneit, managing director of BMG Berlin; Bega; Rudi Gassner, president/CEO of BMG Entertainment International; and Christian Wolf, managing director of BMG Berlin.



BMG Classics/RCA Red Seal soprano Denyce Graves received a standing ovation for her moving performance, which included "Pres Des Remparts De Seville" (Seguidilla) and a selection from "Carmen."



Managing directors turned spin doctors as they honed their DJ skills in Le Montreux Palace's hospitality suite. Pictured, from left, are Nick Stewart, VP of international A&R and marketing for BMG U.K. and Ireland; Stephen Navin, VP of operations, BMG Central Europe; and Maarten Steinkamp, managing director, Benelux/BMG Netherlands.



Alexandre Pires, lead vocalist for Sô Pra Contrariar, fronted the BMG Brazil band in its showcase for the managing directors.



RCA Records act Vertical Horizon had attendees rocking upright at the Montreux Casino. Pictured, from left, are Keith Kane, guitar; Matt Scannell, lead vocals and guitar; and Sean Hurley, bass.



Among the most moving sets in Montreux was the performance of Italian superstar Lucio Dalla, who is signed to BMG Ricordi Italy. After his performance, which included "Caruso," Dalla received an award for 40 successful years as a BMG Ricordi artist.



French superstar Patrick Bruel brought his Gallic energy to the Montreux gathering. Pictured, from left, are Freddie Middleton, managing director of BMG Ireland; Richard Griffiths, chairman of BMG U.K. and Ireland and executive VP, Central Europe; Bruel; Stephen Navin, VP of operations, Central Europe, BMG U.K. and Ireland; Christoph Schmidt, executive VP of BMG Germany/Switzerland/Austria and Eastern Europe; and Michael Smellie, senior VP, Asia-Pacific region.



Swedish pop siren Robyn, who is signed to BMG Sweden and RCA Records in the U.S., charmed her audience at the Rocking Chair venue in Montreux. Pictured, from left, are Rudi Gassner, president/CEO of BMG Entertainment International; Bob Jamieson, president of RCA Records; Peter Swartling, head of A&R, BMG Sweden; Robyn; Hasse Breitholtz, VP, Nordic region/BMG Sweden; Jack Rovner, executive VP/GM of RCA Records; Richard Griffiths, chairman of BMG U.K. and Ireland and executive VP, Central Europe; Gary Dale, senior VP of international marketing, BMG Entertainment International; and Strauss Zelnick, president/CEO of BMG Entertainment.



BMG Denmark artist Thomas Helzig, following his Montreux performance, was presented with an award for total career sales of more than 1 million albums. Pictured, from left, are Rudi Gassner, president/CEO of BMG Entertainment International; Richard Griffiths, chairman of BMG U.K. and Ireland and executive VP, Central Europe; Helzig; and Freddie de Wall, managing director of BMG Denmark.



The managing directors' meeting brought together BMG's top executives from Spanish and Latin markets. Pictured, from left, are José Maria Cámara, president of BMG Spain; Ramón Segura, senior VP, Latin region, and chairman of BMG Spain; Rodolfo López Negrete, managing director of BMG Mexico; Marcos Juca, managing director of BMG Portugal; and Luiz Oscar Niemeyer, managing director of BMG Brazil.

Ritmo Latino Expands With Rock Line

RITMO ROCKS AND GROWS: When David Massry noticed that a store located next door to his Ritmo Latino outlet in Ontario, Calif., was doing well selling *rock en español* product, the president of the largest U.S. Latino indie retailer decided to jump into the Latin rock arena himself with a new line of stores called Ritmo Rock dedicated to Spanish rock.

On Tuesday (23), Alex Lora, front man of WEA Latina's revered rock group **El Tri**, will cut the ribbon to officially open the first Ritmo Rock store in Wilmington, Calif. Massry plans to open Ritmo Rock stores in December in Santa Ana, Calif., and in January in Huntington Park, Calif.

Massry's Ritmo Rock outlets, at about 1,000 square feet total, are smaller than his Ritmo Latino stores. Besides Spanish rock, Ritmo Rock also will offer non-Latino rock titles.

The Ritmo Rock store in Wilmington actually opened its doors on Oct. 23. Massry notes that while he had done little advertising for his rock-oriented store, "word-of-mouth has been strong, and every week we are selling more and more."

Massry points out that "rock en español is growing, and it has not been paid as much attention as it should have." But he also declares that Latin rock "is a niche within a niche. Spanish music is a niche, and now we are going even deeper."

Massry says he does not plan to open Ritmo Rock outlets outside of the Los Angeles area, because Los Angeles is the epicenter of Spanish



by John Lannert

rock.

The best-selling rock acts, so far, at Ritmo Rock are Universal Latino acts **Moenia** and **Molotov**.

Apart from his Ritmo Rock stores, Massry is making over selected Ritmo Latino stores by adding book sections and eateries called Ritmo Cafés. "We are creating stores kind of like Borders," says Massry. "You have a music section, a book section, and a snack shop."

The first Ritmo Latino store to feature a book section and Ritmo Café is making its debut in December in Santa Ana. Massry says a megastore he is opening in Houston may include a book section and a Ritmo Café.

Besides his Houston super-outlet, Massry is expecting to open another outlet in December in Houston, followed by store openings next year in Washington, D.C., and Miami.

Massry says Ritmo Latino, which now has a Web site located at www.ritmolatino.com, has 32 stores, most of which are located on the West Coast.

As if Massry were not busy enough, Ritmo Latino held its second annual convention in October in Los Angeles. Massry says 350 people attended the convention, which featured perfor-

mances by, among others, Fonovisa's **Banda El Limón**, **Yesenia Flores**, and **Rabito**; Hollywood/Universal Latino's **Nydia Rojas**; and **Ariola/BMG Latin's L.A.B.**

HOOKE IN MEMORIAM: Deep condolences to the family and friends of **Jack Hooke**, who died Nov. 13 in New York of heart failure. He was 83. Hooke was a prominent manager and booking agent who most recently managed and booked **Tito Puente**. Hooke also produced Latin jazz shows with RMM president **Ralph Mercado**, as well as serving as an adviser and producer for many of the recordings released by **Tropi-Jazz/RMM**.

In addition, Hooke produced two Latin jazz series at New York's Village Gate nightclub: "Monday Night Series" in the '60s and "Salsa Meets Jazz" in the '80s, the latter of which he eventually produced with **Mercado**.

BMI TABS AFFILIATES: U.S. performance right society BMI recently signed an affiliation pact with **Aljim Publishing**, whose co-owner **Alex Jiménez** won first prize at **Billboard's Latin Song Contest**.

Other publishing companies
(Continued on next page)



A Championship Performance. Interscope/Universal Latino recording artist Enrique Iglesias, right, cuts loose as EMI Latin recording artist Oscar De La Hoya looks on during Iglesias' performance at "An Evening Of Champions" charity event held recently at the Beverly Regent Hotel in Beverly Hills, Calif. Sponsoring the soiree was the Oscar De La Hoya Foundation, which provides athletic and educational programs for children in East Los Angeles.

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LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
4 ALGUNA VEZ (F.I.P.P., BMI)	
26 ALMA REBELDE (San Angel)	
36 ARRIESGARE LA PIEL (Not Listed)	
27 ATADO A TU AMOR (World Deep Music, BMI)	
18 BELLA [SHE'S ALL I EVER HAD] (F.I.P.P., BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/A Phantom Vox, BMI)	
22 COMPLEMENTAMENTE TUYO (Not Listed)	
37 CON LA SOGA AL CUELLO (TN Ediciones)	
33 CON QUIEN ESTARAS (Not Listed)	
25 DE TIN MARIN (Flamingo, BMI)	
3 DIMELO (I NEED TO KNOW) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control)	
34 DOS GOTAS DE AGUA (Universal)	
24 EL LISTON DE TU PELO (Not Listed)	
5 EL PODER DE TU AMOR (Bebu, ASCAP/HRM, ASCAP)	
5 ESCUCHAME (Estefan, ASCAP/MAF, ASCAP)	
16 ESCUCHAME (Sabrosos)	
21 FRUTA FRESCA (Gaira Producciones)	
32 GENIO ATRAPADO [GENIE IN A BOTTLE] (Stephen A. Kipner, ASCAP/EMI April, ASCAP/AppleTree, BMI/Griff Griff, ASCAP/WB, ASCAP)	
11 HIELO (Mexican, ASCAP)	
31 LA ULTIMA NOCHE (BMG Songs, ASCAP)	
1 LLEGAR A TI (Ventura, ASCAP)	
10 LOCO (M.A.M.P., ASCAP)	
39 MAS GRANDE QUE GRANDE (Warner-Tamerlane, BMI/A Phantom Vox, BMI)	
38 MI GUSTO ES (Vander, ASCAP)	
20 NO LE RUEGES (M.A.M.P.)	
0 TU O NINGUNA (El Pedrosillo)	
15 PERDONAME (Vander, ASCAP)	
7 PERO DILE (PMC, ASCAP)	
23 POR EL CAMINITO (Sony/ATV Latin, BMI)	
30 QUE TE VAS (BMG Songs, ASCAP)	
6 RITMO TOTAL (RHYTHM DIVINE) (Rive Droite, ASCAP)	
40 SE ME NOTAN TUS BESOS (Fonormusic, SESAC)	
17 SHAKE YOUR BON-BON (A Phantom Vox, BMI/Warner-Tamerlane, BMI/F.I.P.P., BMI/DESMOPHOBIA, ASCAP)	
14 SI HE SABIDO AMOR (Warner-Tamerlane, BMI)	
9 SI NO TE HUBIERAS IDO (Crisma, SESAC)	
28 SONADOR ETERNO (Ser-Ca, BMI)	
13 TE OFREZCO UN CORAZON (Not Listed)	
12 TE QUIERO MUCHO (Copyright Control)	
35 TE VEO VENIR SOLEDAD (Not Listed)	
19 TODO ESTA BIEN (BMG Songs, ASCAP)	
29 TU ME HACE SONAR (Ventura, ASCAP)	

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
► No. 1 ◀					
1	1	1	12	JACI VELASQUEZ SONY DISCOS †	LLEGAR A TI R. PEREZ (T. TORRES, A. TALAMANTEZ, A. GRULLON, D. HERNANDEZ)
2	2	2	8	LUIS MIGUEL WEA LATINA †	O TU O NINGUNA L. MIGUEL (J.C. CALDERON)
3	3	3	12	MARC ANTHONY COLUMBIA/SONY DISCOS †	DIMELO C. ROONEY (M. ANTHONY, C. ROONEY)
► GREATEST GAINER ◀					
4	6	5	13	CHRISTIAN CASTRO ARIOLA/BMG LATIN	ALGUNA VEZ K. SANTANDER (K. SANTANDER)
5	4	8	7	CARLOS PONCE EMI LATIN †	ESCUCHAME M. FLORES (M. FLORES)
6	5	11	4	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO †	RITMO TOTAL M. TAYLOR, B. RAWLING (M. TAYLOR, P. BARRY)
7	7	6	10	VICTOR MANUELLE SONY DISCOS	PERO DILE S. GEORGE (V. MANUELLE)
8	8	4	13	RICARDO MONTANER WEA LATINA	EL PODER DE TU AMOR B. SILVETTI (R. MONTANER, B. SILVETTI)
9	9	7	5	MARCO ANTONIO SOLIS FONOVISA	SI NO TE HUBIERAS IDO B. SILVETTI (M.A. SOLIS)
10	13	14	30	ALEJANDRO FERNANDEZ SONY DISCOS †	LOCO PRAMIREZ (MASSIAS)
11	12	10	7	INDIA RMM †	HIELO I. INFANTE (R. PEREZ, BOTIJA)
12	10	9	8	LOS RIELEROS DEL NORTE FONOVISA	TE QUIERO MUCHO M. MORALES (J. GONZALEZ)
13	16	21	5	BANDA EL RECODO FONOVISA	TE OFREZCO UN CORAZON NOT LISTED (G. ADOLFO)
14	11	15	12	ALEJANDRO FERNANDEZ SONY DISCOS	SI HE SABIDO AMOR PRAMIREZ (H. ESTRADA)
15	18	28	5	PEPE AGUILAR MUSART/BALBOA	PERDONAME FAGUILAR (FATO)
16	23	23	5	LOS SABROSOS DEL MERENGUE CAIMAN	ESCUCHAME J. SABALIER (J.M. FONSECA)
17	14	27	4	RICKY MARTIN C2/SONY DISCOS †	SHAKE YOUR BON-BON G. NORIEGA (R. ROSA, G. NORIEGA, D. CHILD)
18	15	16	21	RICKY MARTIN C2/SONY DISCOS †	BELLA G. NORIEGA, R. ROSA (J. SECADA, G. NORIEGA, R. ROSA, L. GOMEZ ESCOLAR)
19	22	34	4	JUAN GABRIEL ARIOLA/BMG LATIN	TODO ESTA BIEN J. GABRIEL (J. GABRIEL)
20	19	19	7	CONJUNTO PRIMAVERA FONOVISA	NO LE RUEGES V. MATA (J. ARMENTA)
21	NEW ►	1	1	CARLOS VIVES EMI LATIN †	FRUTA FRESCA E. ESTEFAN JR., J. V. ZAMBRANO (M. MADERA)
22	NEW ►	1	1	MARCOS LLUNAS AJ	COMPLEMENTAMENTE TUYO NOT LISTED (NOT LISTED)
23	31	—	2	ELVIS CRESPO SONY DISCOS	POR EL CAMINITO R. CORA (J. CASTRO)
24	32	—	2	LOS ANGELES AZULES DISA/EMI LATIN	EL LISTON DE TU PELO NOT LISTED (J. MEJIA AVANTE)
25	17	29	5	LOS TUCANES DE TIJUANA EMI LATIN †	DE TIN MARIN M. QUINTERO LARA (M. QUINTERO LARA)
26	25	24	8	LIMITE UNIVERSAL LATINO	ALMA REBELDE J. CARRILLO, G. PADILLA (J. AVENDANO)
27	36	33	16	CHAYANNE SONY DISCOS †	ATADO A TU AMOR ESTEFANO (ESTEFANO)
28	33	—	2	INTOCABLE EMI LATIN †	SONADOR ETERNO NOT LISTED (L. PADILLA)
29	27	20	6	MDO SONY DISCOS	TU ME HACES SONAR A. JAEN (A. TALAMANTEZ, A. GRULLON, T. TORRES)
30	26	32	17	GEORGE LAMOND PRESTIGIO/SONY DISCOS †	QUE TE VAS M. BONILLA (J. GABRIEL)
31	38	35	3	DIEGO TORRES RCA/BMG LATIN	LA ULTIMA NOCHE D. TORRES, C. LOPEZ, S. SCHON (D. TORRES, C. LOPEZ, S. BAYLAC)
32	24	13	7	CHRISTINA AGUILERA RCA/BMG LATIN †	GENIO ATRAPADO D. FRANK, S. KIPNER (S. KIPNER, D. FRANK, P. SHEYNE)
33	NEW ►	1	1	BANDA ARKANGEL R-15 SONY DISCOS	CON QUIEN ESTARAS NOT LISTED (NOT LISTED)
34	28	31	5	BANDA MAGUEY RCA/BMG LATIN	DOS GOTAS DE AGUA E. SOLANO (L.M. DUEÑAS)
35	30	—	2	FRANCO DE VITA SONY DISCOS	TE VEO VENIR SOLEDAD NOT LISTED (NOT LISTED)
36	NEW ►	1	1	YOLANDITA MONGE ARIOLA/BMG LATIN	ARRIESGARE LA PIEL NOT LISTED (J. HERNANDEZ)
37	NEW ►	1	1	LOS TIGRES DEL NORTE FONOVISA	CON LA SOGA AL CUELLO LOS TIGRES DEL NORTE (J. SALAKO)
38	RE-ENTRY	2	2	EZEQUIEL PENA FONOVISA	MI GUSTO ES E. PENA (S. LOZANO BLANCA)
39	20	12	9	EDNITA NAZARIO EMI LATIN †	MAS GRANDE QUE GRANDE D. DEL INFANTE (R. ROSA, L. GOMEZ ESCOLAR)
40	35	40	6	GRACIELA BELTRAN EMI LATIN †	SE ME NOTAN TUS BESOS R. GUADARRAMA (M. MARROQUIN)

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

NOTAS

(Continued from preceding page)

signed were LM Voice Songs, owned by WEA Latina icon Luis Miguel, and Reca Music, owned by EMI Latin *nortño* stars Los Originales De San Juan.

Songwriters recently inked to BMI were Arturo Pérez, co-writer of Luis Miguel's recent hit "Sol Arena Y Mar"; Víctor Loyo, co-writer of a track from Luis Miguel's "Amarte Es Un Placer," as well as drummer on several of the album's cuts; and Martha Cancel, a music-biz veteran who co-wrote "Enamorado De Ti," a track on Frankie Negrón's new WEA Latina album, "Lo Que Llevo Por Dentro."

CHART NOTES, RADIO: Jaci Velásquez's "Llegar A Ti" (Sony Discos) continues to lead the pack on Hot Latin Tracks with the song's 16.6 million audience impressions, 1 million better than Luis Miguel's "O Tú O Ninguna" (WEA Latina).

But "O Tú O Ninguna" does displace "Llegar A Ti" at the zenith of the pop genre chart on 12.5 million impressions, down 400,000 impressions from last issue.



Toasting The Cure. Robert Smith, co-founder of the Cure, is greeted by several Latino recording artists who participated in the WEA Latina release "Tributo A The Cure." Shown, from left, are Gustavo Menéndez, director of rock WEA Latina; Carol, band member of Sisé; José Luis Abreu, band member of El Manjar De Los Dioses; Smith; and Martin Chan band member Volumen Cero. (PHOTO: Gary A. Gershoff).

Los Rieleros Del Norte's "Te Quiero Mucho" (Fonovisa) stays in front on the regional Mexican genre chart for the fifth successive week on 7.8 million impressions, off 500,000 impressions from last issue.

Víctor Manuelle's "Pero Dile" (Sony Discos) remains atop the tropical/salsa genre chart for the third

consecutive week with 12.6 impressions, up 1.7 million impressions from last issue.

CHART NOTES, RETAIL: After hitting a seven-month low two weeks ago, sales of titles charting on The Billboard Latin 50, which is unpublished this issue, finally appear to be heading upward. The numbers from last issue rose nearly 10% to 135,500 pieces, the highest tally in four weeks.

Aiding the sales cause was Marc Anthony's Sony Discos bow, a greatest-hits package titled "Desde El Principio—From The Beginning," which sold 6,000 units. It entered The Billboard Latin 50 at No. 3 and the tropical/salsa genre chart at No. 1.

This issue's greatest gainer was Los Tri-O's "Mi Gloria, Eres Tú" (Ariola/BMG Latin), soaring 24-10 on a hefty 100% sales gain to 4,000 units.

Luis Miguel's "Amarte Es Un Placer" (WEA Latina) barely hangs on to the No. 1 spot for the ninth week running with 7,000 units, down 500 pieces from last issue. Enrique Iglesias' "Bailamos" (Fonovisa) places second this issue with 6,500 units.

While remaining atop the pop genre chart for nine straight weeks, "Amarte Es Un Placer" falls out of The Billboard 200. Indeed, for the first time since the Jan. 16 issue, there is no Spanish title on The Billboard 200.

For the third week in a row, Banda El Recodo's "Lo Mejor De Mi Vida" (Fonovisa) holds sway on the regional Mexican genre chart with 5,000 units, up 11% from last issue.

SALES STATFILE: The Billboard Latin 50: this issue: 135,500 units; last issue: 124,000 units; similar issue last year: 113,000 units.

Pop genre chart: this issue: 52,000 units; last issue: 48,000 units; similar issue last year: 55,500 units.

Tropical/salsa genre chart: this issue: 41,000 units; last issue: 33,500 units; similar issue last year: 27,500 units.

Regional Mexican genre chart: this issue: 34,000 units; last issue: 33,500 units; similar issue last year: 24,000 units.

Billboard NOVEMBER 27, 1999

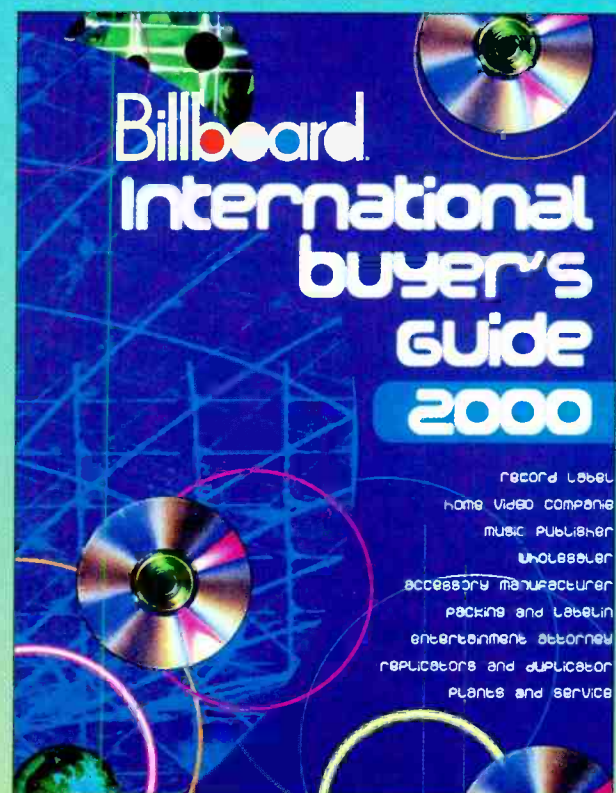
Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	7	PLAINS WINDHAM HILL 11465	GEORGE WINSTON
◀ NO. 1 ▶				
2	3	6	WINTER SOLSTICE ON ICE WINDHAM HILL 11459	VARIOUS ARTISTS
3	RE-ENTRY		ENTER THE HEART DAYSTAR 0016	ESTEBAN
4	4	9	WINTER LIGHT PRIVATE MUSIC 82176/WINDHAM HILL	YANNI
5	5	42	DESTINY WINDHAM HILL 11396	JIM BRICKMAN
6	8	4	WHISPER TO THE WILD WATER WORD 63659/EPIC	MAIRE BRENNAN
7	7	36	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 86064/WALT DISNEY	MANNHEIM STEAMROLLER
8	6	31	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
9	10	9	HEALING ANGEL RCA VICTOR 63551	ROMA DOWNEY PHIL COULTER
10	9	12	25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER
11	11	41	ONE WORLD GTSP 559673	JOHN TESH
12	12	30	DAWN OF A NEW CENTURY PHILIPS 538838	SECRET GARDEN
13	18	18	SPIRIT HOLLYWOOD 162174	PETER BUFFETT
14	13	86	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
15	14	58	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
16	16	94	GRAND PASSION GTSP 539804	JOHN TESH
17	15	12	SIMPLY GRAND TIME LINE 16	LORIE LINE
18	19	55	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
19	17	12	THANKSGIVING WINDHAM HILL 11381	VARIOUS ARTISTS
20	21	16	NO STRINGS ATTACHED REAL MUSIC 811	GOVI
21	20	26	INNAMORARAE/SUMMER FLAMENCO EPIC 69673	OTTMAR LIEBERT
22	23	3	THE STRAIGHT STORY WINDHAM HILL 11513	SOUNDTRACK
23	22	33	LAND OF FOREVER REAL MUSIC 8801	2002
24	NEW		THE CHRISTMAS ALBUM NARADA 47848/VIRGIN	DAVID LANZ
25	NEW		THINKING OF YOU DOMO/NARADA 48129/VIRGIN	KITARO

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. HS indicates past and present Heatseekers titles © 1999, Billboard/BPI Communications and SoundScan, Inc.

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Warner Music Italy Steps Into Dance

BY MARK DEZZANI

MILAN—Two deals inked this month mark Warner Music Italy's intention to capture a slice of the country's dance market, in line with the parent group's new international strategy.

The Italian affiliate's strategic marketing division, Warner Fonit, signed a deal with Milan-based indie distributor Level One to distribute a series of four dance compilations. Also, WEA Italy has licensed the new album and single by dance project Eiffel 65 from Turin-based indie label Bliss Corporation.

Massimo Giulliano, VP of Warner

Music Italy, who is also managing director of Warner Fonit, confirmed that these deals represent the implementation of the Warner Music Group's new international strategy under its chairman/CEO, Roger Ames.



GIULLIANO

"We have dealt with dance music in the past on a case-by-case basis, but with the arrival of a new international executive there is now a new impulse to establish a more concrete presence

in the pop/dance market," says Giulliano. "Although the dance market in Italy is relatively small in sales terms, there is a big international interest in Italian dance music."

Italy's indie dance sector has pulled out of the crisis of three years ago, when several key independent labels and distributors folded following a sharp downturn in sales. Recent indie Italian dance releases from the Tamperer (Time), Ann Lee (Energy), and Eiffel 65 (Bliss Corporation) have scored major international successes. Two Milan-based international distributors, Self and Level One, now account for almost 60% of domestic dance-music sales.

Warner Fonit's licensing agreement with Level One is part of an exploratory strategy to create a joint venture with a local dance indie. The one-year deal will see Warner Fonit distributing a series of four dance compilations, titled "Pop Dance," released by Level One's 909 imprint. The first is set for release Dec. 1.

"This deal represents the first step towards creating a joint venture together," says Level One president Emilio Lanotte. He is a major partner in Level One with high-profile Italian DJ/producer Joe T. Vanelli, who established the company in 1996.

Level One claims 30% of the market for 12-inch vinyl singles, with a projected revenue of 4.69 million euros (\$4.5 million) for 1999, double that of 1998.

Says Lanotte, "Most of the affiliates of the major labels in Italy have created a specialized internal dance department. However, this doesn't work very well. All of the recent international dance successes made in Italy have been produced by independents. Warner Music Italy [has] recognized this and is seeking to create a joint venture with an external independent collaborator in the dance sector."

Sony Music Italy has a local Dance Pool operation, Virgin Music Italy has created the VCI dance imprint, and BMG Ricordi formed the Movimento dance label. Earlier this year, BMG

Ricordi's Milan-based Ricordi label signed a long-term licensing agreement with Milan-based dance indie New Music.

"The major dance-music successes from Italy have remained in the hands of the independent producers, who are



more active, focused, and valid," says Warner Music's Giulliano. "Our future project is to eventually create a dance label through a joint venture with an independent label. It

would be a strategic mistake to create a specialized dance department on our own within the group."

Warner Music Italy's WEA label inked a licensing deal Nov. 10 with Bliss Corporation for the forthcoming album and new single from Eiffel 65, which scored a pan-European hit with its recent single, "Blue."

Says Giulliano, "International distribution rights had already been signed, but since Eiffel 65 are a crossover pop/dance outfit, we believe

that there could be significant sales potential for the album in the domestic Italian market."

Bliss Corporation keeps Italian rights for the 12-inch-single vinyl releases of Eiffel 65, which will be distributed by Level One.



LANOTTE

Bliss Corporation claims more than 4 million sales throughout Europe for "Blue," Eiffel 65's debut single, including sales of 900,000 in France; 900,000 in the U.K.; and 1.4 million in Germany/Switzerland/Austria, Benelux, and Scandinavia combined.

Eiffel 65's new single, "Move Your Body," and its debut album, "Euro-pop," are set for release at the end of November and have been licensed to Warner Music's Eternal imprint in the U.K.; BMG Berlin for Germany; Scorpio in France; Blanco y Negro in Spain; Valentine and Avex in Southeast Asia; Central Station in Australia; and Universal Music Group's Republic label in the U.S.



Here Comes The Hammer. Marcel Heymans, director of the Belgian affiliate of the International Federation of the Phonographic Industry (IFPI), gets into the swing of things in Antwerp, helping to destroy more than 85,000 bootleg CDs recently seized by IFPI at the Belgian port. Destruction of the shipment, which included material by Queen, Elvis Presley, and David Bowie, is part of IFPI Belgium's anti-piracy "zero tolerance" policy.

A Good Year For New Warner Italy Division

MILAN—The new Warner Music Italy strategic marketing division Warner Fonit will report turnover of 15 billion lira (\$7.52 million) Nov. 30, at the close of its first financial year.

Launched Feb. 1, after the acquisition of the Nuova Fonit Cetra label and publishing operation from Italian public service broadcaster RAI, Warner Fonit has also incorporated all of Warner Music Italy's strategic marketing operations and jazz and classical releases.

"We are very satisfied with these results and have high expectations for the Christmas market, when we release two major compilations," commented Massimo Giulliano, managing director of Warner Fonit and VP of Warner Music Italy. Last month Warner Fonit signed a deal with major Italian private TV group Mediaset to release compilations branded with its successful TV shows, and in September Warner Fonit signed a three-year licensing deal for Italy with the U.S.-based specialist jazz label Fantasy.

Major sales for Warner Fonit compilations this year have been from the compilation album for the San Remo (Italy) Song Festival, released at the end of February, with 300,000 shipments, and the "Festivalbar" compilation album branded on the Mediaset TV show of the same name, which, according to Warner Fonit, also shipped 300,000 copies.

MARK DEZZANI

Youth Radio Plans Rock NZ Private Broadcasters Slam Politicians, APRA

BY DAVID McNICKEL

AUCKLAND, New Zealand—As New Zealand prepares for its general election on Saturday (27), the surprise announcement by both leading political parties that they are committed to the creation of a commercial-free youth radio network has "astonished" local broadcasting executives and appears to be damaging relationships between the radio and music industries.

Responding to policy releases by both the National and Labour parties, Radio Broadcasters Assn. chairman Derek Lowe points the finger squarely at the New Zealand office of the Australasian Performing Right Assn. (APRA). "We believe APRA has been the primary driving force behind the lobby for a youth radio network, and we believe that by doing that, they have really changed the relationship between New Zealand commercial radio and APRA. Instead of acting as a collection agency, they have become a competitor."

Only days after the policy releases, according to Lowe, APRA advised radio stations that New Zealand performance royalty rates would also be aligned with a recent rise in Australian rates, to a maximum of 3.5% of station gross revenue. Lowe calls this completely unreasonable. "We

currently pay [Phonographic Performances (NZ) Ltd.] 1.75% of gross revenue, and in Australia they get .388%. Add to that what we pay APRA at 2.3%, and we are already paying more than our Australian counterparts, even after they've had a rate rise."

Reaction from commercial networks has been swift. Both the RadioWorks and CanWest Radio have withdrawn support for the Kiwi Music Action Group—an industry initiative of which APRA is a member—which actively promotes New Zealand music on radio through such initiatives as the New Zealand Music Week.

CanWest chief executive Brent Impey says the move was a direct response to the position adopted by APRA. "On one hand they're asking for commercial radio's support to grow the New Zealand music industry and on the other are deliberately seeking to damage us by establishing a non-commercial youth radio network. On top of all this, they are seeking increased royalties from radio. They have declared war."

APRA New Zealand operations director Mike Chunn describes the broadcasters' actions as "knee jerk" and says the association has only sent to radio a notification of license

(Continued on page 82)

U.K. Indie Label Group Goes Euro

BY MARK SOLOMONS

LONDON—U.K.-based indie label group Beggars Banquet is pinning its colors firmly to the euro mast with the announcement that it is to switch to a pan-European pricing policy expressed in that currency, effective Jan. 1 (*Billboard* **Bulletin**, Nov. 16).

Beggars is the first European company to make such a move. Dealer prices for album releases on the Beggars Banquet, XL Record-



MILLS

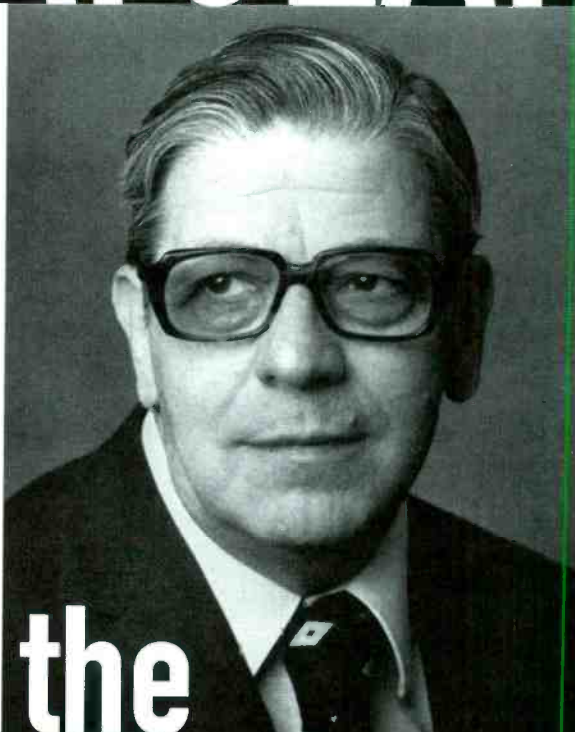
ings, 4AD, Mantra Recordings, Wiiiija, and Too Pure labels will be 11.53 euros (\$11.89) for a full-price CD album and 7.65 euros (\$7.89) for mid-price CDs within the euro zone. Recommended local dealer prices in countries outside the zone will move with exchange rates.

Beggars says that "in the event of significant and sustained exchange-rate movements between sterling and the euro, local prices will be adjusted accordingly."

"In the not too distant future, the concept of price differentials between London and Paris will be as ludicrous as they are now between New York and Boston," says Beggars Banquet Group chairman Martin Mills.

CONGRATULATIONS

Bryan Adams (ASCAP)
 Barbra Amesbury
 Louis Applebaum
 Jim Brickman (SESAC)
 John Capek
 Jim Cuddy
 Scott Cutler (ASCAP)
 Dane DeViller
 "Disoul" "DUBMATIQUE"
 "DJ CHOICE" "DUBMATIQUE"
 Danny Friedman
 Bruce Guthro
 Sean Hosein
 Brian Hughes
 Marc Jordan
 Greg Keelor
 Stephen Kennedy
 Chantal Kreviazuk
 Milan Kymlicka
 Robert John "Mutt" Lange (PRS)
 Gordon Lightfoot
 Pierre Marchand



Wm. Harold Moon Award
 Oskar Morawetz, a SOCAN member who has brought international recognition to Canada through his music.

SOCAN National Achievement Award
 Stompin' Tom Connors, a SOCAN member who has achieved outstanding success in the Canadian music industry over the course of his career.

SOCAN Special Achievement Award
 Oliver Jones, a SOCAN member who has greatly contributed to Canada's musical heritage during his career.

to the

ANNUAL

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 Amy Sky
 Brian Smith
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HITS OF THE



WORLD

JAPAN (Dempa Publications Inc.) 11/22/99			GERMANY (Media Control) 11/16/99			U.K. (Copyright CIN) 11/13/99			FRANCE (SNEP/FOP/Tite-Live) 11/13/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	ADDICTED TO YOU HIKARU UTADU TOSHIBA/EMI	1	1	SO BIST DU OLI. P. ARIOLA	1	NEW	SHE'S THE ONE/IT'S ONLY US ROBBIE WILLIAMS CHRYSALIS	1	1	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA VOGUE/BMG
2	NEW	APPEARS AYUMI HAMASAKI AVEV TRAX	2	4	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA	2	NEW	WILL 2K WILL SMITH COLUMBIA	2	2	ALLER PLUS HAUT TINA ARENA COLUMBIA
3	1	A-RA-SHI A-RA-SHI PONY CANYON	3	8	IMMER WIEDER LAURA EASTWEST	3	NEW	EVERYTHING/READY OR NOT A1 COLUMBIA	3	4	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
4	3	HONNOU RINGO SHIINA TOSHIBA/EMI	4	2	SATISFY YOU PUFF DADDY FEATURING R. KELLY ARIOLA	4	1	LIFT ME UP GERI HALLIWELL EMI	4	6	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA
5	NEW	YOZORA WO MACHINAGARA YAEN AVEV TRAX	5	3	THE BAD TOUCH BLOODHOUND GANG MOTOR/UNIVERSAL	5	4	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA	5	3	BLUE (DA BA DEE) EIFFEL 65 HOT TRACKS/SONY
6	2	LONG WAY HOME SPEED TOY'S FACTORY	6	6	VATER UNSER E NOMINE POLYDOR	6	3	KEEP ON MOVIN' FIVE RCA	6	7	SUMMER SON TEXAS MERCURY/UNIVERSAL
7	NEW	AI NO ARASHI TOKIO SONY	7	10	IRGENDWIE, IRGENDWO, IRGENDWAN JAN DELAY AKA EISSFEL EMI	7	7	I TRY MACY GRAY EPIC	7	5	WHERE I'M HEADED LENE MARLIN VIRGIN
8	NEW	YOROKOBI NI SAKU HANA ACO K/JOON RECORDS	8	5	IHR SEID SO LEISE AQUAGEN ROUGH TRADE/ZOMBA	8	NEW	TURN TRAVIS INDEPENDIENTE	8	8	BETTER OFF ALONE ALICE DEEJAY HOT TRACKS/SONY
9	6	LOVE MACHINE MORNING MUSUME ZETIMA	9	NEW	SCHON SEIN DIE TOTEN HOSEN EASTWEST	9	2	WHAT I AM TIN TIN OUT FEATURING EMMA BUNTON VC RECORDINGS	9	12	CAN WE TALK ABOUT IT ORGANIZ' M6 INTER/SONY
10	12	KOUFUKURON RINGO SHIINA TOSHIBA/EMI	10	7	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	10	5	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA	10	10	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA
11	8	DIAMOND DUST KYOSUKE HIMURO POLYDOR	11	16	MAMMA MIA A*TEENS MOTOR/UNIVERSAL	11	NEW	HURRY UP AND WAIT STEREOHOPICS V2	11	9	GET GET DOWN PAUL JOHNSON HOT TRACKS/SONY
12	4	LOVE FLIES L'ARC-EN-CIEL K/JOON RECORDS	12	9	BLUE (DA BA DEE) EIFFEL 65 HANSA	12	NEW	SHAKE YOUR BON-BON RICKY MARTIN COLUMBIA	12	15	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DE LUXE EDEL/SONY
13	5	SUBETE E 19 VICTOR	13	11	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA	13	NEW	ANOTHER WAY/AVENUE PAUL VAN DYK DEVIANT	13	18	UN JOUR VIENDRA JOHNNY HALLYDAY MERCURY/UNIVERSAL
14	9	GARDEN SUGAR SOUL FEATURING KENJI WARNER	14	NEW	MAMA THE KELLY FAMILY ARIOLA	14	NEW	BOMB DIGGY ANOTHER LEVEL NORTHWESTSIDE	14	11	ZEBBA TOMBER LA CHEMISE BARCLAY/UNIVERSAL
15	10	APOLO PORNO GRAFFITTI SONY	15	15	MILLENNIUM ALEKSEY WEA	15	6	FLYING WITHOUT WINGS WESTLIFE RCA	15	13	TU NE M'AS PAS LAISSE LE TEMPS DAVID HALLYDAY MERCURY/UNIVERSAL
16	7	AME NO MELODY/TO HEART KINKI KIDS JOHNNY'S ENTERTAINMENT	16	12	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/ZOMBA	16	8	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	16	14	UNCHAINED MELODY MYTHOS 'N DJ COSMO EDEL/SONY
17	19	GOLDFINGER '99 HIROMI GO SONY	17	13	LARGER THAN LIFE BACKSTREET BOYS JIVE/ZOMBA	17	9	2 TIMES ANN LEE NEO/SYSTEMATIC	17	NEW	JOLIE MOME FLORENT PAGNY MERCURY/UNIVERSAL
18	NEW	SUKINA HITO KIRORO VICTOR	18	NEW	SHE'S ALL I EVER HAD RICKY MARTIN COLUMBIA	18	11	BLUE (DA BA DEE) EIFFEL 65 ETERNAL/WEA	18	NEW	L'OMBRE ET LA LUMIERE TILLY KEY 323RECORDS/SONY
19	11	WE CAN'T STOP THE MUSIC DA PUMP AVEV TRAX	19	14	1, 2, 3 . . . RHYMES GALORE DJ TOMEKK VS. GRANDMASTER FLASH ARIOLA	19	10	I KNEW I LOVED YOU SAVAGE GARDEN COLUMBIA	19	NEW	SOUVIENS TOI DU JOUR MYLENE FARMER POLYDOR/UNIVERSAL
20	16	C NO BINETSU LUCIFEL UNLIMITED	20	RE	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DE LUXE EDEL	20	16	HEADS HIGH MR. VEGAS GREENSLEEVES	20	19	SATISFY YOU PUFF DADDY FEATURING R. KELLY ARIOLA/BMG
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	AYUMI HAMASAKI LOVE APPEARS AVEV TRAX	1	NEW	CHER THE GREATEST HITS WEA	1	1	STEPS STEPTACULAR JIVE/ZOMBA	1	4	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
2	NEW	CELINE DION ALL THE WAY . . . A DECADE OF SONG EPIC	2	5	GENESIS TURN IT ON AGAIN—THE HITS VIRGIN	2	3	SHANIA TWAIN COME ON OVER MERCURY	2	NEW	LES ENFOIRES LES RESTOS DU COEUR, DERNIERE EDITION AVANT L'AN 2000 RESTO DU COEUR/BMG
3	2	GLAY HEAVY GAUGE UNLIMITED	3	1	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	3	2	WESTLIFE WESTLIFE RCA	3	2	BRUEL PATRICK JUSTE AVANT BMG
4	1	NINA NINA SONY	4	3	MARIAH CAREY RAINBOW COLUMBIA	4	NEW	FIVE INVINCIBLE RCA	4	1	MARIAH CAREY RAINBOW COLUMBIA
5	3	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER	5	4	TINA TURNER TWENTY FOUR SEVEN EMI	5	NEW	QUEEN GREATEST HITS III PARLOPHONE	5	3	FLORENT PAGNY RECREATION MERCURY/UNIVERSAL
6	8	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER	6	NEW	QUEEN GREATEST HITS III EMI	6	4	MACY GRAY ON HOW LIFE IS EPIC	6	6	113 LES PRINCES DE LA VILLE SMALLSONY
7	4	TINA COLORADO TOKUMA	7	7	SIMPLY RED LOVE AND THE RUSSIAN WINTER EASTWEST	7	NEW	CHER THE GREATEST HITS WEA/UNIVERSAL TV	7	7	VERONIQUE SAND D'UN PAPILLON A UNE ETOILE WEA
8	6	TAKURO YOSHIDA THE BEST PENNY LANE FOR LIFE	8	8	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WEA	8	5	TRAVIS THE MAN WHO INDEPENDENTE	8	8	ANDRE RIEU SAL DU SIECLE PHILIPS/UNIVERSAL
9	7	YUZU YUZUEN SENHA & CO	9	9	XAVIER NAIDOO LIVE EPIC	9	NEW	VONDA SHEPARD HEART AND SOUL/NEW SONGS FROM ALLY MCBEAL EPIC	9	13	TEXAS THE HUSH MERCURY/UNIVERSAL
10	5	TRICERATOPS A FILM ABOUT THE BLUES EPIC	10	6	EURYTHMICS PEACE RCA	10	NEW	ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL	10	9	TINA ARENA IN DEEP COLUMBIA
11	NEW	MIKI NAKATANI SHISEIKATU WARNER	11	NEW	SAVAGE GARDEN AFFIRMATION COLUMBIA	11	7	GENESIS TURN IT ON AGAIN—THE HITS VIRGIN	11	5	SIN EN SI CHACUN PEUT Y METTRE UN PEU DU SIEN WEA
12	13	JANE BIRKIN BEST MERCURY	12	10	ROCK COCKER NO ORDINARY WORLD EMI	12	NEW	SAVAGE GARDEN AFFIRMATION COLUMBIA	12	RE	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
13	NEW	BIRD BIRD—LIMITED SILVER EDITION SONY	13	7	RAGE AGAINST THE MACHINE THE BATTLE OF LOS ANGELES EPIC	13	11	S CLUB S CLUB 7 POLYDOR	13	10	RAGE AGAINST THE MACHINE THE BATTLE OF LOS ANGELES EPIC
14	10	GLOBE CRUISE RECORD 1995-2000 AVEV TRAX	14	13	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	14	NEW	IAN BROWN GOLDEN GREATS POLYDOR/UNIVERSAL	14	11	EURYTHMICS PEACE BMG
15	9	UA TURBO VICTOR	15	18	ANDRE RIEU DAS JAHRTAUSENDFEST POLYDOR	15	NEW	TINA TURNER TWENTY FOUR SEVEN PARLOPHONE	15	12	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
16	18	YOSUI INOUE GOLDEN BEST FOR LIFE	16	NEW	CHRIS RIEU THE ROAD TO HELL, PART 2 EASTWEST	16	NEW	SIMPLY RED LOVE AND THE RUSSIAN WINTER EASTWEST	16	RE	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
17	12	STEVIE WONDER BALLAD COLLECTION POLYDOR	17	NEW	HEINZ RUDOLF KUNZE NONSTOP WEA	17	NEW	GERI HALLIWELL SCHIZOPHONIC EMI	17	16	FRANCIS CABREL HORS SAISON COLUMBIA
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1	NEW	AYUMI HAMASAKI LOVE APPEARS AVEV TRAX	1	NEW	CHER THE GREATEST HITS WEA	1	1	STEPS STEPTACULAR JIVE/ZOMBA	1	4	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
2	NEW	CELINE DION ALL THE WAY . . . A DECADE OF SONG EPIC	2	5	GENESIS TURN IT ON AGAIN—THE HITS VIRGIN	2	3	SHANIA TWAIN COME ON OVER MERCURY	2	NEW	LES ENFOIRES LES RESTOS DU COEUR, DERNIERE EDITION AVANT L'AN 2000 RESTO DU COEUR/BMG
3	2	GLAY HEAVY GAUGE UNLIMITED	3	1	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	3	2	WESTLIFE WESTLIFE RCA	3	2	BRUEL PATRICK JUSTE AVANT BMG
4	1	NINA NINA SONY	4	3	MARIAH CAREY RAINBOW COLUMBIA	4	NEW	FIVE INVINCIBLE RCA	4	1	MARIAH CAREY RAINBOW COLUMBIA
5	3	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER	5	4	TINA TURNER TWENTY FOUR SEVEN EMI	5	NEW	QUEEN GREATEST HITS III PARLOPHONE	5	3	FLORENT PAGNY RECREATION MERCURY/UNIVERSAL
6	8	ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER	6	NEW	QUEEN GREATEST HITS III EMI	6	4	MACY GRAY ON HOW LIFE IS EPIC	6	6	113 LES PRINCES DE LA VILLE SMALLSONY
7	4	TINA COLORADO TOKUMA	7	7	SIMPLY RED LOVE AND THE RUSSIAN WINTER EASTWEST	7	NEW	CHER THE GREATEST HITS WEA/UNIVERSAL TV	7	7	VERONIQUE SAND D'UN PAPILLON A UNE ETOILE WEA
8	6	TAKURO YOSHIDA THE BEST PENNY LANE FOR LIFE	8	8	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WEA	8	5	TRAVIS THE MAN WHO INDEPENDENTE	8	8	ANDRE RIEU SAL DU SIECLE PHILIPS/UNIVERSAL
9	7	YUZU YUZUEN SENHA & CO	9	9	XAVIER NAIDOO LIVE EPIC	9	NEW	VONDA SHEPARD HEART AND SOUL/NEW SONGS FROM ALLY MCBEAL EPIC	9	13	TEXAS THE HUSH MERCURY/UNIVERSAL
10	5	TRICERATOPS A FILM ABOUT THE BLUES EPIC	10	6	EURYTHMICS PEACE RCA	10	NEW	ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL	10	9	TINA ARENA IN DEEP COLUMBIA
11	NEW	MIKI NAKATANI SHISEIKATU WARNER	11	NEW	SAVAGE GARDEN AFFIRMATION COLUMBIA	11	7	GENESIS TURN IT ON AGAIN—THE HITS VIRGIN	11	5	SIN EN SI CHACUN PEUT Y METTRE UN PEU DU SIEN WEA
12	13	JANE BIRKIN BEST MERCURY	12	10	ROCK COCKER NO ORDINARY WORLD EMI	12	NEW	SAVAGE GARDEN AFFIRMATION COLUMBIA	12	RE	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
13	NEW	BIRD BIRD—LIMITED SILVER EDITION SONY	13	7	RAGE AGAINST THE MACHINE THE BATTLE OF LOS ANGELES EPIC	13	11	S CLUB S CLUB 7 POLYDOR	13	10	RAGE AGAINST THE MACHINE THE BATTLE OF LOS ANGELES EPIC
14	10	GLOBE CRUISE RECORD 1995-2000 AVEV TRAX	14	13	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	14	NEW	IAN BROWN GOLDEN GREATS POLYDOR/UNIVERSAL	14	11	EURYTHMICS PEACE BMG
15	9	UA TURBO VICTOR	15	18	ANDRE RIEU DAS JAHRTAUSENDFEST POLYDOR	15	NEW	TINA TURNER TWENTY FOUR SEVEN PARLOPHONE	15	12	EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY
16	18	YOSUI INOUE GOLDEN BEST FOR LIFE	16	NEW	CHRIS RIEU THE ROAD TO HELL, PART 2 EASTWEST	16	NEW	SIMPLY RED LOVE AND THE RUSSIAN WINTER EASTWEST	16	RE	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
17	12	STEVIE WONDER BALLAD COLLECTION POLYDOR	17	NEW	HEINZ RUDOLF KUNZE NONSTOP WEA	17	NEW	GERI HALLIWELL SCHIZOPHONIC EMI	17	16	FRANCIS CABREL HORS SAISON COLUMBIA
18	NEW	RINGO SHIINA MUZAI MORATORIAMI TOSHIBA/EMI	18	14	ECHT FREISCHWIMMER EDEL	18	18	MICHAEL BALL IN CONCERT—ROYAL ALBERT HALL UNIVERSAL MUSIC TV	18	17	BEN HARPER BURN TO SHINE VIRGIN
19	11	TAIYO & CISCOMOON TAIYO & CISCOMOON 1 ZETIMA	19	NEW	SOUNDTRACK TARZAN EDEL	19	18	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA	19	14	LENE MARLIN PLAYING MY GAME VIRGIN
20	NEW	ICEMAN GATE OUT ANTINOS	20	12	TOM JONES RELOAD V2	20	8	MARIAH CAREY RAINBOW COLUMBIA	20	15	LOU BEGA A LITTLE BIT OF MAMBO VOGUE/BMG
ALBUMS			ALBUMS			ALBUMS			ALBUMS		

HITS OF THE WORLD

CONTINUED

EUROCHART 11/20/99

THIS WEEK	LAST WEEK	SINGLES
1	2	BLUE (DA BA DEE) EIFFEL 65 BLISS CO.
2	1	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA
3	3	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE
4	4	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA
5	10	SO BIST DU OLI P. HANSA
6	5	MAMBO NO. 5 (A LITTLE BIT OF...) LOU BEGA LAUTISTARK/BMG
7	7	THE BAD TOUCH BLOODHOUND GANG GEFEN
8	NEW	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA
9	9	KEEP ON MOVIN' FIVE RCA
10	6	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE
ALBUMS		
1	NEW	MARIAH CAREY RAINBOW COLUMBIA
2	1	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON REPRISE
3	NEW	TINA TURNER TWENTY FOUR SEVEN PARLOPHONE
4	NEW	SIMPLY RED LOVE AND THE RUSSIAN WINTER EASTWEST
5	3	SHANIA TWAIN COME ON OVER MERCURY
6	2	EURYTHMICS PEACE RCA
7	NEW	RAGE AGAINST THE MACHINE THE BATTLE OF LOS ANGELES EPIC
8	6	BLOODHOUND GANG HOORAY FOR BOOBIES GEFEN
9	4	GENESIS TURN IT ON AGAIN—THE HITS VIRGIN
10	5	STING BRAND NEW DAY A&M

SPAIN (AFYVE/ALEF MB) 12/06/99

THIS WEEK	LAST WEEK	SINGLES
1	1	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA
2	2	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA
3	3	I WILL GO WITH YOU DONNA SUMMER EPIC
4	5	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA
5	NEW	DOVE L'AMORE CHER WEA
6	8	VOICES ANN LEE VALE
7	4	NEW YORK CITY BOY PET SHOP BOYS EMI
8	6	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DE LUXE EDEL
9	NEW	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL
10	9	GUERRILLA RADIO RAGE AGAINST THE MACHINE EPIC
ALBUMS		
1	6	MILIKI A MIS NINOS DE 30 ANOS BAT DISCOS
2	2	MIGUEL BOSE LO MEJOR DE BOSE WEA
3	1	JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA
4	3	TATUAJE TATUAJE ARIOLA
5	5	LUZ UN MAR DE CONFIANZA HISPAVOX
6	4	LUIS MIGUEL AMARTE ES UN PLACER WEA
7	NEW	MARIAH CAREY RAINBOW COLUMBIA
8	10	ABBA GOLD—GREATEST HITS UNIVERSAL
9	9	MANA TODO MANA—GRANDES EXITOS WEA
10	7	CAMELA NO PUEDO ESTAR SIN EL PRODUCCIONES AR

MALAYSIA (RIM) 11/16/99

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	WESTLIFE WESTLIFE BMG
2	1	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER
3	NEW	MARIAH CAREY RAINBOW SONY
4	2	VARIOUS ARTISTS MTV MOST WANTED HITS UNIVERSAL
5	3	VARIOUS ARTISTS BEST '99 MUSIC STREET
6	6	BACKSTREET BOYS MILLENNIUM JIVE/BMG
7	10	ZHAO CHUAN BE BRAVE ROCK
8	NEW	VARIOUS ARTISTS PENDEKAR—BEST OF SLOW ROCK NSR
9	RE	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/BMG
10	8	ALEX TO 3D 24BIT (ALEX TO BEST COLLECTION) ROCK

HONG KONG (IFPI Hong Kong Group) 11/07/99

THIS WEEK	LAST WEEK	ALBUMS
1	1	JOEY YUNG EP EGG
2	NEW	LIN HSIN JU RUBY HEARING MEI AH/SCARECROW
3	2	LESLIE CHEUNG ULTIMATE BEST OF THE BEST CAPITAL ARTISTS
4	5	AARON KWOK SO AFRAID WARNER
5	7	SAMMI CHENG LOVE YOU VERY MUCH WARNER
6	6	LESLIE CHEUNG FINAL COUNTDOWN UNIVERSAL
7	8	BONDY CHIU INSIDE EGG
8	3	WILLIAM SO WILLIAM SO'S DRESSING ROOM GO EAST
9	9	CASS PHANG PASSIONATE LOVE SONY
10	NEW	VARIOUS ARTISTS MUSIC IS LIVE—XI TAK FAI WONG CONCERT GO EAST

IRELAND (IRMA/Chart-Track) 11/11/99

THIS WEEK	LAST WEEK	SINGLES
1	1	FLYING WITHOUT WINGS WESTLIFE RCA
2	3	KEEP ON MOVIN' FIVE RCA
3	9	I TRY MACY GRAY EPIC
4	2	BLUE (DA BA DEE) EIFFEL 65 ETERNAL/WEA
5	6	THE FIELDS OF ATHENRY COX CREW INDEPENDENT
6	4	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA
7	NEW	SHE'S THE ONE/IT'S ONLY US ROBBIE WILLIAMS CHRYSALIS
8	7	IRIS GOO GOO DOLLS HOLLYWOOD/EDL
9	5	KING OF MY CASTLE WAMDUE PROJECT ORANGE
10	NEW	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE
ALBUMS		
1	1	WESTLIFE WESTLIFE RCA
2	2	SHANIA TWAIN COME ON OVER MERCURY
3	4	MACY GRAY ON HOW LIFE IS EPIC
4	3	DAVID GRAY WHITE LADDER IHT
5	NEW	FIVE INVINCIBLE RCA
6	6	STEREOPHONICS PERFORMANCE AND COCKTAILS V2
7	NEW	CHER THE GREATEST HITS WEA/UNIVERSAL TV
8	8	TRAVIS THE MAN WHO INDEPENDIENTE
9	RE	ABBA GOLD—THE GREATEST HITS POLYDOR
10	5	PAUL BRADY NOBODY KNOWS—THE BEST OF PAUL BRADY RYKODISC

BELGIUM/FLANDERS (Promuvi) 11/19/99

THIS WEEK	LAST WEEK	SINGLES
1	1	HALLOWEEN DA BOY TOMMY ANTLER-SUBWAY/EMI
2	2	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA
3	3	DROP IT SCOOOP ANTLER-SUBWAY/EMI
4	4	2 NEW YORK DJ PETER PROJECT BYTE/ZOMBA
5	5	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/ZOMBA
6	8	KEEP ON MOVIN' FIVE BMG
7	6	THE ROAD AHEAD CITY TO CITY EMI
8	7	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
9	9	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DE LUXE CLUB TOOLS/EDL
10	RE	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL
ALBUMS		
1	1	HELMUT LOTTI OUT OF AFRICA PIET ROELEN/UNIVERSAL
2	2	STEPS STEPTACULAR JIVE/ZOMBA
3	3	K3 PARELS BMG
4	5	KABOUTER PLOP PLOP 2 STUDIO 100/UNIVERSAL
5	7	WESTLIFE WESTLIFE BMG
6	4	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
7	8	FRANS BAUER SAMEN MET JOU KOCH
8	NEW	DANA WINNER HET BESTE VAN EMI
9	6	LIVE THE DISTANCE TO HERE RADIOACTIVE/UNIVERSAL
10	NEW	FIVE INVINCIBLE BMG

AUSTRIA (Austrian IFPI/Austria Top 40) 11/11/99

THIS WEEK	LAST WEEK	SINGLES
1	1	VATER UNSER E NOMINE UNIVERSAL
2	4	SO BIST DU OLI P. BMG
3	2	TELL ME WHY PREZIOZO FEATURING MARVIN BMG
4	3	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL
5	6	IHR SEID SO LEISE AQUAGEN ZOMBA
6	5	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
7	7	GOTT TANZTE DJ TAYLOR & FLOW MUSICA
8	8	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI
9	NEW	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA
10	NEW	DU TRAEGST KEINE LIEBE IN DIR ECHT EDEL
ALBUMS		
1	NEW	CHER THE GREATEST HITS WARNER
2	NEW	QUEEN GREATEST HITS III EMI
3	1	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER
4	2	BLOODHOUND GANG HOORAY FOR BOOBIES UNIVERSAL
5	3	SIMPLY RED LOVE AND THE RUSSIAN WINTER WARNER
6	6	TINA TURNER TWENTY FOUR SEVEN EMI
7	4	MARIAH CAREY RAINBOW SONY
8	5	DIE SCHLUMPFE JETZT KNALLT'S! VOL. 10 EMI
9	9	A KLANA INDIANA JETZT MUSS ES RAUS! EMI
10	7	EURYTHMICS PEACE BMG

SWITZERLAND (Media Control Switzerland) 11/21/99

THIS WEEK	LAST WEEK	SINGLES
1	2	SO BIST DU OLI P. BMG
2	3	TITELGESCHICHT SUBZONIC SONY
3	2	BLUE (DA BA DEE) EIFFEL 65 BMG
4	5	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
5	4	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL
6	NEW	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/MUSIKVERTRIEB
7	NEW	THAT'S THE WAY IT IS CELINE DION SONY
8	NEW	SATISFY YOU PUFF DADDY FEATURING R. KELLY BMG
9	10	1, 2, 3... RHYMES GALORE DJ TOMEKK VS. GRANDMASTER FLASH BMG
10	NEW	IHR SEID SO LEISE AQUAGEN JIVE/MUSIKVERTRIEB
ALBUMS		
1	1	TINA TURNER TWENTY FOUR SEVEN EMI
2	NEW	CHER THE GREATEST HITS WARNER
3	2	MARIAH CAREY RAINBOW SONY
4	NEW	QUEEN GREATEST HITS III EMI
5	3	EURYTHMICS PEACE BMG
6	6	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER
7	4	DJ BOBO LEVEL 6 EMI
8	5	BLOODHOUND GANG HOORAY FOR BOOBIES UNIVERSAL
9	9	SHANIA TWAIN COME ON OVER UNIVERSAL
10	NEW	DIE SCHLUMPFE JETZT KNALLT'S! VOL. 10 EMI

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

TROVANTE, THE LEGENDARY PORTUGUESE pop/folk act of the 1980s, sold 50,000 copies of its charity single "Timor" in the first week of release at the end of October despite the fact that Portugal has had no singles chart or regular releases in the format since the demise of vinyl in the early 1990s. The band, which split up eight years ago, reformed this summer for a show in Lisbon's largest indoor arena, Pavilhao Atlantico. The concert was released as a live, double-album, "Uma Noite So," that has become one of the year's most successful sets. Taken from the band's final studio album, 1990's "Um Destes Dias" (EMI-VC), "Timor" focused on the struggle against Indonesian occupation long before the recent troubles and became a resistance hymn. All royalties have been donated to the CNRT, the Timorese resistance committee. NUNO GALOPIM

SWEET NOISE, one of the most successful Polish acts internationally, released an English-language version of its album "Koniec Wieku" (The End Of The Century) across Eastern Europe and in Hong Kong and Japan. According to the band's record company, Universal, the Polish-language version has sold 10,000 units since its release in November 1998 and almost as many copies in pirated form. The metal band's 1996 album, "Ghetto," was also released worldwide and won a Fryderyk Polish music industry award. A tour of Europe with **Juice** is planned for January/February. BARNABY HAWARD

SOUTH AFRICA'S first musical superstars, the **Manhattan Brothers**, have been celebrated with a retrospective that includes remastered material previously unavailable on CD. "The Very Best Of The Manhattan Brothers: Their Greatest Hits (1948-1959)" (Gallo) spans the era when **Nathan Middledle**, **Joe Mogotsi**, **Ronnie Majola**, and **Rufus Khoza** reigned over the South African music scene with their unique four-part vocal harmony style. For Mogotsi and Khoza (both U.K. residents since the 1960s), the release of the compilation is long overdue. "We feel strongly that the Manhattan Brothers must no longer be neglected as an important part of South Africa's music history, and we hope this album shows people why," Mogotsi says. Adds Khoza, "We hope this brings the kids of today closer to their

roots in maintaining South Africa's musical heritage." DIANE COETZER

HE JING is being touted as the most significant female singer to emerge from Beijing since the phenomenally successful **Faye Wong**. Signed to Hong Kong-based indie label Sichtung Records, the 27-year-old, who sings in Mandarin, launches "Beijing Calling," her first album for the label, Dec. 1. "Both Faye Wong and **He Jing** are part of the broad musical circle in Beijing, but He Jing's work is grittier," says Sichtung managing director **Morton Wilson**. "She tilts toward a world-beat sound, which is still very radio-friendly." The album will be remixed for the Hong Kong and Japanese markets. Top Hong Kong jazz guitarist **Eugene Pao** heads the list of guest musicians. DAVENA MOK



He Jing

U.S.-BORN SINGER VINX, whose first two solo albums were released on **Sting's** Pangaea label, has signed with Berlin-based Traumton Records. His first album for the label, "Big 'N' Round," was produced by **Wolf-gang Loos** and presents his laid-back vocals against a sparse instrumental backing on both original songs and such standards as "My Funny Valentine" and **Carole King's** "It's Too Late." **Stefanie Marcus** of Traumton says, "Vinx's previous albums are no longer available, so we are particularly pleased to present his current work. He's a multitalented artist." ELLIE WEINART

FORMER STONE ROSES front man **Ian Brown** launched his new Polydor album, "Golden Greats," with a live global Webcast on Nov. 10. The concert gave fans across the globe a chance to see Brown play tracks from his second solo album in the intimate Conway Hall in London, a venue with a capacity of just 450. The entire show was Webcast for free on nme.com, run by the N.M.E., the U.K.'s leading weekly music paper. In another unusual marketing ploy, 30,000 red Brown balloons were released at the soccer game between Manchester United and Leicester City on Nov. 6. Brown begins an 11-date U.K. tour on Tuesday (23). NIGEL WILLIAMSON

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SOCAN Honors Canada's Hitmakers

BY LARRY LeBLANC

TORONTO—Songwriting duo Shania Twain and her husband, Robert John "Mutt" Lange; Ra McGuire and Brian Smith of Trooper; and Sarah McLachlan were the big winners at the Society of Composers, Authors, and Music Publishers of Canada's (SOCAN) 10th annual awards, held Nov. 8 here.

The event, hosted by songwriter Christopher Ward and attended by 340 industry people, honored Canadian songwriters and publishers whose songs received the most radio airplay in 1998 or members whose complete repertoire of creative works achieved the highest number of performances in their respective categories during 1998.

Three country songs penned by Twain and Lange, "You're Still The One," "From This Moment On," and "Don't Be Stupid (You Know I Love You)," were honored for achieving the greatest number of performances on Canadian radio during 1998.

Vancouver singer/songwriter McLachlan's "Adia" (co-written with Pierre Marchand) and "Sweet Surrender" were honored as two of the most-performed pop songs on Canadian radio in 1998.

SOCAN also honored Trooper members McGuire and Smith with SOCAN Classic Awards for "We're Here For A Good Time" and "Santa Maria," both co-written by the two, and "Two For The Show," written by McGuire. All were performed by Vancouver-based Trooper in the mid-'70s.

In the ceremony's seventh year, the SOCAN Classic Awards were presented to members of the Canadian performing right society whose songs have become domestic standards and, in some cases, international hits. This year, awards were presented to songwriters with hits that reached the 100,000-airplay mark on Canadian radio during 1998.

Other songs honored were "Try," co-written by Jim Cuddy and Greg Keelor and performed by Blue Rodeo; "Play Me A Rock 'N' Roll Song," written and performed by Valdy; "Virginia (Touch Me Like You Do)," written by Barbra Amesbury and performed by Bill Amesbury; and "Sun Goes By," written by Steve Kennedy and performed by Dr. Music.

For the third year, the society presented a SOCAN National Achievement Award. This year's recipient was Stompin' Tom Connors, who was given the award by songwriter Gordon Lightfoot. Unknown outside of Canada, the iconoclastic Connors is a national hero for his down-home country music (which harks back to Wilf Carter and Hank Snow) and flag-waving patriotism.

"What the hell am I doing here?" Connors asked after the audience gave the 63-year-old country star a rousing standing ovation. "Well, take a damn good look. You don't normally see me in these types of places. You see me in clubs in the smallest towns in Canada playing for the littlest people."

In a sharp contrast, 65-year-old Montreal jazz pianist Oliver Jones quietly gave a warm and dignified speech

in accepting his SOCAN Special Achievement Award. Noting his recent retirement, Jones told the audience, "If I make it another 40 years, I'm coming out of retirement."

SOCAN also gave Oskar Morawetz the William Harold Moon Award. The award, named in honor of the pioneering director of BMI Canada from 1947-



VALLIQUETTE

73, is presented annually to composers who put Canada in the international spotlight.

Although a celebratory mood dominated the event, it began with a hard-hitting speech by SOCAN president Gilles Valliquette. While lauding the society's members for their support in fighting for the administration of performing rights in Canada, he warned that SOCAN must be forceful in licensing music with owners of new technologies and be increasingly vigilant in keeping traditional users from finding a way to reduce fees.

"To maximize copyright royalties in the 21st century, SOCAN must continue to fight for effective copyright laws, for fair tariffs, for strong Canadian programming, and for a favorable international trade treaty framework," said Valliquette.

Beyond the brief moment of politics, the awards show honored a wide range of artists, some new and some familiar.

Most-performed Canadian pop music songs in 1998: "Adia," co-written by Sarah McLachlan and Pierre

Marchand and performed by McLachlan; "Sweet Surrender," written and performed by Sarah McLachlan; "The Mummies' Dance," written and performed by Loreena McKennitt; "I'm Ready," co-written by Bryan Adams and Jim Vallance and performed by Adams; "Love, Pain & The Whole Damn Thing," written and performed



by Amy Sky; "Surrounded," written and performed by Chantal Kreviazuk; and "If You Could Read My Mind," written by Gordon Lightfoot and performed by Stars On 54.

Most-performed Canadian country music songs in 1998: "You're Still The One," co-written by Shania Twain and Robert John "Mutt" Lange and performed by Twain; "From This Moment On," co-written by Shania Twain and Robert John "Mutt" Lange and performed by Twain; "Don't Be Stupid (You Know I Love You)," co-written by Shania Twain and Robert John "Mutt" Lange and performed by Twain; "Your Love," co-written by Dane Devillier, Sean Hosein, and Jim Brickman and performed by Brickman and Michelle Wright; and "Walk This Road," written and performed by Bruce Guthro.

SOCAN Award for the most-performed international song in Canada during 1998: Scott Cutler (ASCAP), Anne Preven (BMI), and Phil Thornalley (PRS) for their composition "Torn," performed by Natalie Imbruglia.

U.K. Says Bonjour To Music Office French Bureau To Promote Domestic Repertoire

BY EMMANUEL LEGRAND

LONDON—The French music industry's efforts to increase exports of domestic acts could benefit from a new outpost in one of the most competitive music markets in the world—the U.K.

On Nov. 4, French government officials and label representatives opened the London-based French Music Bureau (FMB), a structure that aims to promote French repertoire in the U.K. and operates under the aegis of the



Jean-François Michel, left, founder and director of the French Music Export Office, and Marie-Agnès Beau, director of the French Music Bureau (FMB) in London, share a moment with Daniel Bernard, the French ambassador to the United Kingdom, right, at the official launch Nov. 4 of the FMB at the Institut Français in London.

French Embassy in London.

The new office complements similar structures in the U.S. and Germany, and its opening comes at a time when France has "gained international credibility as a source of repertoire," in the words of Emmanuel de Buretel, president of Virgin France, who is also president of the French Music Export Office. The latter is an industry body financed by the music industry and the French Ministry of Culture to promote French music abroad and has been instrumental in the creation of the FMB.

At the helm of the FMB is Marie-Agnès Beau, who, along with director Jean-François Michel, was part of the founding team of the French Music Export Office in 1993. Beau previously worked for PolyGram France in the company's international exploitation department. The FMB has a yearly budget of some 150,000 euros (\$159,000), financed half by public subsidies and half by the government.

Beau says the aim of this new structure is "to allow British audiences to access a wide range of French modern music by developing networks of communication between British and French professionals and being an interface

(Continued on page 64)

newsline...

THE ROLLING STONES were the U.K.'s top-earning act in 1998, according to Rock Accounts 1999, the fifth annual survey of the financial performance of the U.K.'s leading rock acts. The survey, published by Media Research Publishing, is compiled by Cliff Dane, a co-founder and former finance executive of catalog specialist Castle Communications, now finance director of U.K. indie label group Snapper Music. The "fantasy" earnings listing, based on estimates of income in 1998, is headed by the Stones at 38 million pounds (\$61.7 million). Veteran rock acts account for four of the top five slots, with Elton John, the Beatles, and Led Zeppelin joining the Stones. Spice Girls clock in at No. 2, with 27.5 million pounds (\$44.6 million). The survey also includes artists' highest disclosed earnings, along with listings of the most successful albums and acts of the 1990s, plus sections on the performance of key management companies and artists' auditors. **TOM FERGUSON**

SPANISH SONGSTRESS LUZ CASAL—known in that country as Luz—won the best song award at the 46th Premios Ondas awards ceremony, held Nov. 11 in Barcelona, for "Mi Confianza" (My Trust) from her recent Hispavox album, "Un Mar De Confianza" (A Sea Of Trust). Joaquin Sabina repeated his triumph of a week earlier at the Premios Amigo in Madrid (Billboard, Nov. 20) by winning the best male artist award. The Ondas are organized by Spain's biggest private radio group, Cadena SER, and are given in 46 categories, covering radio, TV, cinema, and music (the latter for Spanish and Latino acts only). Other music winners included Hevia (new artist), Ketama (album), Dover (live act), Manà (Latino group), So Pra Contrariar (new Latino artist), and Chano Lobato (flamenco). Artists that performed included Gloria Estefan with Brazil's So Pra Contrariar, Dominican Republic merengue star Juan Luis Guerra, Luz, and Alejandro Sanz. **HOWELL LEWELLYN**

THE GERMAN MUSIC INDUSTRY has taken its "Das Ende Vom Lied" (The End Of The Song) anti-copying campaign (Billboard, Sept. 4) on the road. Since Nov. 11, more than 30 artists have been touring Germany, visiting children at schools and in cinemas to express their personal support for the aims of the campaign, which has the slogan "Copy Kills Music." Children attending the dates can discuss the consequences of illicit copying of CDs with such acts as Smudo, Sabrina Setlur, Mr. President, or Die 3 Generation. Bands formed at the schools will be able to give demo tapes to record company A&R staff on the campaign tour bus, and students will also be given a chance to win a music industry internship. The tour runs until Dec. 3; its itinerary includes Hamburg, Bremen, Hannover, Dortmund, Cologne, Frankfurt, Stuttgart, Munich, and Dresden. **WOLFGANG SPAHR**

BRITISH RECORD PRODUCERS Michael Stock and Matthew Aitken have



STOCK AND AITKEN

dropped a legal action in London's High Court against their former partner Pete Waterman. The case came to an abrupt halt Nov. 15 after it was revealed that Stock and Aitken were dropping their claim to be beneficiaries from Waterman's 1995 disposal of copyrights in recordings on his PWL label (**Billboard-Bulletin**, Nov. 11) and that they would pay costs. At press time, counsel for the parties could not be reached. Judge Mr. Justice Jonathan Parker ordered that the pair make an "interim payment" of 70,000 pounds (\$112,000) toward costs. **ROGER PEARSON**

KERRY BYRNE has been named director of catalog marketing for EMI U.K.'s commercial marketing operation. Byrne, who has been managing director of EMI New Zealand since 1993, takes up his post in January and will report to Steve Pritchard and Tony Duckworth, the division's co-managing directors. **DOMINIC PRIDE**

SONY MUSIC EUROPE (SME) has named Holly Diener VP of marketing for its Columbia label. Based in London, she will be responsible for the marketing of artists signed to Columbia throughout Europe and reports to Richard Ogden, senior VP of SME. Diener, most recently international marketing director at EMI France, replaces Sara Silver, who left Sony to become VP of European marketing for BMG Entertainment International (**Billboard-Bulletin**, Sept. 17). **MARK SOLOMONS**

EMI'S GERMAN OPERATION, EMI Electrola, is to move to new premises within Cologne next August. It will be located in the city's Media Park development, where it will have music TV channel Viva among its neighbors. According to Heinz Canibol, president of EMI Music Germany/Switzerland/Austria, "The reasons why we opted for this new site were its central location and proximity to important media partners such as Viva and the KOMED communications and media center." **WOLFGANG SPAHR**

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MTV Awards Aired In China, Europe

Chinese Show Finally Seen Jive Scores Five At EMAs

BY DOMINIC PRIDE

LONDON—Scuppered by the U.S. bombing of the Chinese Embassy in Belgrade, Serbia, MTV's first awards show in mainland China appeared on the country's premier TV channel there Nov. 6, some six months after it took place in Beijing.

Its appearance in China signifies massive coverage in the market for both Chinese and international acts who took part in the show. Among them were Jennifer Paige and Danish band Michael Learns To Rock, which has built a huge following in Asia. The showing will also enable the show to appear on TV in other parts of the world, exposing such Chinese acts as Coco Lee, Liu Huan, Tina Zhen, and Ah Niu in international markets.

Despite the delay, MTV Asia is claiming a ratings success with its CCTV-MTV Music Honours, which was aired Nov. 6 in mainland China on CCTV-1, the main channel of China Central Television (CCTV).

Research provided by MTV from ratings company Sofres shows that the event recorded an average rating of 4.2% in the Chinese capital of Beijing for viewers aged 15-24, reaching 12.5% of that group. It was previously shown on CCTV-3, the main cultural channel, on Oct. 15, when it scored an average rating of 4.9% and cumulative viewing of 12.9%, according to the same source.

The show will be rebroadcast on CCTV in coming weeks, and it has also been shown on MTV's networks in Asia and in partial form elsewhere. (A slot for a U.S. airing of the show is still being discussed.) The awards show has been aired on MTV China, the programming package produced for cable operators in mainland China, on the service's MTV Mandarin channel, its 24-hour service for Taiwan and Hong Kong.



ROEDY

The show, slated for February, was first put on ice after objections from the Chinese Ministry of Culture. After being recorded May 7, its planned showing on CCTV the weekend of May 8-9 was abandoned after NATO forces bombed the Chinese Embassy in Belgrade during the campaign against Serbia (Billboard, May 22). Meanwhile, MTV's key rival in the battle for Asian viewers, Channel V, had already staged its own awards show in February.

The timing of world events was unfortunate, says Bill Roedy, president of MTV/VH1 International and chairman of MTV Networks Europe, who counts it as an achievement that the show could go on Chinese TV even six months after the Belgrade incident. "We had a certain amount of empathy from the record companies and sponsors," notes Roedy.

A prudent wait and some diplomacy on behalf of executives from MTV and its parent, Viacom, are among the factors that have led to the show's appearance.

Roedy and Viacom chairman/CEO Sumner Redstone were among a Fortune 500 delegation that traveled to China in late September and early October and met Chinese Premier Jiang Zemin. Roedy admits that "we did lose a couple of months, but the relationships there are so strong that we were able to return after a relatively short time."

MTV is already eyeing future growth in the Chinese-speaking region, not least within mainland China. "Our business there has so far been low-key," says Roedy. "It's been about building up trust."

The growing cable-TV network in key Chinese cities is already taking MTV programming, says Roedy. Its MTV China programming is shown to a potential 45 million households after it struck a deal with cable's Beijing TV. It already had a deal with cable-TV operators in Shanghai.

The awards show was a co-production of MTV and CCTV, one of four strategic partners MTV has in Asia. MTV says a second CCTV-MTV Music Honours is being planned for next June.

Assistance in preparing this story was provided by Davena Mok in Hong Kong.

BY LUCY AITKEN

DUBLIN—Jive Records confirmed its hegemony in the European pop market as its artists scooped a third of the awards at the MTV Europe Music Awards ceremony, held Nov. 11 in Dublin (Billboard Bulletin, Nov. 12).

Five accolades went to Jive, four of which were awarded to newcomer Britney Spears. The other Jive act, Backstreet Boys, has just re-signed a deal with the label, and the win is likely to add momentum to the band's release of a single, "Show Me The Meaning Of Being Lonely," from its current set, "Millennium," in late January.

The event was aired live on MTV Europe and was also broadcast later the same night with a taped delay on the U.K.'s terrestrial TV network ITV and on Ireland's national terrestrial network RTE. It was also syndicated to 15 other TV stations worldwide.

With the exception of the Free Your Mind and Best Video awards, which are chosen by MTV, the results are based on some 2 million votes from MTV Europe viewers.

Says Martin Dodd, Jive/Zomba's senior VP, Europe, of A&R, "Britney winning four awards may make more of a splash and should translate into huge sales."

Reacting to the success of Jive acts among MTV Europe viewers, Bert Meyer, Jive/Zomba's Netherlands-based VP, Europe, says, "We could not have been more ecstatic about Britney winning four awards. She was clearly the star of the evening, and her live performance was electrifying. We were also delighted with the Backstreet Boys for winning best group."

For the first time, MTV Europe invited viewers to vote online on a site specially developed by awards sponsor Compaq.

Estimates from Bill Roedy, president of MTV/VH1 International and chairman of MTV Networks Europe, suggest that more than 1½ million online votes were registered. He says, "The benefit of E-voting is that people spend an average of 10 minutes on the site when they log on to vote."

Live performances at the show included Iggy Pop, who launched the night's proceedings; Puff Daddy; Whitney Houston; Underworld; and Marilyn Manson.

U2 front man and Dubliner Bono was presented with the Free Your Mind Award for his contributions in helping to end Third World debt with the Jubilee 2000 campaign, to the delight of the local crowd. Commenting on the warm welcome the awards show received in Dublin—a location that Meyer describes as "absolutely fabulous"—Roedy says, "You could not be in Dublin and not know that the awards were going on, as they really captured the imagination of the city."

Brent Hansen, president and chief executive of MTV and VH-1 Europe, claims the artist lineup is key. "Covering live performances has always been central to MTV, and roughly 50% of the [awards show] night is taken up with artists performing live."

Regarding the future of the awards, Hansen says, "We are already planning the shows for 2000 and 2001, although we cannot reveal the cities yet. We will stick with central Europe for the time being and will definitely return to Germany before too long, as some 30 million households have MTV over there."

Key winners included the following:

- Female artist: Britney Spears (Jive).
- Dance act: Fatboy Slim (Skint/Sony).
- Hip-hop act: Eminem (Interscope/Polydor).
- Rock act: the Offspring (Columbia).
- R&B act: Whitney Houston (Arista).
- Group: Backstreet Boys (Jive).
- Pop act: Britney Spears (Jive).
- Male act: Will Smith (Columbia).
- Album: "Boyzone By Request" (Polydor).
- Breakthrough artist: Britney Spears (Jive).
- Song: Britney Spears, "... Baby One More Time" (Jive).
- Video: Blur, "Coffee & TV" (directors Hammer & Tongs—Nick Goldsmith, Garth Jennings, Dominic Leung).



HANSEN

Indie Asian Acts, Labels Gain Outlet With Web Site

BY DAVENA MOK

HONG KONG—Music from the Chinese-speaking world is being given an outlet on the Web with the opening of a new Web site, AsiaMix, at www.asiamix.com.

The site is designed to give independent Asian artists and labels a free platform to promote their work through authorized MP3 downloads. Initially supported by revenue from ad sales, AsiaMix was launched Oct. 26 in Hong Kong.

Chau Yuen-kang, founder and COO of Internet Plus, the company operating the site, notes that "considering the fact that the current global Chinese online community is estimated to exceed 8 million people, with Internet user growth doubling each year, we are confident that asiamix.com will soon become the quintessential source for new music on the Web."

"The MP3 market is currently dominated by the U.S., so Asia's presence in it is important," says Chau.

He stresses that only authorized works will be uploaded and says AsiaMix will be on the lookout for pirate sites that may be set up by users. Besides offering downloadable songs (currently for free, although that may change), the site offers information on live shows, artist news, reviews, and online chat forums in English; traditional Chinese characters for Hong Kong, Singapore, and Taiwan; and simplified Chinese for mainland users.

So far, Hong Kong indie bands Site Access and Circle have signed up on the site, along with Hong Kong indie labels Soy Sauce and Noco and Singapore's Mouse Records.

AsiaMix says it hopes to branch out and start hosting concerts and making compilation CD-ROMs containing music and music videos next month.

Asiamix.com was founded by Chau and James Fong, who worked for record labels in the U.S. while attending college in Minnesota.

U.K. SAYS BONJOUR TO MUSIC OFFICE

(Continued from page 62)

between the cultural and commercial sectors."

However, she adds that "besides advice, contacts, and information, the FMB will help coordinate promotion activities and can financially support visits by French artists."

Beau acknowledges that her task could prove to be an uphill struggle, but she points out that British consumers view French music with a more positive attitude than they did five or 10 years ago. "The U.K. market has spontaneously embraced French dance music," she says, citing Daft Punk, Air, Stardust, Dimitri From Paris, Bob Sinclar, Mr. Oizo, and Cassius as acts that have enjoyed significant success in the U.K.

"As soon as French DJs release fresh material or perform live, they are enthusiastically welcomed," Beau says. "What is fantastic is that it was British club culture which kick-started the explosion and recognition in France of a whole new pop culture, one that is now encouraged to explore its own creativity."

Based in London since the early spring, Beau has been involved in such projects as organizing showcases for artists like Frederic Galliano (F. Communication) and promoting releases and concerts by artists like jazzman Erik Truffaz (Blue Note/EMI), film score composer Michel Legrand (Universal), techno band Kojak (Polydor), and North African outfit Orchestre National De Barbès (Virgin/Discovery). Beau is also building up a network in the electronica and hip-hop scenes.

The London office adds to a network that already includes the U.S. French

Music Office in Los Angeles and an office in Germany in Mainz, near Frankfurt. There are talks to move the German office either to Cologne or Berlin in the near future. Financing for the London office has been secured from the Ministry of Foreign Affairs and the French Music Export Office.

The opening was attended by representatives from record companies, including EMI, Sony Music, and Universal, as well as such indies as Atmosphériques. Karina Beuthe, international communication and exploitation manager at EMI France, says the U.K. market is "crucial" in that "it influences many other markets."

The office can be of use to all labels, including majors, Beuthe adds.

"It is always difficult for us, even in the majors, to get our sister companies to really understand our repertoire, that having someone there to help us can only be good," she says.

The creation of the FMB takes place in a market where export income has become significant for French labels. "It can reach up to 30% of the revenues of some indies," says Patrice Hourbette, executive manager of the French Music Export Office.

Hourbette says that in 1998 export revenues rose 10% over the previous year and now represent 17% of labels' total income.

"The interesting thing is that export revenues are growing in a somewhat flat domestic market," Hourbette says. "Five years ago, we were preaching in the desert. Now, I think everyone is now conscious of the importance of exporting."

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Vid Stores Expect DVD Holiday Feast

New Format, Strong Titles Whet Video Buyers' Appetites

BY STEVE TRAIMAN

NEW YORK—With nearly 4 million DVD households in the U.S. by year-end and a record number of new VCRs sold this year, the outlook for home video sell-through is extremely optimistic throughout the holiday period into the new millennium.

Executives from Blockbuster, Hollywood Video, Best Buy, and West Coast Entertainment/Video City focus not only on in-store sales but on active use of company Web sites to compete directly with the Amazon.coms of the Internet marketplace.

At the 345 Best Buy stores, the video sell-through business for the first half of the current fiscal year through September posted double-digit increases over the results from the same stores a year ago, according to Joe Pagano, VP of merchandising, movies and music.

"It was certainly driven by DVD sales," he says, "which at the current pace are greater than VHS in terms of [revenue] dollars."

He sees the burgeoning of revenue-sharing programs for video titles as reshaping the demand curves for sell-through video.

"Depth-of-copy that 'retailers' love is satisfying more of consumer demand," he says. "The abundance of previously viewed copies fills another portion of this demand, so when a new movie finally reaches

its sell-through date, it's definitely an evolving marketplace. With strong theatrical box-office receipts, rentals, sell-through, and increasing cable [pay-per-view] play, all these movie channels are very healthy. The convergence factor is definitely at play, making the consumer appetite for movies much more voracious."

Pagano, envisioning a very healthy holiday sell-through season, says, "The Disney entry into the market with its classic titles moves DVD out of the home theater videophile entertainment center and into the family room. That's a huge shift that will help all of us."

He also sees day-and-date DVD/VHS titles like "Austin Powers: The Spy Who Shagged Me" giving new life to recently released hits like "The Mummy" and "The Matrix."

And he points to the new James Bond big-screen debut of "The World Is Not Enough" as bringing the entire "007" catalog back to life.

"We sold about 1,500 DVD
(Continued on next page)

Confab Focuses On Recording Media's Future In Market

BY STEVE TRAIMAN

NEW YORK—"The revolutionary changes that are transforming the retail community have a direct



and long-lasting impact on the future of recording media," says Carl Steidtmann, chief retail economist for accounting firm Price-waterhouseCoopers.

His presentation is expected to be a highlight of the annual summit on "Marketing Recording Media In A Multi-Format World," which will be presented Dec. 8 by the International Recording Media Assn. (IRMA) at the Hotel Roosevelt here.

"The recording industry is undergoing a dynamic change, fueled by the birth of new formats and new means of transmission," says Scott Bartlett, IRMA board chairman and senior VP at Sony Disc Manufacturing/DADC. "The
(Continued on page 70)



West Coast Video sell-through section.

Mass Market's Still A Dream For Music Gadgetry

YOUNG PEOPLE are embracing new technology, all right, but not as fast as some observers believe.

For its Music Trendsetters Study 1999—reported on the front page of Billboard's Nov. 13 issue—MTV polled 300 people aged 14-30 in New York, Los Angeles, and Detroit through written surveys and in-person interviews. These participants were specially selected by the music network because of their "forward-thinking, progressive, and experimental attitudes."

The researchers named six items or categories of new technology and asked: Do you currently own, intend to buy, or not want the following: recordable CD player; MiniDisc player; mixing table, "something music-specific for your computer;" MP3 player; and DAT recorder?

The device owned by the greatest number of young consumers was the CD recorder—20% of those surveyed. For males, who tend to be more into gadgets, the figure was 24%; for females, 15%. What's also important is that the CD recorder got the lowest percentage of "don't want's"—28% of the total, about equal for males and females.

It's not surprising that the hardware having the lowest rate of ownership is the MP3 player (actually tied with the DAT recorder at 10%). But what does seem surprising, considering all the hoopla about MP3, is that such a large percentage of people (60%) "don't want" the digital music player. Only the underappreciated DAT gets slightly more negatives (61%). And the "intend to

buy" option for the MP3 player was named by only 19% of respondents.

What is this telling us about the so-called future of music listening? Probably no more than at present; it's just too damn hard to do. Once computers, broadband connections, and players are working like a well-oiled machine, those percentages are likely to rise. But the mass market's still a dream.

The survey also asked consumers about their downloading habits. A significant 47% said they had downloaded music from the Internet—50% of males and 44% of females. An age breakout shows that it's the youngest people who are most into downloading (51% of age 14-18; 47% of 19-24; 41% of 25-30).

But a further breakout by age and gender reveals some puzzling results. For 14- to 18-year-olds, males (54%) downloaded more than females (47%). For their older siblings (18-24), the split became wider (61% males and 33% females).

Now the perplexing part: Among the 25-30s, 33% of males said they had downloaded music, as did 51% of females. Statistical fluke or an indication that as women get older, the technological gap narrows?

MTV asked people how many times they had downloaded music in a month. The results show it's an occasional rather than frequent activity. The biggest response was for one download (37%). Two or three downloads came in second, at 27%. So roughly two out of three people download three or fewer tracks a month. That's not much to build a market on—for now.

BUYING TRENDS



by Don Jeffrey

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Wherehouse To Try Distributed Media's In-Store Play Service

FOUND MONEY: DistributedMedia.com, the firm that is trying to entice merchants to sign on for its new in-store play service, has signed on its second big music chain.

Wherehouse Entertainment, the 550-unit chain, will test Distributed Media.com's Sight & Sound system in two of its stores and, if successful, will roll the system out to the rest of the chain, says Larry Gaines, executive VP with the Torrance, Calif.-based chain.

The company plans to sell air time to advertisers, with an hour being divided into about 48 minutes of music and 12 minutes of advertising. If the system is rolled out to the entire chain, advertising revenue as a result of the point-of-sale billboards and multiple sound systems per store could reach about \$30 million, of which about \$7.5 million would go into Wherehouse coffers, claims a press release from DistributedMedia.com's parent, the Stamford, Conn.-based NCT Group.

The system is designed to allow chains to create a number of genre-specific merchandising zones within each store. The NCT press release anticipates that if the test is successful, the chain's stores would get a total of 1,446 Sight & Sound

systems and 13,000 point-of-sale billboards in the form of the Gecco flat speakers the system uses, which allows for artwork screens containing advertising to be placed over them.

In September, the company announced it had signed on Trans World Entertainment Corp. to test its Sight & Sound system. That test has yet to begin. The NCT Group is using Larry Stessel, president of Trillium Entertainment—in partnership with Track Entertainment, a corporate sponsorship company—as the point man in contacting chains and labels.



INTERESTING FACT I picked up while reading the Disc Jockey newsletter. In 1990, the Owensboro, Ky.-based chain ran 112 stores with a total retail space of 348,398 square feet. Today, it has 110 stores with a total of 554,470 square feet.

ON THE MOVE: The Virgin Entertainment Group will move its Los Angeles headquarters down the road a piece. The company, which runs 20 Megastores in the U.S., is moving further west on Wilshire Boulevard, come spring.



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Sundazed, Norton Keep Vinyl Spinning; Kristi Rose Hosts 'Thrillbilly Lovefests'

GARAGE-ROCKIN' VINYL: As any LP fan can attest, vinyl albums are beautiful. And it's encouraging that—even as we stand at the dawn of the DVD Audio age—some indie labels are continuing to feed a junkie's urge for PVC platters.

It strikes us as no accident that the most handsome and ambitious LP releases recently have come from small labels that cater to the garage-rock market.

The day we sat down to write this column, we received a spanking-new, 180-gram LP version of **the Remains'** classic self-titled 1966 Epic debut from Cossackie, N.Y.-based Sundazed Records. Sundazed had previously issued "A Session With The Remains," a CD's worth of unreleased material by that great Boston pop/rock group. The current vinyl LP serves as a collector's alternative to the CD version that Sony released a few years back.

This fabulous 12-incher arrived right after a weekend during which we spent some quality time with New York-based Norton Records' swingin' and sensational reissues from the catalog of Seattle's Etiquette Records. Norton recently whacked out four tremendous Etiquette titles—the **Sonics'** essential "Here Are The Sonics" and "Boom" (the latter in a beautiful gatefold cover) and **the Fabulous Wailers'** "Live At The Castle" and "Out Of Our Tree."

These burnin' '60s garage-rock masterpieces are augmented by a fine 7-inch Sonics EP, "House Party," containing four tracks recorded by the mighty band at home in 1964.

These discs should all be greeted with cheers by slaving motorhead types like those at Declarations of Independents (even though we have original LP versions of most of the albums in our collection already). But the efforts of Sundazed, Norton, and other indie imprints catering to garage fans have an impact beyond the mere servicing of listeners afflicted with collectoritis.

It's only through the efforts of dedicated archivists like **Bob Irwin** of Sundazed, **Billy Miller** and **Miriam Linna** of Norton, and other devotees that garage rock—an utterly marginalized form in today's marketplace—has been kept alive in the waning days of the millennium. Certainly, recent garage-rock festivals such as Cavestomp '99 in New York and Las Vegas Grind in Vegas would be unimaginable if the archival labels weren't around to keep the bedrock music available.

We don't doubt that if you asked garage progenitors like the Wailers, **the Monks** (whose Omplatten reissue was featured in this space recently), and **the Chocolate**



by Chris Morris

Watch Band—all of which performed at one or another of the recent festivals—who should be thanked for maintaining a scene in which these three-decade-old acts could still perform and flourish, the indie garage-rock labels would be on their short-list.

Keep the polyvinyl chloride a-comin'.

MAZZACANE REDUX: Nearly two years ago, we wrote an in-depth piece about **Loren Mazza-Cane Connors**, the solo guitarist whose work has been embraced by a number of alternative-rock musicians (*Billboard*, Dec. 27, 1997).

At that time, Connors' earliest recordings, cut 20 years ago in miniscule editions for his own Daggett Records, were out of print. These fascinating works have just been reissued as a four-CD boxed set, "Unaccompanied Acoustic Guitar Improvisations Volumes 1-9 1979-1980," as a joint venture by three indie labels—Ecstatic Peace (operated by **Sonic Youth** guitarist **Thurston Moore**), Smells Like Records (run by SY drummer **Steve Shelley**), and Father Yod (overseen by writer **Byron Coley**).

The set, which is being distributed by Revolver in San Francisco, affords a deep look at the roots of Connors' style. His lengthy improves of two decades ago resemble a tortured mating of the styles of bluesman **Robert Pete Williams** and experimentalist **Derek Bailey**.

Coley, whose brief liner notes are supplemented by Connors' personal reminiscences, finally fills us in on why the guitarist's early LPs were so incredibly rare: Distracted after his distributor folded, the musician tossed all his stock into the nearest Dumpster!

FLAG WAVING: "This Is Pulp Country" is the title of Nashville vocalist **Kristi Rose's** self-released album, but it may also be an apt description of the singer's sui generis approach to roots music.

The album leads off with a cover of "Johnny Guitar," **Peggy Lee's** title song for **Nicholas Ray's** 1954 psycho-Western. It also includes a version of **Patsy Cline's** "Stop, Look And Listen." (Rose's affinity for Cline is indicated by the name of her previous band, **the Midnight Walkers**, which released an album

on Rounder.) Add to these torch and country elements dollops of western swing, rock'n'roll, and even surf, and you have a notion of the meaning of "pulp country."

The label, Rose says, is a way of indicating to her audience that her work stands apart from standard-issue alt.country: "It is sort of an announcement that at least I think it's something different."

But the vocalist is also a fan of pulp culture in general: The cover art for the album is a homage to Gold Medal Books, the '50s paperback house that specialized in slightly trashy, hard-boiled writ-



ROSE

ing. "I've always been drawn to that whole philosophy—books, art, movies of the pulp fiction ilk," Rose says.

"Pulp Country" was produced by Rose's husband, **Fats Kaplin**, a seasoned Music City session man and a longtime member of **the Tractors**. Kaplin contributes fiddle, pedal steel, and other instruments on the album; the other players on the collection have worked with **Lucinda Williams**, **Jerry Douglas**, **Buddy Miller**, **Sam Bush**, and others.

One element of Rose's work that isn't immediately apparent on the album is its theatricality: In recent years, she has mounted what she terms "Thrillbilly Lovefests" in the Nashville clubs that have featured, among other elements, scantily clad girls gyrating atop bales of hay.

Rose says, "I love putting on a big extravaganza." She also says that the nature of her music has something to do with its presentation: "There's actually a certain amount of cabaret-like aspects to what I do."

Rose, who recently took her show on the road to New York (where she was based for 12 years, before arriving in Nashville in 1992), Chicago, and St. Louis, will play Dec. 11 at the Sutler in Nashville, co-billed with **Amy Rigby**.

"Pulp Country" is currently distributed by Hep Cat Distribution, but Rose says she is interested in broadening the availability of the record. She can be reached at 615-383-4172.

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CONFAB FOCUSES ON RECORDING MEDIA'S FUTURE IN MARKET

(Continued from page 65)

summit will address a broad range of topics of importance to the recording professional entering the next century."

Steidtmann will explore trends and developments that will change the kinds of recording media products being sold and the ways in which they get into customers' hands.

Other presentations at the summit will include:

- Ilene Haase and Eric Lampel, senior manager and senior project director respectively for NPD Interactive Entertainment Services, which tracks computer and video game sales at retail, will present a seminar on video games.

- Martin Homlisch, president of Sony Electronics Media Solutions, will offer insights and strategies for entertainment media suppliers who must balance the benefits of new technologies with the realities of market conditions.

- Sarah Carroll, joint managing director for U.K.-based research firm Understanding & Solutions, will provide an exclusive report on global trends in recording media. "The variations between markets around the world for today's range of recording media projects reflect a diversity of consumer trends," she says. "Marketers must be able to gauge the relative differences of these marketplaces

to maximize the return on their production investment."

NEW PRODUCT CATEGORIES

- Todd Thibodeaux, VP and senior economist at the Consumer Electronics Manufacturers Assn. (CEMA), who will deliver a speech at the conference, says, "We are facing the most significant period in the history of consumer electronics technologies."

He will provide exclusive CEMA consumer market research about the stages of acceptance of such new product categories as DVD, CD-Rs, high-definition television, and portable audio download players, with projections on how soon they will reach critical mass.

- Martin Levine, editor/publisher of Digital Technology Report, in a report on the impact of digital transmissions on packaged media will examine the effects of the Internet and other emerging technologies like MP3 on the recording media industry.

- A panel discussion on the status of and trends in magnetic duplication and optical replication will review developments in formats such as DVD Audio, Super Audio CD, CD-ROM, and DVD-ROM.

Panelists include Morris Ballen, chairman of Disc Makers; Mike Hartman, VP of sales and marketing at Premier Video; Karl Renwanz, owner of

High Speed Video; Dave Rubenstein, president/CEO of Cinram; Paul Scott, senior VP of worldwide video sales and marketing at Technicolor; and Brian Wilson, executive VP of sales and marketing at Allied Digital Technologies. Co-moderators are Larry Jaffe, editor of Replication News, and Tom O'Reilly, editor of Tape/Disc Business.

"The profile of today's recording media community is a rapidly changing industry that is diversifying as quickly as the media mix itself," IRMA executive VP Charles Van Horn says in his overview comments.

"This is an opportunity for everyone in the recording industry to learn how we're offering a widening range of services, products, and opportunities to prepare, produce, manufacture, package, and deliver entertainment and information media products," he says.

EXECUTIVE TURNTABLE

HOME VIDEO. David Cuyler is named executive VP of Paramount Home Entertainment in Hollywood. He was director of special projects for the Rank Group plc.

Gordon Prend is named VP of brand marketing, sell-through, for Universal Home Video in Universal City, Calif. He was director of marketing, DVD and rental product, for Warner Home Video.

Marylou Bono is named director of



CUYLER



RAMAKER

marketing for Rhino Home Video in Los Angeles. She was director of sell-through marketing for Cabin Fever Entertainment.

DISTRIBUTORS. Charles Cheney is promoted to vice chairman of Navarre Corp. in Minneapolis. He was CFO and executive VP.

WEA Corp. promotes Gary Dolick to VP of Internet development and Mike Nobles to national sales manager of country music in Burbank, Calif. They were, respectively, VP of national sales and field sales manager of country music.

NEW MEDIA. Robert Shapiro is promoted to COO of SpinRecords.com in San Diego. He was executive VP.

Olaf Olafsson is named vice chairman of Time Warner Digital Media in New York. He was president of Advanta Corp.

Paul Ramaker is named VP of merchandising for DVD Express Inc. in Los Angeles. He was VP of merchandising for Warehouse Music.

Tom Bubeck is named VP of business affairs for UltraStar. He was an associate in the corporate department of Proskauer Rose LLP.

Top Christmas Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
		◀ NO. 1 ▶	
1	1	ROSIE O'DONNELL COLUMBIA 63685/CRG (11.98 EQ/17.98)	A ROSIE CHRISTMAS
2	3	JEWEL ATLANTIC 83250/AG	JOY: A HOLIDAY COLLECTION
3	2	98 DEGREES UNIVERSAL 153918 (11.98/17.98)	THIS CHRISTMAS
4	4	AMY GRANT A&M 490462/INTERSCOPE (11.98/17.98)	A CHRISTMAS TO REMEMBER
5	5	POINT OF GRACE WORD 63609/EPIC (11.98 EQ/17.98)	A CHRISTMAS STORY
6	6	'N SYNC ▲ RCA 67726 (11.98/17.98)	HOME FOR CHRISTMAS
7	7	CELINE DION ▲ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES
8	8	MARTINA MCBRIDE ● RCA (NASHVILLE) 67654/RLG (10.98/16.98)	WHITE CHRISTMAS
9	9	GEORGE STRAIT MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE
10	10	REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION
11	12	VARIOUS ARTISTS ● ARISTA 19019 (11.98/17.98)	ULTIMATE CHRISTMAS
12	21	VARIOUS ARTISTS WINDHAM HILL 11459 (16.98 CD)	WINTER SOLSTICE ON ICE
13	14	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA ● MCA NASHVILLE 170038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION
14	16	KENNY G ▲ ARISTA 18767 (11.98/17.98)	MIRACLES — THE HOLIDAY ALBUM
15	17	MICHAEL CRAWFORD ATLANTIC 83222/AG (10.98/16.98)	A CHRISTMAS ALBUM
16	13	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (10.98/15.98)	CHRISTMAS
17	11	PHILADELPHIA ORCHESTRA (ORMANDY) ● SONY CLASSICAL 6369 (5.98 EQ/9.98)	THE GLORIOUS SOUND OF CHRISTMAS
18	18	MANNHEIM STEAMROLLER ● AMERICAN GRAMAPHONE 1997 (10.98/15.98)	CHRISTMAS LIVE
19	—	JARS OF CLAY ESSENTIAL/SILVERTONE 42499/JIVE (6.98 CD)	DRUMMER BOY (EP)
20	20	MARIAH CAREY ▲ COLUMBIA 64222/CRG (10.98 EQ/16.98)	MERRY CHRISTMAS
21	22	CHICAGO ● CHICAGO 3035 (9.98/16.98)	CHICAGO 25
22	23	JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8870/POINT (13.98/16.98)	THE IRISH TENORS HOME FOR CHRISTMAS
23	15	VARIOUS ARTISTS UNISON 14444/WORD (3.98/4.98)	CONTEMPORARY GOSPEL CHRISTMAS
24	19	VARIOUS ARTISTS A&M 490484/UNIVERSAL (11.98/17.98)	A VERY SPECIAL CHRISTMAS LIVE FROM WASHINGTON, D.C.
25	24	BING CROSBY ● MCA 031143 (2.98/6.98)	MERRY CHRISTMAS
26	26	MICHAEL W. SMITH REUNION 10015/JIVE (10.98/16.98)	CHRISTMASTIME
27	28	JIMMY BUFFETT ● MARGARITAVILLE 111489/MCA (3.98/7.98)	CHRISTMAS ISLAND
28	27	HARRY CONNICK, JR. ▲ COLUMBIA 57550/CRG (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS
29	—	VARIOUS ARTISTS 550 MUSIC 69710/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL — THE CHRISTMAS ALBUM
30	32	VARIOUS ARTISTS BIG IDEA/WORD 84870/LYRICK STUDIOS (6.98/10.98)	A VERY VEGGIE CHRISTMAS
31	25	VINCE GILL ▲ MCA NASHVILLE 110877 (3.98/7.98)	LET THERE BE PEACE ON EARTH
32	—	JIM BRICKMAN ● WINDHAM HILL 11242 (10.98/16.98)	THE GIFT
33	29	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1998 (10.98/15.98)	THE CHRISTMAS ANGEL
34	36	BURL IVES MCA NASHVILLE 322177 (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER
35	31	NAT KING COLE CAPITOL 57729 (2.98/5.98)	THE CHRISTMAS SONG
36	35	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A FRESH AIRE CHRISTMAS
37	39	VARIOUS ARTISTS ▲ RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1955 - PRESENT)
38	34	VARIOUS ARTISTS COLUMBIA 48947/CRG (5.98 EQ/9.98)	16 MOST REQUESTED SONGS
39	30	ELVIS PRESLEY ▲ RCA 62428 (2.98/6.98)	ELVIS' CHRISTMAS ALBUM
40	—	BARBRA STREISAND ▲ COLUMBIA 9557/CRG (5.98 EQ/9.98)	A CHRISTMAS ALBUM

□ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP is available. ©1999, Billboard/BPI Communications, Inc.

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Sony Music's B2B Site Makes Industry Fans

Constant Audio, Art Updates On Latest Albums Give Retailers The Edge

This week's column was prepared by guest columnist Steve Trainman.



Greatly expanded audio streaming is one of the new features on the Sony Music Distribution (SMD) business-to-business site, b2b.sonymusic.com. The site, which marked its second anniversary in September, has proved to be one of the most innovative and ambitious in the industry, due in part to its continual upgrades and improvements.

Initially developed as a resource for digital artwork online, the site has been successful, based on customer feedback. Audio streaming began about seven months ago, starting with new releases. More than 3,000 30-second audioclips were available as of late October. By early 2000, the site should have 30-second sound bites on every track in the entire Sony Music catalog, including third-party-distributed labels.

"As part of the overall site, audioclips are a great way to build excitement about our artists' releases," says SMD chairman Danny Yarbrough. "Feedback from our retail partners on the site has been terrific, and we look forward to finding ways to make it even better."

Ross Blanchard, Valley Media marketing rep, says, "The [Sony Music b2b] site is not only fast, ac-

cessible, and easy to use, but it contains a variety of useful information. Although our primary use for our retail accounts is for artwork, logos, and copy for advertising, we use almost every facet of the site regularly."

"Every Internet retailer is looking to get that edge, with the need to get images and saleable title information earlier than anyone else," says Andrew Bassin, marketing director for the All Music Guide (AMG), a wholly owned subsidiary of distributor Alliance Entertainment Corp. The guide has more than 350,000 listings in its database.

Bassin says, "Sony Music b2b is one of the better sites in the timeliness and completeness of its new-release information, from track listings to bio information, album artwork, and audioclips."

"For AMG, we reference the bios and other information provided to our Internet retailer licensees," he adds. These include CheckOut.com; WherehouseMusic.com; barnesandnoble.com; UBL.com, owned by ARTISTdi-

rect; and Tunes.com, among AMG's higher-profile accounts.

"The availability of more Sony tracks for audio streaming will be very helpful for our Internet licensees to pre-sell the product, especially for developing artists who don't get that radio airplay," Bassin says.

"As we put more music clips up, our b2b site becomes a comprehensive audio resource that should bring even more traffic," Yarbrough adds. "Our b2b site already has 100% of our artwork; now it will have 100% of our music."

Retailers and other site users have access to software downloads for both a RealAudio player and a Windows WAV media player for audio streaming.

Each retailer now has a personal user name and password for fast access to the site and all its features. New features have recently been added in the sales, product information, and publicity areas.

The sales section features new releases, sales ranking reports, current and archived cutout lists, and an

(Continued on page 83)

Billboard

NOVEMBER 27, 1999

Top Internet Album Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		WHEN THE PAWN... CLEAN SLATE 69195/EPIC	FIONA APPLE	13
NO. 1					
2	4	22	SUPERNATURAL ▲ ARISTA 19080	SANTANA	3
3	NEW		BREATHE WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	1
4	NEW		AFFIRMATION COLUMBIA 63711/CRG	SAVAGE GARDEN	6
5	NEW		RAVE UN2 THE JOY FANTASTIC NPG 14624*/ARISTA		18
6	1	2	THE BATTLE OF LOS ANGELES EPIC 69630*	RAGE AGAINST THE MACHINE	4
7	2	2	THERE IS NOTHING LEFT TO LOSE ROSWELL 67892*/RCA	FOO FIGHTERS	29
8	NEW		BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS MAILBOAT 2000	JIMMY BUFFETT	37
9	3	2	THIS DESERT LIFE DGC 490415*/INTERSCOPE	COUNTING CROWS	25
10	5	2	RAINBOW COLUMBIA 63800*/CRG	MARIAH CAREY	2
11	NEW		TOTALLY HITS WARNER BROS./ELEKTRA/ATLANTIC 14625/ARISTA	VARIOUS ARTISTS	14
12	14	26	MILLENNIUM ▲ JIVE 41672	BACKSTREET BOYS	5
13	11	7	BRAND NEW DAY A&M 490443/INTERSCOPE	STING	50
14	16	2	NIGHTLIFE PARLOPHONE 31086/SIRE	PET SHOP BOYS	118
15	8	7	HUMAN CLAY ▲ WIND-UP 13053*	CREED	15
16	NEW		SACRED ARIAS PHILIPS 462600	ANDREA BOCELLI	31
17	7	2	JOY: HOLIDAY COLLECTION ATLANTIC 83250/AG	JEWEL	48
18	15	3	LEANN RIMES CURB 77947	LEANN RIMES	38
19	12	6	THE DISTANCE TO HERE RADIOACTIVE 111966/MCA	LIVE	45
20	13	10	A LITTLE BIT OF MAMBO ▲ RCA 67887	LOU BEGA	9

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 © 1999, Billboard/BPI Communications and SoundScan, Inc.

TRAFFIC TICKER Top Music Info Sites

Duration

AVERAGE MINUTES PER VISITOR PER MONTH

1. billboard.com	16.1
2. mp3.com	9.9
3. mtv.com	8.9
4. vh1.com	8.5
5. nsync.com	8
6. country.com	7.9
7. peeps.com	6.6
8. launch.com	5.6
9. pollstar.com	5.6
10. tunes.com	5

Unique Visitors (in 000s)

HOUSEHOLD INCOME \$15,000-\$39,900/YEAR

1. mtv.com	531
2. mp3.com	448
3. launch.com	190
4. ubl.com	176
5. tunes.com	169
6. peeps.com	140
7. sonicnet.com	132
8. bmg.com	129
9. backstreetboys.com	105
10. country.com	105

HOUSEHOLD INCOME \$40,000-\$74,999/YEAR

1. mtv.com	975
2. mp3.com	606
3. tunes.com	468
4. launch.com	407
5. ubl.com	367
6. sonicnet.com	276
7. peeps.com	229
8. country.com	216
9. pollstar.com	214
10. backstreetboys.com	210

Source: Media Metrix, September 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participate in the Media Metrix sample.



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Home Video

MERCHANTS & MARKETING

Warner, Columbia Tap 2000 Theme

BY EILEEN FITZPATRICK

LOS ANGELES—After consumers are done popping the champagne to celebrate the arrival of the new millennium, Warner Home Video and Columbia TriStar Home Video are offering them a chance to buy some low-priced videos and DVDs to pop into their VCRs and newly purchased DVD players.

Columbia has assembled the "Champagne Celebration" collection, which includes a yearlong themed program plus a "2000 Prizes A Day" sweepstakes.

Under the plan, beginning Jan. 18 Columbia will add new titles each week grouped under family, teen,

drama, comedy, and other genres.

Initial VHS titles include "Baby Geniuses," "Casey's Shadow," "Alan And Naomi," "Princess Caraboo," and teen-targeted films "Jawbreaker," "Double Platinum," "The Opposite Of Sex," "Go," "Idle Hands," and "The Deep End Of The Ocean." The family collection hits stores on Jan. 18, and the teen films have a Jan. 25 street date. All titles are priced at \$14.95.

The collection, which is an extension of the supplier's 75th anniversary promotion conducted this year, was created to give retailers an aggressive catalog selection that is refreshed on a weekly basis incorporating a broad selection of genres.

"We heard from retailers that they wanted more releases instead of having them all grouped together in one big wave," says Columbia marketing VP Alison Biggers. "We're trying to hit all consumer demographics and all channels of distribution, so there's something for everyone."

More than 300 titles will be in the "Champagne Celebration" collection, which includes many first-time DVD catalog releases. A few titles will be released as special editions, such as "Jumanji." Some VHS titles will also get special treatment, and nearly all will be priced at \$14.95.

A week before the titles hit stores,

(Continued on page 74)

Buena Vista Jumps Into DVD With Disney Classics; Blockbuster Aids Armed Forces

GETTING UP TO SPEED: After watching from the sidelines for the past year, Buena Vista Home Entertainment is finally putting its powerful marketing machine behind DVD.

Over the past few weeks, the supplier has been flooding prime time with ads featuring adorable kids and babies urging their parents to become part of the digital revolution. In one ad, a baby (through the miracle of digital enhancement) says, "When Simba purrs, you feel it," in an attempt to persuade his parents to buy a DVD player. The ads are also tagged with the brand-new "Disney DVD" logo.

But Buena Vista's biggest endorsement of the format is the creation of the "Disney Platinum Collection," which reads its prized animated classics for DVD.

Under the plan, each year for the next 10 years Buena Vista will release

one animated classic on DVD and VHS, starting with "Snow White" in the fall of 2001. Other titles in the collection are "Beauty And The Beast," "Aladdin," "The Lion King," "Bambi," "The Jungle Book," "Cinderella," "The Little Mermaid," "Lady And The Tramp," and "101 Dalmatians." Release years for these titles haven't been determined.

While preparing for the anticipated explosion of DVD, Buena Vista is also relaxing its strict moratorium policies on the remaining 27 animated classics.

In the past, the company has made its new animated titles available for a limited time, usually a year, before locking them in the vault for seven years. The strategy, which created pent-up demand for the title when it was re-released, worked like a charm for most of this decade.

Now the strategy will only apply to the 10 "Platinum" titles; each will be available for a limited time and then put back on moratorium. A Buena Vista spokeswoman, though, was not specific on how long the titles would be on the market.

In what can only be great news for retailers and consumers, the remaining animated classics will be made permanently available in year-round marketing promotions. Titles off the market, like "Pocahontas" and "Sleeping Beauty," will re-enter the market over the next two years and never leave again. In addition, all future animated features will be released simultaneously on DVD and VHS.

While putting its stamp of approval on DVD, Buena Vista is also showing that its tried and true moratorium

strategy needed an overhaul. It's no secret that Buena Vista's animated titles, classic or otherwise, haven't been pulling in the numbers they used to.

Here the company has the best of both worlds. It can release the catalog on DVD and VHS to boost unit sales to drive the format, and by keeping 10 titles aside for special re-promotions, Buena Vista honors the integrity of the most coveted films in its library.

AFI'S FUNNY LIST: It's put together lists of the best movies and the best actors of the century, and next year the American Film Institute (AFI) will select the best comedy films of the last 100 years.

Continuing its successful "100 Years . . . 100 Movies" program, next year's theme will be "100 Years . . . 100 Laughs."

As in past years, AFI has narrowed down the selection to 500 comedies, and a jury of 1,800 industry leaders and professionals working in the movie business will select the final 100 films.

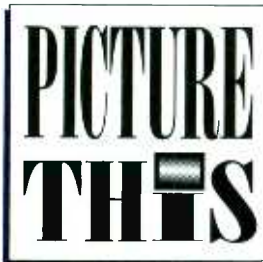
Qualifying films must be in English and run more than 60 minutes in length. Other qualifications include a film that "creates an experience greater than the sum of its smiles" and "laughs that echo across time," according to an AFI statement.

In June, CBS will air a special revealing the films that made the list. Retail promotions highlighting the films will run throughout the summer.

USO ENLISTS BLOCKBUSTER: The United Service Organizations (USO) has signed up Blockbuster Video for a promotion aimed at sending holiday greetings to members of the armed forces.

From Nov. 9-30, Blockbuster will stock special holiday greeting cards that can be purchased for \$1, which will be donated to the USO. Customers write messages on the cards, and they will be delivered to service men and women during the holidays. In addition, Blockbuster will set up entertainment rooms in USO centers, where service members can watch movies and play video games. The retailer will also donate 3,000 used tapes to USO centers around the world.

Proceeds from the sale of the cards will go to create "Blockbuster Mobile Canteens," which will bring movies and video games to troops in the field. Monies raised will also go to fund USO shows around the world.



by Eileen Fitzpatrick



Roman Polanski's 'Chinatown,' With Extras, To Debut On DVD

BY JIM BESSMAN

NEW YORK—One of the most celebrated films of the '70s comes to DVD when Paramount Home Video releases "Chinatown" Tuesday (23).

The 1974 film noir classic, directed by Roman Polanski and starring Jack Nicholson and Faye Dunaway, features Dolby Digital Surround Sound in widescreen with French subtitles.

The disc is also close-captioned and has interactive menus for scene selection; the original theatrical trailer; and new interviews with Polanski, producer Robert Evans, and writer Robert Towne, who won an Oscar for best original screenplay for the film.

"It's certainly one of the gems of Hollywood in the '70s, truly one of the masterpieces of modern cinema," says Paramount Home Video senior VP of marketing Michael Arkin. "And it's the 25th anniversary of its release, which is why we're introducing it on DVD and creating a commemorative edition on video."

The new "Chinatown" DVD is priced at \$29.95. The repackaged VHS version, in both widescreen and pan-and-scan formats, plus the interviews, is \$14.95.

"The DVD is just gorgeous," says Arkin, who conducted the interviews with the film's creative team. "Towne talks about writing the story from his childhood memories of Los Angeles and about

having Nicholson in mind from the beginning. Then you hear Polanski talk about Dunaway and how her look was inspired by his mother's."

The director, Arkin adds, recognizes the importance of "Chinatown," both to the history of film and his own career. "It's one thing to talk to filmmakers when they're making the film or have just finished," he says. "It's another to talk with them 25 years later—from the distance of time—and hear about how it came together and their favorite scenes."

There will be a national ad campaign supporting the "Chinatown" release in Entertainment Weekly, People, Premiere, Movieline, Starweek, TV Times, Time, and other magazines "lending themselves to the cinephile," says Arkin.

Paramount is also screening the movie theatrically in the top 10 markets Nov. 10-22 as part of a promotion with Entertainment Weekly.

"That's something they do all the time on new movies but never on a video release," Arkin says. "People will have to go to retail locations to get the tickets, so it drives consumers into retail accounts. They also get to see the demand for the title firsthand before it even streets."

On Tuesday (23), Paramount will also release the DVD of "The Two Jakes," the 1990 sequel directed by and starring Nicholson.

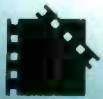
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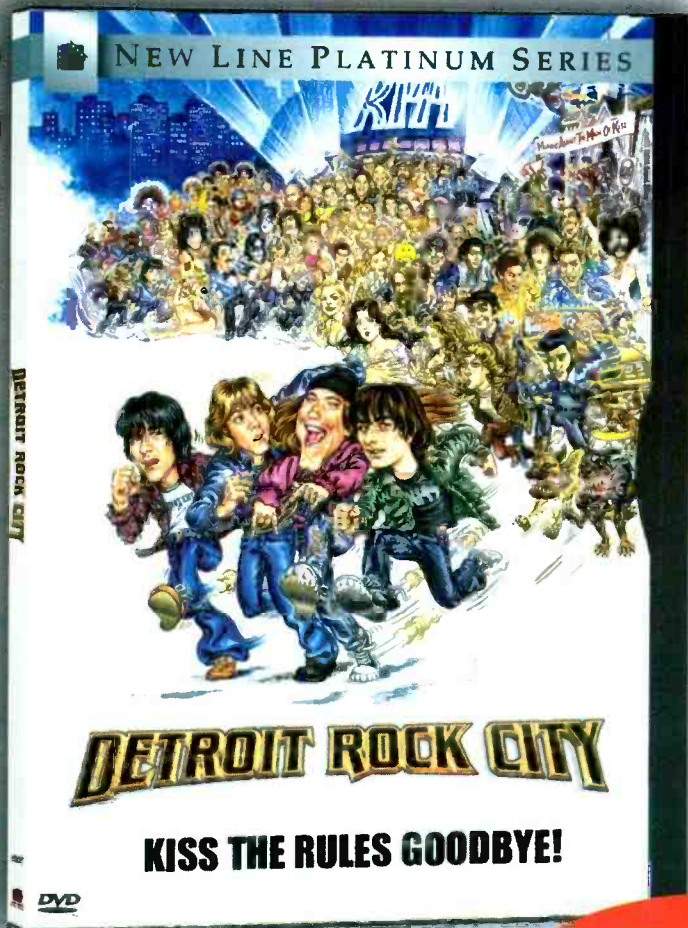
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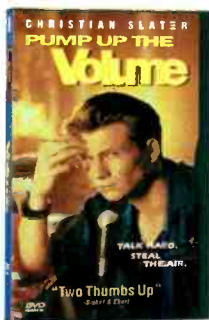
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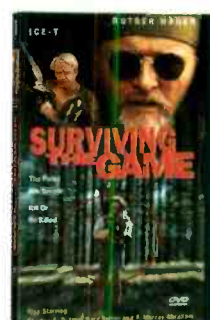
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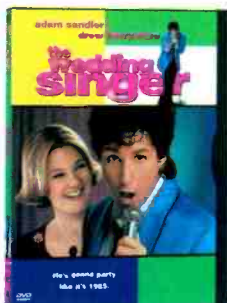
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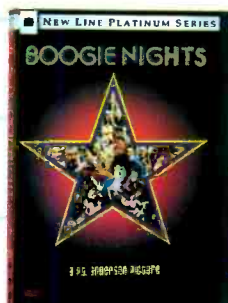
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Billboard Music Video Confab Draws Industry's Top Pros



Celebrities gather for the 1999 Billboard Music Video Awards. Pictured, from left, are Audio Adrenaline's Will McGinniss, Tyler Burkum, and Ben Cissell (back); Meredith Brooks; awards show host Steven Seagal; U-God of the Wu-Tang Clan; and Jim Brickman.

Hundreds of industry professionals gathered for the 1999 Billboard Music Video Conference, held Nov. 10-12 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif.

Highlights included parties sponsored by Universal Records and the Box; a panel about sex, drugs, and violence in music videos, which attracted a standing-room-only crowd; and the 1999 Billboard Music Video Awards, hosted by movie star Steven Seagal. (Photos: Heather Harris)



Pictured at the opening-night party, sponsored by Universal Records, are, from left, Stroke9's Luke Esterkyn, the Box's Justin "Tyme" Prager, Billboard's Carla Hay, Universal's Ashley Ohlinger, Stroke9's Greg Guedner, Stroke9's Eric "Cha Cha" Stock, Universal's Steve Leeds, and Cherry Entertainment's Daniella Capretta.



Awards show host Steven Seagal takes a moment to survey the crowd.



Billboard staffers hang out with awards show host Steven Seagal, third from right. Pictured, from left, are Wade Jessen, Chris Morris, Melinda Newman, Howard Appelbaum, Michele Quigley, Phyllis Demo, and Carla Hay.



The "Music Videos On The Web" panel featured, from left, DreamWorks Records' Adam Somers, independent marketing consultant Jo Anne Guzzi, Launch Media's Bob Roback, and moderator Jeff Amato of Vis-Ability.



Vera Kelly and Michael Kelly of Phoenix show "The Breeze Video Program" celebrate their win for best local/regional jazz/AC show.



Trackmasters/Columbia Records trio Blaques shows off some sultry moves at the Nov. 11 party.



Lily Icarangal of San Francisco's "California Music Channel" (named best local/regional pop show) and "Country Music Channel" (named best local/regional country show) accepts one of the awards.



The "Niche Programming" panel on local music video shows included a heated debate about racism in the music industry. Pictured, from left, are Kenneth Burgmaier of "Jazz Alley TV," Mike Ousley of Mike Ousley Productions, moderator Ashley Ohlinger of Universal Records, Armando Zapata of "JBTV," Michael Kelly of "The Breeze Video Program" and "L.I.V.E. Video Program," Ed "Box" Brunson of "Urban X-pressions," and Stefan Goldby of "Music Link" and "BPM."



Billboard's Carla Hay, left, and Phyllis Demo have a laugh in the conference registration area.



Emily Koch, left, and Rebecca Skinner of HSI Productions accept the award for director of the year on behalf of Hype Williams. The award was presented by U-God of the Wu-Tang Clan, far right.



Conference attendees live it up at the opening-night party on Nov. 10. Pictured, from left, are Larry Guzy of Larry Guzy Productions, Bruce Rabinowitz of Feedback!, and Stephanie Seymour of Virgin Records.



The "Show Me The Music" panel discussed alternative outlets in visual marketing of music. Pictured, from left, are CenterLinq's Christopher Miglino, Wolfram Video's Wolf Zimmerman, College Television Network's Nick Schittone (back), moderator Diane van Horn of Elektra Entertainment, AEI Music Networks' Ray Basile, and Circuit magazine's Mara Schwartz.



Shane Reynolds of Nashville's "Soundcheck" is congratulated after winning the award for best local/regional modern rock show. Shown, from left, are Billboard's Chris Morris and Melinda Newman; Jim Brickman; and Reynolds.



Billboard's Melinda Newman and rapper Kurupt, center, congratulate Ed "Box" Brunson of Philadelphia's "Urban X-pressions" on winning the awards for best local/regional R&B show and best local/regional rap/hip-hop show.



MTV Networks Online president Fred Seibert makes a point during his keynote speech.



Cherry/Universal Records rock band Stroke9 performs at the Nov. 10 opening-night party.



Pink, a new R&B/pop singer on LaFace/Arista Records, lightens up the room at the Nov. 11 party.



Dave Navarro, former guitarist for Jane's Addiction and the Red Hot Chili Peppers, presents an award onstage.



Oleander hangs out with partygoers at the opening-night bash. Pictured, from left, are band member Fred Nelson Jr., Billboard's Carla Hay, Universal's Steve Leeds, band member Thomas Flowers, Universal's Ashley Ohlinger, and band member Doug Eldridge.



Republic/Universal rock band Oleander performs at the Nov. 10 opening-night party.



G-Funk/Restless Records rapper Warren G performs at the Nov. 11 party, held at the Santa Monica Pier nightclub Arcadia.



Monica Gladney of "Urban X-pressions" gives an acceptance speech after winning the award for best local/regional R&B/hip-hop show.



Columbia Records' Courtney Anderson picks up one of several awards won by Columbia, including Lauryn Hill's "Ex-Factor," which was named best clip and best new artist clip in the R&B category.



U-God, left, congratulates Noah Jolles of Interscope/Geffen/A&M Records for Limp Bizkit's "Nookie" winning the Maximum Vision Award.



Entertainment/Epic Records h-p-hop act Ghostface Killah gets the crowd pumped up at the Nov. 11 party.



The "Belt-Tightening And Downsizing" panel discussed the future of music video budgets. Shown, from left, are Oil Factory's Heidi Herzon, Interscope/Geffen/A&M's Peter Baron, MCA Records' Danielle Cagaanan, moderator Carla Hay of Billboard, Telemotion's Laurel Sylvanus, and VH1's Mike Tierney.



"Sex, Drugs, And Violence" in music videos was the topic of the conference's highest-attended panel. Shown, from left, are CMT's Chris Parr, BET's Stephen Hill (seated), Priority Records' Shellie Fontana, the Box's Justin "Tyme" Prager, MTV's Fred Jordan (back), moderator Michelle Colbert of Legacy Films, and Reprise Records' Kris Parker (aka rapper KRS-One).



"Music Video Confidential" was a popular panel that discussed behind-the-scenes stories on making music videos. Shown, from left, are director McG of A Band Apart Music Videos, Woody Thompson of "Pop Up Video," director Kevin Bray of Satellite Films, moderator Kim Clark of MuchMusic, Emily Wittmann of Island/Def Jam Music Group, and director Jonathan Dayton of Dayton/Faris Productions.



Awards show presenters and fellow rockers Meredith Brooks and Dave Navarro hang out at the awards show.



Virgin Records singer Kelis, left, hosted the Nov. 11 party, sponsored by the Box. She is pictured with the Box's Peter Cohen.



AristoMedia's Jeff Walker, second from left, accepts the music video awards in the country category: best clip for the Dixie Chicks' "Ready To Run" and best new artist clip for Shedaisy's "Little Good-Byes." Shown celebrating, from left, are Billboard's Chris Morris; Walker; Meredith Brooks; and Billboard's Wade Jessen, Michele Quigley, and Melinda Newman.



Atlantic Records won several awards, including honors for Kid Rock's "Bawitdaba," named best new artist clip in the pop, modern rock, and hard rock categories. Pictured celebrating are Atlantic's Anthony Ko (front), Doug Cohn, and Marybeth Kammerer.



Party host Kelis onstage at the Nov. 11 bash. She also performed at the party.



Squint Entertainment rock band Chevelle performed at the Nov. 11 party. Pictured is Chevelle lead singer/guitarist Pete Loeffler.



Stefan Goldby of Los Angeles/Denver program "BPM," left, and his colleague Mike Drumm congratulate each other on winning the award for best local/regional dance show.



Billboard's Carla Hay, left, congratulates Virgin Records' Stephanie Seymour for Lenny Kravitz's video "Fly Away," which won the FAN.tastic Video Award, voted on by fans at Billboard Online.



The Work Group/550 Music's Doug McVehil gives his acceptance speech for the best pop clip award, given to Jennifer Lopez's "If You Had My Love."



Noah Jolles, left, and Peter Baron of Interscope/Geffen/A&M proudly display the award for Eminem's "Guilty Conscience," which was named best new artist clip in the rap/hip-hop category.

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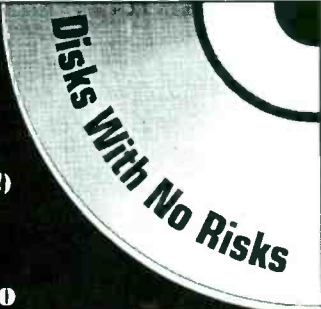
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Update

LIFELINES

MARRIAGES

Susan Mazo to Jeff Somerstein, Oct. 31 in New York. Bride is a publicist at Kathryn Schenker Associates. Groom is an account manager for the Top 40 and Rock Airplay Monitors.

BIRTHS

Girl, **Monique Nicole**, to **Anna and Freddie Martinez Jr.**, Oct. 16 in Corpus Christi, Texas. Father is senior VP and co-owner of Latin independent label Fred- die Records.

Boy, **Eliis George Jones**, to **Susan Dodes and Jeff Jones**, Oct. 22 in New York. Mother is owner and president of SuLeDo Music Consulting, an A&R management consulting firm. Father is senior VP of Sony Music's Legacy Records. The couple has another

son, **Spencer Moses Jones**, 2½ years old.

DEATHS

Donald Mills, 84, of complications from pneumonia Nov. 13 in Los Angeles. Mills was the last surviving member of the Mills Brothers vocal group, who over a span of 25 years amassed a total of 62 charted singles, including such hits as "Tiger Rag" (1931), "Dinah" (1932), "Paper Doll" (1943), "You Always Hurt The One You Love" (1944), and "The Glow Worm" (1952). The quartet is also recognized as the first black act to have had a commercially sponsored radio program. Donald Mills and his brothers, Herbert, Harry, and John Jr., started performing in 1922 in Piqua, Ohio. Their appearances on the Brunswick and Decca labels

are said to have had a total sale of 50 million recordings. Last year, Donald Mills received a Grammy Award for lifetime achievement on behalf of the singing team.

CALENDAR

NOVEMBER

Nov. 29, **Rainforest Alliance's Smart Sounds: Music For The Planet III Concert**, featuring James Taylor, Shawn Colvin, Robert Cray, and Levon Helm, among others, Beacon Theatre, New York. 516-681-2037.

Nov. 30, **The American Foundation For AIDS Research Seasons Of Hope Awards Dinner Honoring Quincy Jones, Sharon Stone, And Robin Williams**, Pier 60, Chelsea Piers, New York. 212-806-1657.

Nov. 30, **Norman Corwin's Memos To A New Millennium**, presented by the Museum of Television and Radio, at the Museum of Television And Radio, Beverly Hills, Calif. 310-786-1066.

DECEMBER

Dec. 5, **VH1 Vogue Fashion Awards**, the Armory, New York. 212-258-7800.

Dec. 6, **1999 New York Heroes Awards**, honoring Tony Bennett, Mary J. Blige, Celia Cruz, Philip Glass, Tom Silverman, and Billboard editor in chief Timothy White, at Laura Belle, New York. 212-245-5440.

Dec. 8, **Billboard Music Awards**, MGM Grand Hotel, Las Vegas. 212-536-5100.

Dec. 8, **Annual Spirit Of Music Award Dinner**, presented by the Entertainment, Media, and Communications Division of the UJA-Federation of New York, Lincoln Center, New York. 212-836-1853.

Dec. 9, **Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Elbow Room, New York. 212-957-9230.

Dec. 9, **Entertainment Law: The Year In Review 1999**, presented by Stan Soocher and the Nashville Bar Assn., ASCAP Headquarters, Nashville. 615-242-9272.

Dec. 14, **Songwriter Night Holiday Party**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

Dec. 31, **Artists For The New Millennium**, St. Regis Hotel, Aspen, Colo. 610-667-0501.

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.

JANUARY

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. 25, **Songwriter Night**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

FEBRUARY

Feb. 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.

GOOD WORKS

CD SINGLE RAISES FUNDS: A CD single, "Carry On," will benefit the renovation a 100-year-old farmhouse on the property of a synagogue in Bensalem, Pa., to create a youth center in memory of teenager **Jason Rubin**, who died suddenly from HIB, a rare bacterial infection. The song was written, produced, and performed by **Peter Baltes** and **Patrick Sicilia**, friends of Jason's parents, **Gail and Richard Rubin**. Baltes and Sicilia will donate their share of proceeds from the CD to the fund. The renovated farmhouse will be called the Jason Rubin Teen Center; \$40,000 of the \$100,000 renovation cost has been raised. For more information on how to obtain the recording, call 215-752-3468.

BALLOON BENEFIT: On Nov. 27, the annual Ruby Rubini Children's Music Foundation Benefit Concert & Celebrity Auction will be held at the Stone Balloon in Newark, Del. Established in 1994 to honor the memory of **Rubini**, a writer/producer who died that year, the foundation provides grants to underprivileged children and donates musical instruments to area music schools. This year's benefit, co-sponsored by WSTW-FM Wilmington, Del., features the **Badlees**, **John Faye Power Trip**, **Mercy River**, the **Knobs**, **Daphne Hero**, and **Better Lovers**, while the silent auction will include autographed items from acts such as **Madonna**, **Marilyn Manson**, **Cheap Trick**, **Alanis Morissette**, and **Joan Baez**. Contact: **Jim Baeurle** at 302-368-2001.

BID TO WIN: Atlantic Records and CDnow are in the midst of a

monthlong charity auction, held online at <http://atlanticauction.cdnw.com>. All proceeds benefit the Nordoff-Robbins Music Therapy Foundation, a worldwide charity that funds the use of improvisational music as the means of communication in treating children with autism and other severe disabilities. Items up for bid range from the drum kit **Phil Collins** played at the 1985 LiveAid concert to autographed guitars from **Jewel**, **Pete Townshend**, and **Robert Plant/Jimmy Page**. Contact: **Marlo Zoda** at 215-619-9432.

LISTEN UP: Former President **Jimmy Carter**, Fortune 500 electronics entrepreneur **Dr. Sidney Harman**, and jazz musician **Grover Washington Jr.** took part in a Nov. 11 session of "Harman: How To Listen," a nationally touring music education program created by trumpeter **Wynton Marsalis** and **Harman International**. Contact: **Sid Whelan** at 212-924-3916.

GIRL POWER: "Glad I'm A Girl," a Dec. 4 concert to be held in Palo Alto, Calif., will honor the memory of slain substance abuse counselor **Tracey Biletnikoff**. All proceeds for the event, promoted by Earthwise Productions, benefit the Support Network for Battered Women, the Mid-Peninsula YWCA Rape Crisis Line (an affiliate of **Tori Amos' RAINN**) in Palo Alto, and Tracey's Place of Hope, a proposed program of the Women's Recovery Assn. **Penelope Houston**, **Bonfire Madigan**, **Umami**, **Billie Eyeball**, **Noelle Hampton**, and **Allette Brooks** will perform. Contact: **Mark Weiss** at 650-949-4507.

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Mainstream Top 40 Scores Coup

PDs Cite Crossover Hits In Multi-Market Ratings Success

This story was prepared by Jeff Silberman, managing editor of Top 40 Airplay Monitor.

Mainstream top 40's resurgence is long-established these days, yet the breadth of its success is still opening eyes among many in the industry, particularly in markets that have long been considered rhythmic top 40 strongholds, especially in the West and Southwest.

Consider:

- KDND (the End) Sacramento, Calif., passes longtime rhythmic power KSFM (Jammin' 102) for the first time ever in the summer book.

- KHTS (Channel 933) San Diego overtakes rhythmic XHTZ (Z90) and comes within two-tenths of a share of first place 12-plus.

- After years of lagging behind crossover KPWR (Power 106) Los Angeles, mainstream standard-bearer KIIS tied Power two books ago, then pulls ahead, becoming the top-rated English-language music station.

- Although rhythmic KTFM San Antonio has since reopened its lead over the past two books, new mainstream rival KXXM (Mix 96) posted one of the biggest first books of any mainstream top 40 and has maintained a surprising-

ly strong beachhead in a market that hasn't accepted a mainstream in more than a decade.

- Similarly, KBKS (Kiss 106) Seattle is third in its market, about a share behind rhythmic KUBE. And unlike San Antonio, where KXXM controls both the mainstream and modern AC franchises, Kiss has hot AC competition that also plays pop/modern product.

While there are market-specific rea-

(Continued on next page)



Guys And Dolls. The Goo Goo Dolls were among the acts that recently took to the stage for a concert hosted by mainstream top 40 WKCI New Haven, Conn. Shown, third from right, is station jock Kerry Collins, flanked by members of the band and contest winners. Third from left is the Goo Goo's Johnny Rzeznik.

Less Competition May Lead To More Variety

Radio Exec, Report Say Listeners Have Greater Choice After Mergers

This story was prepared by Jon Heasman, deputy editor/news editor of Music & Media.

LONDON—U.K. media owner GWR Group's chief executive Ralph Bernard is promoting the findings of new research from the U.S., which he says suggests that consolidation in radio actually increases listener choice.

Delivering a speech to the Society of Editors in London recently, Bernard talked about the results of a study commissioned by the U.S. National Bureau of Economic Research.

Following the loosening of U.S. ownership restrictions via the 1996 Telecommunications Act, the report's authors—Stephen Berry and Joel Waldfogel—examined 243 radio markets in the U.S. to discover how increased ownership concentration has affected the variety of output.

"Their findings are fascinating," Bernard said. "They find that ownership concentration does increase programming variety, with owners positioning their stations to cover the listening market, leaving few

gaps for new entrants to come into. For each owner, any overlap in audience is a waste—they are running two stations to get one listener."

According to the report, the average American local radio market increased from 21 to 24 stations between 1993 and 1997, but the number of available formats

if you're confused about the difference between plurality of ownership and diversity of output but very clear once you look at the research."

Bernard was presenting the research as part of GWR's ongoing public campaign to change U.K. ownership restrictions, which he said "encourage a multiplicity of owners in the blind pursuit of plurality of voices on the air. What this leads to is a herd mentality, where each owner identifies the most fruitful listening sector and goes for it, hoping to tie up the most profitable market."

Currently, U.K. radio groups are limited in the number of "points" they can own, under a system whereby the Radio Authority allots a number of weighted points to each station's broadcast license.

GWR has long stood at the maximum-points threshold and has called upon the government to replace the "points" system with a "share of voice" methodology based on official Radio Joint Audience Research ratings in which the upper ownership ceiling for one group would be 20% of listening time.



BERNARD

increased even more (by a third), despite a 20% drop in the number of station owners during the period.

"The conclusion is," said Bernard, "that concentration of ownership is good for listeners—counterintuitive

newsline...

CBS SETTLES WITH GREASEMAN. CBS/Infinity has agreed to pay several hundred thousand dollars to former WARW Washington, D.C., morning host the Greaseman, sources close to the case say. Greaseman, aka Doug Tracht, was fired Feb. 25 for making a racially offensive joke about R&B artist Lauryn Hill's performance on the Grammy Awards show. In court, Tracht was seeking payment for the third year of a three-year \$2.4 million contract, while CBS/Infinity had sought \$100,000 in revenue lost from pulled advertising following the incident. The two sides reached an agreement outside the courtroom last month, just days before a formal arbitration hearing was set to begin. Shortly after the incident, Tracht publicly apologized for his comments at a Washington, D.C., church and on BET.

CBS MAY SPIN OFF MAJOR-MARKET STATIONS. Major-market spin-offs may be required for CBS and Viacom to win government approval for their \$36 billion merger. In a filing with the Securities and Exchange Commission (SEC) Nov. 15, CBS said it may have to sell as many as 12 radio stations, including some in Los Angeles and Chicago, where it owns eight. CBS lawyers tell the SEC that by merging with Viacom, the company will lose its grandfathered protection to own eight radio stations and one TV station in a market. In Washington, D.C./Baltimore and Dallas/Fort Worth, additional radio stations may also be sold off, depending on how the Federal Communications Commission (FCC) interprets the two-city markets. The company, however, says it will likely ask the FCC to give it a temporary waiver or seek "other regulatory relief," which could come from Capitol Hill.

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Adult Contemporary

T. WK.	L. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1				
1	1	29	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS 8 weeks at No. 1
2	2	15	MUSIC OF MY HEART MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
3	3	32	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
4	4	17	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
5	5	23	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
6	6	13	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
7	7	11	I KNEW I LOVED YOU COLUMBIA ALBUM CUT †	SAVAGE GARDEN
8	8	10	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/ERG †	CELINE DION
9	10	9	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
10	9	15	BLUE EYES BLUE COLUMBIA ALBUM & SOUNDTRACK CUT/REPRISE †	ERIC CLAPTON
11	11	8	THE HARDEST THING UNIVERSAL 156246 †	98 DEGREES
12	12	12	AMAZED BNA ALBUM CUT †	LONESTAR
13	13	14	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
14	17	14	BAILAMOS OVERBROOK 497122/INTERSCOPE †	ENRIQUE IGLESIAS
15	15	17	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
16	14	13	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685* †	'N SYNC
17	16	15	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
18	18	18	BELIEVE WARNER BROS. 17119 †	CHER
19	20	19	YOU'VE GOT A WAY MERCURY ALBUM & SOUNDTRACK CUT/DJMG †	SHANIA TWAIN
20	19	20	FROM THIS MOMENT ON MERCURY 566450/DJMG †	SHANIA TWAIN
21	22	23	MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/DJMG †	SHANIA TWAIN
22	24	24	I LOVE YOU COLUMBIA SOUNDTRACK CUT †	MARTINA MCBRIDE
23	23	22	SOMETIMES JIVE ALBUM CUT †	BRITNEY SPEARS
24	26	26	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
25	NEW ▶	1	STRANGERS LIKE ME WALT DISNEY SOUNDTRACK CUT/HOLLYWOOD	PHIL COLLINS

Adult Top 40

T. WK.	L. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1				
1	1	21	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS 6 weeks at No. 1
2	3	30	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
3	2	14	MAMBO NO. 5 (A LITTLE BIT OF...) RCA 65842* †	LOU BEGA
4	4	23	SOMEDAY LAVA 84536*/ATLANTIC †	SUGAR RAY
5	5	33	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
6	6	8	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS
7	9	18	STEAL MY SUNSHINE WORK ALBUM & SOUNDTRACK CUT/ERG †	LEN
8	8	16	THERE SHE GOES SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
9	7	6	ALL STAR INTERSCOPE ALBUM & SOUNDTRACK CUT †	SMASH MOUTH
10	11	17	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
11	10	10	ANGELS WOULD FALL ISLAND 562345*/IDJMG †	MELISSA ETHERIDGE
12	12	11	SCAR TISSUE WARNER BROS. 16913 †	RED HOT CHILI PEPPERS
13	13	14	ICE CREAM (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
14	14	18	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
15	15	13	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS

AIRPOWER

16	19	22	I KNEW I LOVED YOU COLUMBIA ALBUM CUT †	SAVAGE GARDEN
17	17	56	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER

AIRPOWER

18	21	26	L.A. SONG 143/LAVA 84547/ATLANTIC †	BETH HART
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AIRPOWER

19	22	27	HANGIN' AROUND DGC ALBUM CUT/INTERSCOPE †	COUNTING CROWS
20	18	16	BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. 16965 †	CITIZEN KING
21	20	24	BRAND NEW DAY R&M ALBUM CUT/INTERSCOPE †	STING
22	16	15	MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/DJMG †	SHANIA TWAIN
23	23	19	LAST KISS EPIC 79197	PEARL JAM
24	26	28	ANGELS CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
25	25	25	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 74 adult contemporary stations and 77 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videotape available. © 1999, Billboard/BPI Communications

Radio PROGRAMMING

MAINSTREAM TOP 40 SCORES COUP

(Continued from preceding page)

sons for the success of mainstream top 40 in the "Golden Triangle" between San Antonio and Seattle, PDs cite two similar themes in analyzing their success.

One is educating a significant segment of the market to the advantages of variety. The other is the wealth of multi-demo pop hits that attracts all segments of the population, including the Hispanic audience, whose allegiance to rhythmic top 40 was once considered a given.

TAKING BACK THE HILL

PD Dan Kielely attributes KIIS' resurgence to a simple concept. "We decided to be a great mainstream top 40 again," he says. "The station had swerved and gone in different directions. We've done a better job finding our own path musically in being the top 40 station and not a Hispanic dance or a modern pop station or a 'best hits of the '70s and '80s' station. As a top 40 station again, we're always meeting our listeners' expectations."

Music director Michael Steele also points out that before KIIS returned to the center, KYSR (Star 98.7) "owned the variety hill. As they niched and became more of a modern AC, they gave us a chance to take back that image, and that's what we're all about," he says.

That situation was practically duplicated in San Diego, where at one time modern adult KFMB-FM (Star 100.7) owned the mainstream hill. "Star paved the way for us, in a sense," KHTS PD Diana Laird says. "But they evolved into a more modern adult [stance], and on the other side of us was Z90. Fortunately for us, neither one of them was playing Britney Spears, Backstreet Boys, and Christina Aguilera."

KXXM PD Krash Kelly adds, "We're playing music that hasn't been heard here before. Even now, we're the only station playing 'Steal My Sunshine' and 'Smooth.' Plus, we started playing Britney Spears and Backstreet Boys months before [KTFM], and we're still playing them a lot more.

"Our audience is attracted to us—and is staying with us—because they finally realize this station plays the hits 24/7," Kelly says. "We don't do mix or specialty shows. Whether it's 2 a.m. or 2 p.m., we play what San Antonio wants to hear. That's why we can own the matchbox 20 image, the Ricky Martin image, and the Sarah McLachlan image."

HAVING IT BOTH WAYS

In Albuquerque, N.M., crossover KKSS (Kiss) PD Tony Manero saw the writing on the retail wall. "We saw the sales of Britney Spears, Backstreet Boys, and 'N Sync, so we threw their songs into our call-out. They didn't test well with our P1s but did well with our P2s. There was a definite hole for pop and modern pop-leaning stuff," he says.

"At that time, [rhythmic top 40 competitor] KYLZ was playing Britney Spears and dabbling in the 'N Syncs of the world while still trying to play hip-hop. Instead of doing that, we decided to keep KKSS focused and give people an avenue to hear that music all the time," says Manero.

So he signed on top 40 KCHQ (Channel 105.1) and moved KKSS music director Jackie James over to be PD. "Albuquerque has changed dramatically,"

James says. "Five years ago, there was no modern rock or modern AC station, just an AC and Kiss, which would play DJ Quik at 9 a.m. and follow it with Collective Soul. Few artists were ever exposed.

"When the Sarah McLachlans came out and the AC wouldn't address them, that's when the modern AC [KPEK] signed on," James says. "Then more people began hearing these pop records. Now they're being exposed to everything."

And even when mainstream top 40 went away in many markets, there was MTV, which continued to educate the audience on a variety of genres. "MTV has made quite a big impact on Albuquerque," James adds. "Its impact is bigger now than ever. I always notice when they add a video for a record we're not playing. Now everybody pays attention, and it has helped our audience become well-versed in new music and genres."

Some rhythmic top 40s in Western markets are also taking notice. As KUBE Seattle operations manager Shelle Hart notes, "A hit is a hit, and when the Backstreet Boys and Christina Aguilera become a part of the lifestyle fabric, we address it. Now that they are so huge that they are the daily topic of conversation with young adults, we have acknowledged those acts.

"At the same time, I respect the tolerance level of my P1s," Hart says. "We play those records when they're red-hot and get off them the second they start to burn. And we never play too many at one time."

LIVIN' LA VIDA MAINSTREAM

Beyond the pop-culture appeal of mainstream's core acts, there's also a growing Hispanic female taste for pop music.

"It's absolutely true," says Mike Donovan of Vallie Richards Consulting. "As noted in a recent Wall Street Journal article, Hispanics are a lot more assimilated in this country than what was commonly thought. In fact, some of the auditorium and library testing that we've conducted has shown that to be true. Hispanic female scores on pop records are as good as any female demo. They don't necessarily just like Latin artists and music."

This has helped mainstream top 40s mirror the listener composition of their markets. "[KXXM's] listener breakdown is identical to San Antonio itself," Kelly asserts. "Our audience is 55% Hispanic, 40% white, and 5% black, which is the exact makeup of the market. We're not just a white female station but a mainstream station."

"Obviously, in a market that's 42% Hispanic, attracting them is very important, and we've always done a pretty good job at that," Kielely says. "Having one of the best morning talents in the world in Rick Dees—he'll bring females to the table. Our challenge was to do a better job of keeping them after 10 a.m."

How did they do that? "We made KIIS bigger than life again," Steele says. "When Dan first got out here, we were giving away pizzas. Now we just had a \$2 million winner. That's a big difference."

There's also a lot more competition for both rhythmic/R&B partisans and Hispanic listeners. Beyond the greater num-

ber of Spanish-language FMs, there's also been the boom in "Jammin' oldies" stations, which has also had the effect of fragmenting the rhythmic audience.

But even on the mainstream side, KIIS's Kielely notes, when R&B oldies rival KCMG signed on, "they exploded and actually hurt us 35-44. Fortunately, they [sound] much different today."

Yet reclaiming that upper end hasn't been the key to KIIS' resurgence as much as attracting the long-ignored teens, a key audience for rhythmic stations but also one that sometimes ended up there by default, because they had no mainstream choice. "A lot of people ignored teens except for MTV and the WB [TV network], and they seem to be doing OK," Steele says.

"If you're going to be a top 40, be a top 40!" Kielely says. "Don't be ashamed of teens. They love this format, and if you program this music correctly, you can have teens and adults."

NEW ZEALAND

(Continued from page 82)

termination from March 2000 and asked to negotiate a new rate. "I guess that [radio's concern] is just based on the fact that they know the result of the Australian Tribunal. But we haven't even started talking here yet."

Chunn points out that in matters relating to the Copyright Tribunal and the Copyright Act, APRA New Zealand acts autonomously from its Australian parent, as Australian law does not apply.

Responding to the question of APRA's involvement in lobbying government for a youth radio network, he says APRA board member Arthur Basting has pushed the proposal "personally, but not on APRA's behalf, so it's not an APRA initiative. Arthur is definitely in there, but then so is the commissioner for children, so are [musicians] Neil Finn and Dave Dobbyn. So to blame it on APRA we see as totally unfair."

Lowe says he has obtained documents under the Official Information Act that tell a different story. "I'm quite sure that they'll move to distance themselves from this and say that the APRA board did not approve it, but the fact of the matter is, APRA made submissions to government for a youth radio network, submissions for what was called... 'the APRA-promoted, the APRA-driven concept.'"

In another unexpected twist, label executives from New Zealand independent record companies Pagan, Flying Nun, and Wildside have signed an open letter in radio industry magazine Median Strip saying they do not support the youth radio network.

Although adamant that the network is not an APRA initiative, Chunn says APRA does "support its establishment," as it will "provide an outlet for young people to communicate, debate, and share each other's music, literature, comedy, and issues on a nationwide basis."

Lowe contends that with 68 youth-targeted radio stations already in existence, there is no demand for the network and adds that it is naive to suggest a "something for everyone" format would work in New Zealand's heavily niched radio environment.

Foo Fighters have decided to face their fears. First, the band (which has a problem keeping members) headed for the studio without a set plan.

"Everything was vague in the beginning, and we didn't have very many songs ready to go," says bassist Nate Mendel. "Instead, we figured we could write as we went, which is scary if you think about it. We wanted to make sure no song sounded like one we had done before and to screw with standard pop songs. I think we pulled through. The bad part about screwing up in a band is that all your blunders are public, and people don't hold back to protect your feelings."

Then, guitarist/vocalist Dave Grohl decided to

write a song about his fear of flying called "Learn To Fly." "Being afraid of flying isn't convenient when you are a band that seems to take two planes a day," Mendel says. "He [decided] that instead of



'Luckily, if songs are bad, Dave takes all the heat'
—Nate Mendel, Foo Fighters

being terrified and constantly wondering how a huge hunk of metal actually stays in the air, he would learn about it to get over it. And he wanted to sing about the learning process as well."

Mendel, who isn't scared of traveling by air, was unsure of the single's ability to woo listeners. "It's still kind of a puzzler to me why that was chosen as the single. There are other songs on the album that are immediately catchy and more accessible. Luckily, if songs are bad, Dave takes all the heat. Front guys are on the front line."

Of course, "Learn To Fly" is this issue's No. 3 on Modern Rock Tracks, discrediting his concerns.

The band also had to test out its acting skills in the "Fly" video. "It was fun to portray all those characters. The baby thing was amusing. Here I was, stuck underneath the airplane seat with my head stuck through a baby seat, crying violently while 18 people stared at me from above."

Billboard

NOVEMBER 27, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
◀ No. 1 ▶				
1	1	12	HIGHER HUMAN CLAY	CREED WIND-UP †
10 weeks at No. 1				
2	3	9	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
3	4	10	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
4	2	13	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
5	5	9	DOWN NO. 4	STONE TEMPLE PILOTS ATLANTIC †
6	6	7	IN 2 DEEP LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE †
7	8	8	KEEP AWAY	GODSMACK REPUBLIC/UNIVERSAL †
8	9	12	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA
9	10	15	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
◀ AIRPOWER ▶				
10	18	4	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE †
11	13	17	MUDSHOVEL DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEG †
12	7	17	ENEMY DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE †
13	11	5	FEAR THE VOICES MUSIC BANK	ALICE IN CHAINS COLUMBIA
14	12	16	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
15	17	34	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC †
◀ AIRPOWER ▶				
16	20	6	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
17	15	13	PAPER SUN EUPHORIA	DEF LEPPARD MERCURY/DJMG
18	16	14	DENIAL HOME	SEVENDUST TVT †
19	14	9	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
20	23	21	SMOOTH SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA †
21	19	11	CAN'T CHANGE ME EUPHORIA MORNING	CHRIS CORNELL A&M/INTERSCOPE †
22	25	8	PUSH IT WISCONSIN DEATH TRIP	STATIC-X WARNER BROS. †
23	21	14	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
24	22	19	FEARLESS BOOGIE XXX	ZZ TOP RCA
25	34	6	SHE'S GOT ISSUES AMERICANA	THE OFFSPRING COLUMBIA †
26	30	2	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
27	33	3	KNOCK DOWN WALLS SUGAR	TONIC UNIVERSAL
28	24	23	WE'RE IN THIS TOGETHER THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE †
29	27	25	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
30	32	6	OH MY GOD "END OF DAYS" SOUNDTRACK	GUNS N' ROSES GEFFEN/INTERSCOPE
31	29	31	THE KIDS AREN'T ALRIGHT AMERICANA	THE OFFSPRING COLUMBIA †
32	28	28	SHOCK THE MONKEY CHAMBER MUSIC	COAL CHAMBER FEAT. OZZY OSBOURNE ROADRUNNER †
33	NEW ▶	1	PREACHER MAN EDGE OF FOREVER	LYNYRD SKYNYRD CMC INTERNATIONAL
34	38	5	NO TEARS LEFT LOOKING FORWARD	CROSBY, STILLS, NASH & YOUNG REPRISE
35	35	30	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
36	36	40	TRUE FRIENDS LOUD GUITARS, BIG SUSPICIONS	SHANNON CURFMAN POP SENSE/ARISTA
37	37	37	SIMON SAYS FREAKS OF NATURE	DRAIN STH THE ENCLAVE/MERCURY/DJMG
38	40	2	SUGAR SYSTEM OF A DOWN	SYSTEM OF A DOWN AMERICAN/COLUMBIA †
39	RE-ENTRY	2	HANGINAROUND THIS DESERT LIFE	COUNTING CROWS DGC/INTERSCOPE †
40	26	22	ONE MAN ARMY HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA †

Billboard

NOVEMBER 27, 1999

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
◀ No. 1 ▶				
1	2	3	HIGHER HUMAN CLAY	CREED WIND-UP †
2 weeks at No. 1				
2	1	1	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
3	3	2	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
4	4	5	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
5	6	6	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE †
6	5	4	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
7	8	10	ALL THE SMALL THINGS ENEMA OF THE STATE	BLINK-182 MCA †
8	7	8	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
9	9	11	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
10	11	7	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
11	14	30	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC †
12	12	13	DO RIGHT BRING YOUR OWN STEREO	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND/DJMG †
13	10	9	COME ORIGINAL SOUNDSYSTEM	311 CAPRICORN/IDJMG †
14	15	19	SHE'S GOT ISSUES AMERICANA	THE OFFSPRING COLUMBIA †
◀ AIRPOWER ▶				
15	24	2	ANYTHING BLUE	THIRD EYE BLIND ELEKTRA/VEG
16	13	12	CAN'T CHANGE ME EUPHORIA MORNING	CHRIS CORNELL A&M/INTERSCOPE †
◀ AIRPOWER ▶				
17	21	5	ALIVE THE SOUNDS OF SCIENCE	BEASTIE BOYS GRAND ROYAL/CAPITOL †
18	18	20	MUDSHOVEL DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEG †
19	16	15	WHAT'S MY AGE AGAIN? ENEMA OF THE STATE	BLINK-182 MCA †
20	19	17	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA
21	23	25	LITTLE BLACK BACKPACK NASTY LITTLE THOUGHTS	STROKE9 CHERRY/UNIVERSAL †
22	20	16	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
23	25	24	SEXU LAWS MIDNITE VULTURES	BECK DGC/INTERSCOPE †
24	22	22	HANGINAROUND THIS DESERT LIFE	COUNTING CROWS DGC/INTERSCOPE †
25	35	2	THE GREAT BEYOND MAN ON THE MOON	R.E.M. WARNER BROS.
26	17	14	DOWN NO. 4	STONE TEMPLE PILOTS ATLANTIC †
27	27	28	THEN THE MORNING COMES ASTRO LOUNGE	SMASH MOUTH INTERSCOPE †
28	26	18	WE'RE IN THIS TOGETHER THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE †
29	28	26	DENIAL HOME	SEVENDUST TVT †
30	34	36	SMOOTH SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA †
31	33	34	FAST AS YOU CAN WHEN THE PAWN...	FIONA APPLE CLEAN SLATE/VEG †
32	32	31	IT'S SATURDAY SHAPESHIFTER	MARCY PLAYGROUND CAPITOL †
33	36	38	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC
34	30	27	NOOKIE SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
35	31	32	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
36	29	23	ONE MAN ARMY HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA †
37	40	2	SUNBURN SUNBURN	FUEL 550 MUSIC/VEG
38	38	33	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
39	NEW ▶	1	SUGAR SYSTEM OF A DOWN	SYSTEM OF A DOWN AMERICAN/COLUMBIA †
40	NEW ▶	1	PUSH IT WISCONSIN DEATH TRIP	STATIC-X WARNER BROS. †

SITES + SOUNDS

(Continued from page 71)

up-to-date policy manual. The catalog section has downloadable files of some of the company's most recent catalog additions, and it is being continually expanded.

Each title page on the site has recently been expanded with track listings to show all of the album's songs with running times. Soundclips, in both RealAudio and Windows WAV files, are available or being added weekly.

The artwork section contains covers, minis, logos, ad repros, photos, and other artwork from the entire catalog for easy downloads. Color covers are posted about one month prior to street date for all new releases, and the site offers covers for every album and music video available in the catalog.

Retail sell-sheets for all product formats are posted from April 1997 to the present. These pages are presented as Acrobat .PDF files to retain all of the formatting and quality of the original layout. Users must have Adobe's free Acrobat Reader to view these files, with a link available to Adobe's site for software downloads.

The latest additions to the h2b site are from Sony Music labels' publicity departments. The full publicity section is available by clicking on the bar at the top of the opening menu page. Users can also customize a report to show only the artists or states in which they are interested.

On each title page, users can now see any biographies, discographies, or press releases for that artist and whether the title has been certified gold or platinum by the Recording Industry Assn. of America. There is also a seamless link to each artist's own home page.

For promotional tie-ins, upcoming national TV appearances, tour dates, and online events for the week are listed.

An SMD representative says that retail account usage of the site is very close to 100%.

CHANGEMUSIC.COM, an operator of online music sites like MP3Now.com and FindSongs.com, has merged with CMJ, a music magazine publisher and festival promoter, to form ChangeMusic Network.

The merger will also create a business-to-business services group called ChangeMusic Journal. ChangeMusic.com is part of Rare Medium Group Inc.

MYPLAY, a Web-based service for the storage and playback of music files, has announced a new feature called "Add to myplay locker," which, when placed on various music Web sites, allows the instantaneous transfer of MP3 tracks from those sites to myplay customers' online music collections.

The first site to add the feature is EMusic.com.

LIQUID AUDIO has made a deal with online retailer CDnow that will increase the number of downloadable tracks on the online retailer's site. Customers will be able to purchase Liquid Audio downloads from more than 800 labels.

Assistance in preparing this column was provided by Don Jeffrey

Top 40 Tracks™

				No. 1		
T. WK	L. WK	2	WKS ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST	
1	1	2	18	SMOOTH 2 weeks at No. 1 ARISTA	SANTANA FEATURING ROB THOMAS	
2	2	1	15	MAMBO NO. 5 (A LITTLE BIT OF...) RCA	LOU BEGA	
3	4	6	8	WAITING FOR TONIGHT WORK/ERG	JENNIFER LOPEZ	
4	3	8	12	BACK AT ONE MOTOWN	BRIAN MCKNIGHT	
5	5	4	16	STEAL MY SUNSHINE WORK/ERG	LEN	
6	8	11	15	I NEED TO KNOW COLUMBIA	MARC ANTHONY	
7	6	3	12	(YOU DRIVE ME) CRAZY JIVE	BRITNEY SPEARS	
8	7	5	23	UNPRETTY LAFACE/ARISTA	TLC	
9	9	10	26	WHERE MY GIRLS AT? MOTOWN	702	
10	13	17	6	I KNEW I LOVED YOU COLUMBIA	SAVAGE GARDEN	
11	11	9	22	SOMEDAY LAVA/ATLANTIC	SUGAR RAY	
12	10	7	23	GENIE IN A BOTTLE RCA	CHRISTINA AGUILERA	
13	12	12	13	LARGER THAN LIFE JIVE	BACKSTREET BOYS	
14	19	25	8	BRING IT ALL TO ME TRACK MASTERS/COLUMBIA	BLAQUE	
15	15	15	25	SHE'S SO HIGH COLUMBIA	TAL BACHMAN	
16	14	13	27	ALL STAR INTERSCOPE	SMASH MOUTH	
17	23	26	5	THEN THE MORNING COMES INTERSCOPE	SMASH MOUTH	
18	18	21	5	WILL 2K COLUMBIA	WILL SMITH FEATURING K-CI	
19	16	18	13	HEARTBREAKER COLUMBIA	MARIAH CAREY FEATURING JAY-Z	
20	22	22	9	MEET VIRGINIA AWARE/COLUMBIA	TRAIN	
21	21	16	14	THERE SHE GOES SQUINT/ELEKTRA/EEG	SIXPENCE NONE THE RICHER	
22	17	14	18	I DO (CHERISH YOU) UNIVERSAL	98 DEGREES	
23	26	29	4	MY LOVE IS YOUR LOVE ARISTA	WHITNEY HOUSTON	
24	20	19	21	BLACK BALLOON WARNER BROS	GOO GOO DOLLS	
25	25	24	9	AMERICAN WOMAN VIRGIN	LENNY KRAVITZ	
26	30	39	3	SHAKE YOUR BON-BON C2	RICKY MARTIN	
27	29	33	4	I WANNA LOVE YOU FOREVER COLUMBIA	JESSICA SIMPSON	
28	24	23	16	SCAR TISSUE WARNER BROS	RED HOT CHILI PEPPERS	
29	NEW ▶		1	WHAT A GIRL WANTS RCA	CHRISTINA AGUILERA	
30	28	27	25	OUT OF MY HEAD HOLLYWOOD	FASTBALL	
31	31	32	5	SATISFY YOU BAD BOY/ARISTA	PUFF DADDY FEATURING R. KELLY	
32	33	37	7	ANGELS CAPITOL	ROBBIE WILLIAMS	
33	32	34	8	BACK THAT THANG UP CASH MONEY/UNIVERSAL	JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE	
34	36		2	HANGINAROUND DGC/INTERSCOPE	COUNTING CROWS	
35	27	20	10	MAN! I FEEL LIKE A WOMAN! MERCURY/ADMJG	SHANIA TWAIN	
36	35	28	18	SHE'S ALL I EVER HAD C2	RICKY MARTIN	
37	34	30	22	BAILAMOS OVERBROOK/INTERSCOPE	ENRIQUE IGLESIAS	
38	39		2	BUG A BOO COLUMBIA	DESTINY'S CHILD	
39	NEW ▶		1	THAT'S THE WAY IT IS 550 MUSIC/ERG	CELINE DION	
40	NEW ▶		1	THE ROCKAFELLER SKANK SKINT/ASTRALWERKS/VIRGIN	FATBOY SLIM	

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 222 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ○ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 1999, Billboard/BPI Communications.

Radio

PROGRAMMING

As She Moves Into Pop, Singer/Spinner DJ Rap Finds That It's 'Good To Be Alive'

SPIN DOCTOR: To say that DJ Rap, aka Charissa Saverio, is spinning out of control is nothing but an intended compliment for the European dance club DJ turned imminent pop star.

With the seductive "Good To Be Alive" and its accompanying major-label album debut on C2 Records/Columbia, "Learning Curve," the still-active club jock has made the best of her moves, weaving trancey dance beats and cosmic vibrations with her own chameleon-like vocals. The result is some of the finest musical handiwork this side of William Orbit, both accessible to the mainstream and Promethean to well-worn clubheads.

"I really wanted to write simple, old-fashioned songs brought into the millennium vibe with my love of arranging and beats," she says. "I tried to do big, eclectic things where I bring in every single thing I like from what I've learned on the dance scene over the last 10 to 12 years."

The 12 songs on her album are the result of some 200 to 300 tunes that Saverio has written over the past decade, some of which have stood the test of time, others that were conjured during the process of recording "Learning Curve."

"Good To Be Alive," whose video clip is spinning on MTV2 and the Box, was conceived in her London bedroom, where DJ Rap says she was "just discovering my niche in writing, even though I'd been writing for 10 years. By the time that one came along, I'd found my own style and rhythm and knew how my songs should sound." Typically, she writes on piano first, adds words, then begins experimenting with sounds.

"If it makes me feel good and I stick my arms up in the air, I'll keep going," she says. "Alive" offers a positive outlook on enjoying the fruits of daily life after enduring the anguish of bad times: "It's good to be alive/Sometimes I wonder how I survived.../I feel no shame when I'm high/It feels so good, must be right."

"It's about finally coming through all of that dark shit and embracing your faults as a human being, saying, 'This is all good,'" says DJ Rap. "I had a very traumatic childhood and am now fucking stupidly happy, like I've arrived into the person I am, working hard. I'm 30 years old and am happy where I am. I wanted to write something uplifting."

"The lyrics are very optimistic, and the overall vibe of the song is very positive. But more important, it just sounds and feels good on the air," says Julie Stoeckel, assistant PD/music director of modern adult KLLC (Alice @ 97.3) San Francisco.

"It definitely adds texture to our on-air sound; the way she mixes both dance and pop music makes the song accessible," says Stoeckel. "And here in San Francisco, where dance music,

jungle, and drum'n'bass are all very popular, it gives the typical Alice listener a subtle introduction to that type of music."

"We were hearing a lot about the song from the street vibe and from the clubs here," adds Jay Michaels,



by Chuck Taylor

music director of mainstream top 40 KRBE Houston. "A lot of the big mixers are really into DJ Rap, and we always try to stay in touch with that. It has that Madonna sound to it from 'Ray Of Light,' and that worked really well for us.

"And we think she's amazing. The image DJ Rap has is unique, with her spinning and singing at the same time. It's an original idea," Michaels says.

"We've always been excited about her as an artist," notes Jerry Blair, senior VP of promotions for Columbia Records Group. "She puts on an incredible stage show, where she's DJ-ing and singing. The whole aura around her is amazing. The key has always been about laying the groundwork for her as an artist, then when the right moment came along, to focus on a song and do it with a vengeance."



DJ RAP

Born in Singapore to an Italian father and Irish-Malaysian mother, Saverio was raised in boarding schools in Indonesia, Malta, and Africa, which instilled a worldview free of limitations, although classical music was her only musical backdrop. When she was 14, her family moved to Southampton, England. She decided to go on a two-year backpacking journey to places like Greece and Turkey, then returned to a "straight" job in a law firm, until fate rapped on her door.

In 1987, two girlfriends convinced Saverio to accompany them to a warehouse rave. In an instant, it changed the course of her life.

"I remember thinking, 'This is very strange. I don't really get it,'" she says. "But I listened to it closely, and it unlocked a lot of doors. I was in heaven. By the end of the night, it was like walking into 'Alice In Wonderland,' this dusty little warehouse. It was an amazing experience, and it continued to be like that every single day for three or four years."

Saverio was so entranced, in fact,

that she decided to get involved in the culture. She bought a tape deck and a turntable and went to town. Literally. As she worked up her skills, the newly named DJ Rap—dubbed for her mixing of N.W.A and Public Enemy records with backbeats and her own raps, and a deliberately sexually ambiguous name—began to travel the region as a practicing professional and underpaid DJ.

Then one night at Astoria in London, main-room DJ Fabio failed to show. "I was always stuck in the crappy little back bar, and I'd been pestering the promoter for weeks, in the sweetest way I could, to let me play in the big room. And I got it that night, the first female DJ to ever perform there. I never played a second room again."

As her reputation grew, DJ Rap began putting out her own records, including the house anthem "Ambiance/The Adored," "Divine Rhythm," and "Spiritual Aura," while playing at historic raves like World Dance, Dreamscape, Lydd Airport, and Rezerrection and spinning regularly at the Paradise, Quest in Wolverhampton, and the Eclipse in Coventry. In 1995, she formed her own label, Proper Talent, and a subsidiary, Low Key Recordings, to nurture new producers.

Now, with C2/Columbia pushing to introduce DJ Rap to the U.S. mainstream, the label intends to make sure that the public knows that she's more than a Charissa-come-lately to the music scene.

"There's an immense hipness to her because of the world that she is from, and at the same time, the music she makes is mass-appeal," says Dennis Reese, senior VP of promotion at C2 Records. "She's a very respected, savvy person in the DJ world, and this is her step into pop."

"That's what it is, a good pop song from one of the world's best junglists," says Mike O'Connor, PD of triple-A KTCL Denver. "Kids were blown away by her set at one of Colorado's largest raves in September. A pop song like 'Good To Be Alive' helps her find an even more mainstream appeal. It definitely has some influences from her electronic life and elements of jungle, especially in the remix."

Saverio will fill the rest of the year working out at radio station holiday concerts, often spinning records in between artists. Says Reese, "We're trying to find a different way than a typical track act to keep her as true as we can to the world she came from, not only with a great song but with imaging at these stations."

For her part, "all I've wanted to do is write songs and play huge shows," DJ Rap says. "I never wanted to be just a DJ or do just drum'n'bass. I love the touring, the press, everything, just so people get to hear my music. This is my idea of heaven, and I'm having the time of my life."

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ON'S" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
 1899 9th Street NE,
 Washington, D.C. 20018

- 1 Montell Jordan, Get It On Tonite
- 2 Will Smith, Will 2K
- 3 Puff Daddy Feat. R. Kelly, Satisfy You
- 4 Imx, Stay The Night
- 5 01' Dirty Bastard, Got Your Money
- 6 Destiny's Child, Bug A Boo
- 7 Nas, Nastradamus
- 8 Marc Nelson, 15 Minutes
- 9 Brian McKnight, Back At One
- 10 Mary J. Blige, Deep Inside
- 11 Dr. Dre, Still D.R.E.
- 12 Maxwell, Let's Not Play The Game
- 13 Donell Jones, U know What's Up
- 14 Eve, Gotta Man
- 15 Mos Def, Miss Faibooty
- 16 Master P, Step To This
- 17 Ideal, Get Gone
- 18 B.G., Bling Bling
- 19 Lil Wayne, Tha Block Is Hot
- 20 Kelis, Caught Out There
- 21 Sole, 4, 5, 6
- 22 Method Man/Redman, Da Rockwilder
- 23 Pharoahe Monch, Simon Says
- 24 Missy "Misdemeanor" Elliott, Hot Boyz
- 25 Sisqo, Got To Get It
- 26 Kevon Edmonds, 24/7
- 27 Mint Condition, If You Love Me
- 28 J-Shin, One Night Stand
- 29 Roots, What You Want
- 30 Warren G, I Want It All

NEW ON'S

The Notorious B.I.G., Dead Wrong
 Puff Daddy, Best Friend
 Ginuwine, None Of Ur Friends Business
 Bob Marley & Lauryn Hill, Turn Your Lights Down Low
 Rakim, When I Be On The Mic



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Montgomery Gentry, Lonely & Gone
- 2 Alan Jackson, Pop A Top *
- 3 Randy Travis, A Man Ain't Made Of Stone
- 4 Reba McEntire, What Do You Say
- 5 Martina McBride, I Love You
- 6 John Michael Montgomery, Home To You
- 7 Shania Twain, Come On Over
- 8 Dixie Chicks, Ready To Run
- 9 Clint Black, When I Said I Do
- 10 Tracy Lawrence, Lessons Learned
- 11 Tim McGraw, Something Like That
- 12 Brooks & Dunn, Missing You
- 13 Yankee Grey, All Things Considered
- 14 Brad Paisley, He Didn't Have To Be
- 15 Dwight Yoakam, Thinking About Leaving
- 16 Jc Dee Messina, Because You Love Me
- 17 Mary Chapin Carpenter, Wherever You Are *
- 18 George Jones, The Cold Hard Truth *
- 19 Charlie Robison, My Hometown *
- 20 Barbara Streisand/Vince Gill, If You Ever Leave Me *
- 21 Trace Adkins, Don't Lie *
- 22 Derailers, The Right Place *
- 23 The Mavericks, Things I Cannot Change *
- 24 Kenny Chesney, She Thinks My Tractor's Sexy *
- 25 Lonestar, Smile *
- 26 Ty Herndon, Steam *
- 27 Chely Wright, It Was
- 28 Jack Ingram, How Many Days
- 29 Anne Murray, Let There Be Love
- 30 Kenny Rogers, Buy Me A Rose
- 31 Jim Lauderdale, Still Not Out Of The Woods
- 32 Jack Ingram, How Many Days
- 33 Cak Rigge Boys, Ain't No Short Way Home
- 34 Shana Petrone, Something Real
- 35 Steve Holy, Don't Make Me Beg
- 36 Cleodis T. Judd, Coronary Life
- 37 Charlie Daniels Band, The Devil Went Down...
- 38 Mandy Barnett, The Whispering Wind
- 39 Shane Minor, Ordinary Love
- 40 Lee Roy Parnell, She Won't Be Lonely Long
- 41 Lisa Angelle, I Wear Your Love
- 42 Keith Urban, It's A Love Thing
- 43 -ohn Berry, Power Windows
- 44 Alecia Elliott, I'm Diggin' It
- 45 Toby Keith, When Love Fades
- 46 Kevin Welch, Anne Lisa Please
- 47 Shedaisy, This Woman Needs
- 48 Jessica Andrews, You Go First
- 49 Gary Allan, Smoke Rings In The Dark
- 50 Windy McCreedy, All I Want Is Everything

NEW ON'S

Faith Hill, Breathe
 LeAnn Rimes, Big Deal
 Montgomery Gentry, Daddy Won't Sell The Farm
 Sherrie Austin, Little Bird
 Steve Wariner, I'm Already Taken



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Blink-182, All The Small Things
- 2 Will Smith, Will 2K
- 3 Destiny's Child, Bug A Boo
- 4 Korn, Falling Away From Me
- 5 Rage Against The Machine, Guerrilla Radio
- 6 Mariah Carey, Heartbreaker
- 7 Santana Feat. Rob Thomas, Smooth
- 8 Dr. Dre, Still D.R.E.
- 9 Jennifer Lopez, Waiting For Tonight
- 10 Juvenile, Back That Thang Up
- 11 Eve, Gotta Man
- 12 Macy Gray, I Try
- 13 Limp Bizkit Feat. Method Man, N 2 Gether
- 14 Britney Spears, (You Drive Me) Crazy
- 15 Foo Fighters, Learn To Fly
- 16 Kelis, Caught Out There
- 17 Backstreet Boys, Larger Than Life
- 18 Smash Mouth, Then The Morning Comes
- 19 Fiona Apple, Fast As You Can
- 20 Mariah Carey, Thank God I Found You
- 21 Robbie Williams, Angels
- 22 Puff Daddy Feat. R. Kelly, Satisfy You
- 23 Beastie Boys, Aiive
- 24 Brandy, U Don't Know Me
- 25 Sugar Ray, Falls Apart
- 26 Garbage, The World Is Not Enough
- 27 Sisqo, Got To Get It
- 28 Brian McKnight, Back At One
- 29 Alanis Morissette, Uninvited
- 30 Jewel, What's Simple Is True
- 31 Staind, Mudsnow!
- 32 Marilyn Manson, Astonishing Panorama Of...
- 33 Beck, Sexx Laws
- 34 Red Hot Chili Peppers, Around The World
- 35 N' Sync & Gloria Estefan, Music Of My Heart
- 36 Lou Bega, Mambo No. 5
- 37 Limp Bizkit, Rearranged
- 38 Mandy Moore, Candy
- 39 Bush, Chemicals Between Us
- 40 Static-X, Push It
- 41 Creed, Higher
- 42 Marc Anthony, I Need To Know
- 43 Fatboy Slim, The Rockafeller Skank
- 44 Enrique Iglesias, Rhythm Divine
- 45 Method Man/Redman, Da Rockwilder
- 46 Nas, Nastradamus
- 47 Ricky Martin, Shake Your Bon-Bon
- 48 Savage Garden, I Knew I Loved You
- 49 Lil Wayne, Tha Block Is Hot
- 50 Metallica, Hero Of The Day

NEW ON'S

Christina Aguilera, What A Girl Wants
 Powerman 5000, Nobody's Real
 Counting Crows, Hanginaround
 Mary J. Blige, Deep Inside
 Metallica, No Leaf Clover



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Santana Feat. Rob Thomas, Smooth
- 2 Lenny Kravitz, American Woman
- 3 Lou Bega, Mambo No. 5
- 4 Shania Twain, Man! I Feel Like A Woman!
- 5 Smash Mouth, All Star
- 6 Foo Fighters, Learn To Fly
- 7 Celine Dion, That's The Way It Is
- 8 Will Smith, Will 2K
- 9 Ricky Martin, Shake Your Bon-Bon
- 10 Macy Gray, I Try
- 11 TLC, Unpretty
- 12 Melissa Etheridge, Angels Would Fall
- 13 Jennifer Lopez, Waiting For Tonight
- 14 Sting, Brand New Day
- 15 Red Hot Chili Peppers, Scar Tissue
- 16 Christina Aguilera, Genie In A Bottle
- 17 Whitney Houston, My Love Is Your Love
- 18 Beck, Sexx Laws
- 19 Brian McKnight, Back At One
- 20 Kid Rock, Cowboy
- 21 Timbaland, Meet Virginia
- 22 Backstreet Boys, I Want It That Way
- 23 Sugar Ray, Every Morning
- 24 Sarah McLachlan, Ice Cream
- 25 Beth Hart, L.A. Song
- 26 Fiona Apple, Fast As You Can
- 27 Len, Steal My Sunshine
- 28 Robbie Williams, Angels
- 29 Mariah Carey, Heartbreaker
- 30 Eurythmics, 17 Again
- 31 Mariah Carey, Thank God I Found You
- 32 Everlast, What It's Like
- 33 Smash Mouth, Then The Morning Comes
- 34 Goo Goo Dolls, Black Balloon
- 35 Sugar Ray, Someday
- 36 Marc Anthony, I Need To Know
- 37 Fatboy Slim, The Rockafeller Skank
- 38 Savage Garden, I Knew I Loved You
- 39 Counting Crows, Hanginaround
- 40 Sixpence None The Richer, Kiss Me
- 41 Jewel, What's Simple Is True
- 42 Lenny Kravitz, Fly Away
- 43 Chris Cornell, Can't Change Me
- 44 Cher, If I Could Turn Back Time
- 45 Tina Turner, What's Love Got To Do With It
- 46 Celine Dion, My Heart Will Go On
- 47 Natalie Imbruglia, Torn
- 48 Shania Twain, You're Still The One
- 49 Ricky Martin, Livin' La Vida Loca
- 50 Jennifer Lopez, If You Had My Love

NEW ON'S

Puff Daddy, Best Friend
 Filter, Take A Picture
 Bob Marley & Lauryn Hill, Turn Your Lights Down Low
 Sugar Ray, Falls Apart

Music Video

PROGRAMMING

Unpopular Internet, Concerns About Violence Flavor Confab

BILLBOARD MUSIC VIDEO CONFERENCE: The Billboard Music Video Conference & Awards had a little something for everyone: controversy, partying, humor, cynicism, reunions with old friends, meeting new friends, learning experiences, and moments of glory. For those who were there or for those who missed the event—which was held Nov. 10-12 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif.—here's a rundown of the good, the bad, and the truly bizarre.

Although this individual later apologized to us for his behavior; several people privately told us that this kind of outburst was a disturbing low point in the conference. Others believed the issue needed to be raised but probably in a more professional manner. And a few people even told us that the outburst was unintentionally amusing, which is something to think about if people who bring up a serious issue want to be taken seriously themselves.

Most popular panel: "Sex, Drugs & Violence" was one of the highest-attended panels at the music video conference in recent memory. There were so many people packed into the room that we had to open the doors to make sure there was enough ventilation.

Funniest awards show presenter: Rapper **Kurupt**, who won over the crowd with his improvised, "let it all hang out" humor.

Least popular topic: The Internet. Judging from the lukewarm reaction to the keynote speech from MTV Networks Online president Fred Seibert (only one person in the audience asked a question during the question-and-answer session) and the paltry attendance for the "Music Videos On The Web" panel, the majority of conference attendees

Seem to be showing a noticeable disinterest in online activities. We don't know if that will change, but if the Internet is the new frontier, then many in the music video community don't seem to want to go there. **Most provocative panelist:** Kris Parker (also known as rapper KRS-One), VP of A&R at Reprise Records, on the "Sex, Drugs & Violence" panel. During the heated debate about violence in music videos, he offered food for thought to more than a few raised eyebrows: "People need violence in their lives." **Most entertaining panelist:** Music video director **McG**, who kept the audience laughing during the "Music Video Confidential" panel with his candid tales of dealing with drunken band members on the set, car stunts gone awry, and the truly horrifying directorial experience: hefty expense deductions from the director's salary.



by Carla Hay

Believe it or not: You'd never know it from his movie image as a macho tough guy, but awards show host **Steven Seagal** has a self-deprecating sense of humor, and we were impressed that this movie star was very down-to-earth and friendly with everyone he was in contact with during the awards show. Many entertainers who aren't as famous as Seagal could take attitude lessons from him.

SPECIAL THANKS: This conference would not have been a success without all the hard work and support of many people. Many thanks to this year's party sponsors (Universal Records and the Box), keynote speaker **Fred Seibert**, awards show host **Steven Seagal**, and all of the panelists and moderators. We'd also like to thank all of the acts who performed at the parties (**Blaque**, **Chevelle**, **Warren G**, **Ghostface Killah**, **Kelis**, **Oleander**, **Pink**, and **Stroke9**), those who were awards presenters (**Audio Adrenaline**, **Jim Brickman**, **Meredith Brooks**, **Dave Navarro**, **Kurupt**, and **U-God**), and all the artists' associates.

Huge thanks also go to all the Billboard colleagues who were involved with the conference. And most important, thanks to all this year's conference attendees, who made this event an unforgettable and worthwhile experience.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 27, 1999.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

BOX TOPS

- Methods Of Mayhem, Get Naked
- Lil' Wayne, Tha Block Is Hot
- Ja Rule, How Many Wanna
- Dr. Dre, Still D.R.E.
- J-Shin, One Night Stand
- LFO, Girl On TV
- Stroke 9, Little Black Backpack
- Juvenile, Back That Thang Up
- B.G., Bling Bling
- M2M, Don't Say You Love Me
- Missy "Misdemeanor" Elliott, Hot Boyz (Remix)
- Rage Against The Machine, Guerrilla Radio
- Limp Bizkit Feat. Method Man, N 2 Gether Now
- Imx, Stay The Night
- DMX, No Love For Me
- Master P, Light It Up
- Puff Daddy Feat. R. Kelly, Satisfy You
- Deborah Cox With R.L., We Can't Be Friends
- Destiny's Child, Bug-A-Boo
- Mariah Carey, Heartbreaker (Remix)
- Mary J. Blige, Deep Inside
- Britney Spears, (You Drive Me) Crazy
- 112, Love You Like I Did
- Lou Bega, Mambo No. 5
- Ricky Martin, Shake Your Bon-Bon
- Mariah Carey, Heartbreaker

NEW

Beth Orton, Central Reservation
 Celine Dion, That's The Way It Is
 COG, Love At First Sight
 Coko, Triffin
 Ice Cube, You Can Do It
 Master P, Step To This
 The Notorious B.I.G., Dead Wrong
 Pink, There You Go
 Raze, Place In My Heart
 Q-Tip, Breathe & Stop
 Tracie Spencer, Still In My Heart
 Whitney Houston, I Learned From The Best



Continuous programming
 1515 Broadway
 New York, NY 10036

NEW

Metallica, No Leaf Clover
 Powerman 5000, Nobody's Real
 Filter, Take A Picture



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Kelis, Caught Out There (new)
- McMaster & James, Love Wins Every Time (new)
- Dr. Dre Feat. Snoop Dogg, Still D.R.E. (new)
- Methods Of Mayhem, Get Naked (new)
- Silverchair, Miss You Love (new)
- Sisqo, Got To Get It (new)
- Korn, Falling Away From Me
- Matthew Good Band, Hello Time Bomb
- Backstreet Boys, Larger Than Life
- Lou Bega, Mambo No. 5
- Our Lady Peace, One Man Army
- Limp Bizkit, Re-arranged
- Live, The Dolphin's Cry
- Santana Feat. Rob Thomas, Smooth
- Jennifer Lopez, Waiting For Tonight
- Red Hot Chili Peppers, Around The World
- Choctail, Let's Ride
- Foo Fighters, Learn To Fly
- Ricky Martin, Shake Your Bon-Bon
- Rage Against The Machine, Guerrilla Radio



Continuous programming
 Hawley Crescent
 London NW18TT

- Will Smith, Will 2K
- Red Hot Chili Peppers, Around The World
- Christine Aguilera, Genie In A Bottle
- Bob Marley Vs. Funkstar De-Luxe, Sun Is Shining
- Shaft, Mucho Mambo
- Mariah Carey, Heartbreaker
- Missy "Misdemeanor" Elliott, All N My Grill
- Backstreet Boys, Larger Than Life
- Lene Marlin, Sitting Down Here
- Destiny's Child, Bug-A-Boo
- R. Kelly, If I Could Turn Back The Hands...
- Skunk Anansie, You'll Follow Me Down
- Anouk, R U Kidding
- Live, The Dolphin's Cry
- Paul Johnson, Get Get Down
- Eurythmics, I Saved The World Today
- Andreas Johnson, Glorious
- Savage Garden, I Knew I Loved You
- Puff Daddy Feat. R. Kelly, Satisfy You
- Roman Keating, When I Say Nothing At All



24 hours daily
 32 E 57th Street
 New York, NY 10022

- Barenaked Ladies, Get In Line
- Beastie Boys, Aiive
- Ben Harper And The Innocent Criminals, Burn To Shine
- Blaque, Bring It All To Me
- Brian Setzer, If You Can't Rock Me
- Counting Crows, Hanginaround
- Idlewild, I'm A Message
- Ky-Mani, Country Journey
- Macy Gray, I Try
- Mary J. Blige, Deep Inside
- Melanie C, Northern Star
- The Charlatans UK, Forever
- Unwritten Law, Calin
- Vitamin C, Me, Myself, And I
- Will Smith, Will 2K



Three hours weekly
 216 W Ohio
 Chicago, IL 60610

- Barenaked Ladies, Get In Line
- Coal Chamber, Shock The Monkey
- Christine Aguilera, Genie In A Bottle
- Stone Temple Pilots, Down
- The Offspring, She's Got Issues
- Misfits, Screem
- Underworld, King Of Snake
- The Creatures, Prettiest Thing
- Glass Eden, Give Up
- Marcy Playground, It's Saturday
- Foo Fighters, Learn To Fly
- Buckethead, Ballad Of Buckethead
- H-Blockx, Fly
- Catch 22, Hard To Impress
- Sho Onn, Falling Star
- Our Lady Peace, One Man Army
- Live, The Dolphin's Cry

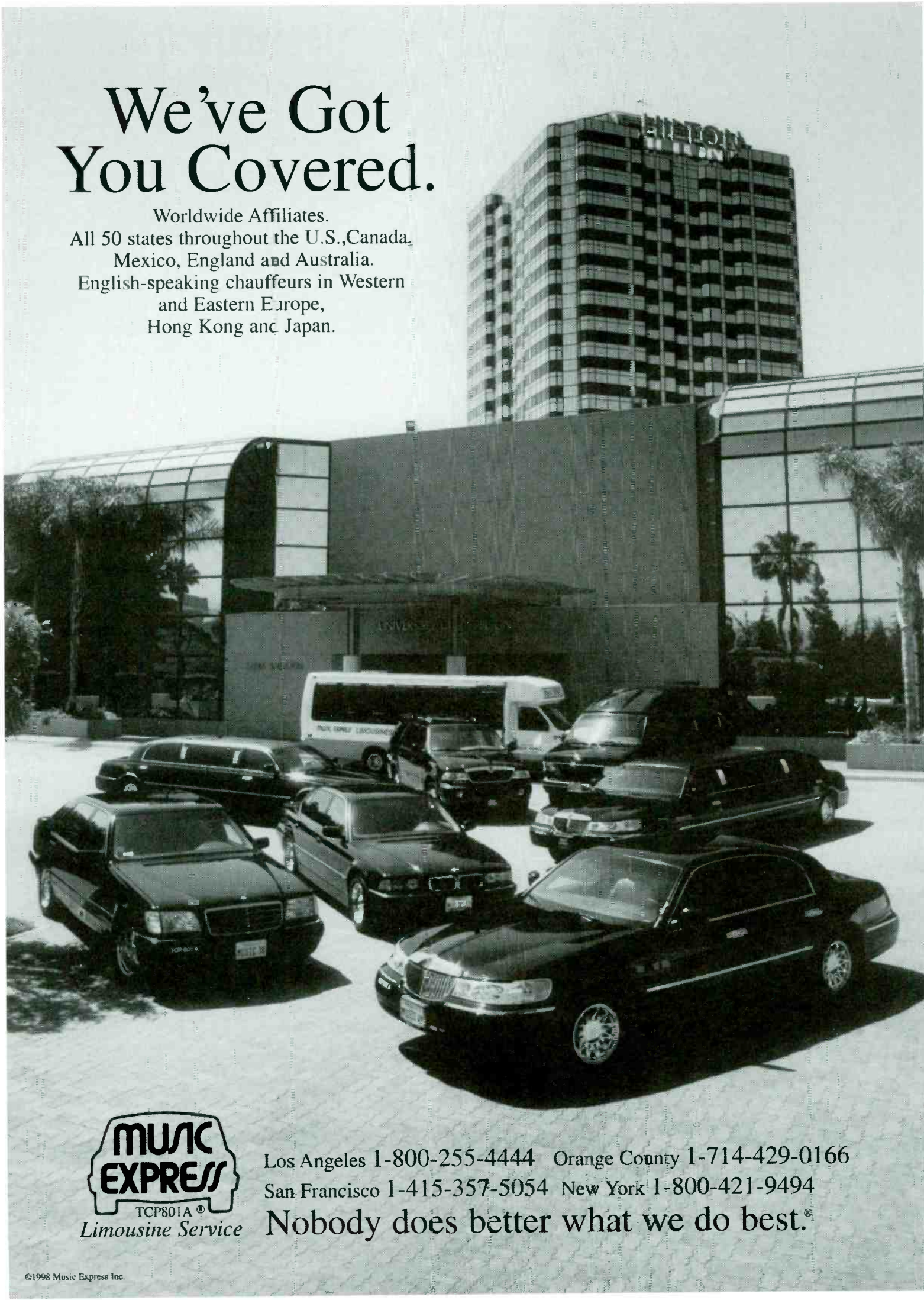


1/2-hour weekly
 46 Gifford St
 Brockton, MA 02401

- Coal Chamber, Shock The Monkey
- Stone Temple Pilots, Down
- Static X, Push It
- Rob Zombie, Superbeast
- The Wiseguys, Ooh La La
- Long Beach Dub Allstars, Trailer Ras
- Ash, Jesus Says
- Beastie Boys, Aiive
- Blinker The Star, Below The Sliding Doors
- Beth Hart, L.A. Song
- Guano Apes, Open Your Eyes
- Cyclefly, Violet High

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ENCORE

(Continued from page 48)

name came from."

Since that time, Scott has added another division to the company—Encore Artist Management—with industry veteran Fred Conley as president. Thus far, clients include jazz/blues singer Pamela DeMarche, DreamWorks artist Rick Ferrell, and Rachel Proctor, newly signed to the company.

Conley has managed Ferrell for several years, and his affiliation with Encore began when Ferrell signed with Encore's publishing company. Scott was interested in developing a management division, so the two merged their enterprises.

Conley's management philosophy is to have an act totally ready by the time it approaches a label.

"We all agree [that] to meet the future, a management company needs to be willing to go out and find an act that they believe in enough to spend the development money on, in order to polish them and make them ready for a label, so you cut down that time that a label needs to take," says Conley.

"Part of the reason it takes two to 2½ years to get an act out now is [that] a label has to start from scratch because nobody else has done anything," he says. "My feelings are, if you believe in an act enough to sign them, you should believe in them enough to spend the money required to get them ready for a label. Then you can deliver the cake half baked."

In addition to the management company, Encore's publishing division is aggressively tackling the industry via two companies—Mr. Noise Music (BMI) and Scott and Soda Music (ASCAP). Keith Follésé is president of Encore Entertainment. He oversees the company and its staff of songwriters, and he is also one of the key writers. He co-wrote the hit "Something Like That" with Ferrell and the McBride tune (from the Julia Roberts film "Runaway Bride") with Adrienne Follésé and Tammy Hyle.

The publishing company's stable of writers includes Butch Baker, Spady Brannon, Noah Gordon, Wade Kirby, Steve Clark, Adrienne Follésé, and Christian Strignano. Encore has scored recent cuts by Alecia Elliott, John Michael Montgomery, Tom Rushlow, Sherrié Austin, and Earl Thomas Conley.

"It's a combination of having phenomenally talented writers," says Scott, who also credits song pluggers Brad Allen and Liz Rose for the company's success. "Just about every time Brad and Liz go out with a pitch, they come back with holds. We're now calling them Bonnie and Clyde."

Scott has a vision for Encore being a full-service company and plans to add new divisions. "There are a lot of important services that get provided to those who create and record and distribute music," Scott says.

"We think that a really thoughtfully diversified company that provides a menu of those services is a wise way to structure a company long-term," he says. "We also want to add a substantial menu of additional services, which would include public relations, bookkeeping and accounting, copyright administration—for ourselves and others. We just want to be a broadly diversified music-services industry company."

MICROSOFT GETS IN TUNE, STRIKES ARRAY OF MUSIC ALLIANCES

(Continued from page 5)

Windows Media with its forthcoming VAIO Music Clip device, and the two companies will collaborate on making Sony's OpenMG copyright-protection technology compatible with Microsoft's Windows Media (see story, page 8).

- On the label side, Microsoft has teamed with EMI Recorded Music to encode more than 5,000 music videos, which will be streamed over EMI's various labels' Web sites. Two hundred videos are currently available, with the remainder expected to roll out online over the next year.

- BMG Entertainment has also signed on for the exclusive use of the Windows Media format for the label's new artist-showcase program, which allows users to download and stream audio and video content from two featured artists each month.

- TVT Records will offer its entire catalog, which includes music from Nine Inch Nails, XTC, and Guided By Voices, for sale via download in the Windows Media format at tvtrekords.com. More than 100 full-length albums and 1,200 singles are included in the deal.

- On the Web, custom CD site Musicmaker will make 100,000 songs from its catalog available in Windows Media, and Tunes.com will use the format to stream 50 live and on-demand concerts starting in January.

- Microsoft also announced a partnership with Billboard Online to provide its technology to stream audio samples of songs on the Billboard charts to subscriber sites. The feature includes 30-second clips of hit singles and three-minute samples of top albums.

- And at retail, Virgin Megastore said it will use the Microsoft format to sample more than 100,000 CDs and 500,000 music clips beginning in February.

Microsoft director of marketing Dave Fester says the moves were initiated based on feedback from consumer focus groups.

"Our customers want to see digital music capabilities added for Windows," Fester says, "and our job is to satisfy the customer. We see the PC as the center, but to please them we have to go the distance on a variety of devices."

Microsoft says that more than 50 million consumers have downloaded its new Windows Media player since June. In addition, some industry observers expect that 150 million computers will include the Microsoft player and digital-rights management system in 2000.

Competitor RealNetworks claims 88 million users and boasts that 3 million people have downloaded its new RealPlayer 7 upgrade since its Nov. 8 release.

Real also bumped up its offerings with its new Take5, Channels, and Live stations for audio and video programming.

Liquid Audio, which is compatible with the RealPlayer,

E-Commerce Announcements Pervade Webnoize

BY EILEEN FITZPATRICK

LOS ANGELES—While technology developments were the dominant theme at Webnoize 99 (see story, page 5), E-commerce announcements came fast and furious as well.

EMI Recorded Music senior VP of new media Jay Samit sneaked into his keynote address that the label will be selling singles via download beginning in the first quarter.

The songs will be made available simultaneously with their release as commercial singles in a variety of secured download formats. Samit did not elaborate on which titles were in consideration or which E-commerce sites or traditional retailers would be offering the downloads.

"It will be a substantial number of singles, and we're working hand in hand with retail accounts," he says.

In the custom CD space, Musicmaker.com said that it will soon begin a 20-city test of a new kiosk system that will enable consumers to make CDs on the spot from its 200,000-song catalog.

Twenty-five kiosks have been developed for the test and will be deployed in select Tower Records, Trans World Entertainment, and Warehouse Entertainment stores starting on Dec. 1.

Consumers can purchase a minimum of five tracks for \$9.95, with each additional track costing \$1. They can also personalize the CD by adding their own title and graphic.

Production time for the CD is approximately five minutes, and payment can be made with cash or credit card directly at the kiosk.

The kiosks will offer secured MP3 files and are compatible with the Rio 500 portable player. Future

EMI said it will begin selling singles via download in the first quarter in several formats

kiosks will support other secured download formats, including Microsoft Windows Media.

Cities selected for the test include Boston; Washington, D.C.; San Diego; Los Angeles; and New York.

In other custom-CD news, download provider EMusic has agreed to acquire Cductive.com in a stock-for-stock deal valued at \$38 million.

Cductive has licensing deals with 350 labels and sells more than 6,500 tracks from artists such as Black Flag, DJ Spooky, Iggy Pop, and Sleater-Kinney. The company has licensed 58,500 additional tracks for custom compilations.

The deal is expected to be completed by the end of the year.

CustomDisc.com and Listen.com, meanwhile, have decided to join forces in a deal that will list CustomDisc's 250,000-song catalog in Listen's directory.

The agreement also calls for cross-promotions between the two sites.

Listen also expanded a similar pact with Emusic at Webnoize.

E-commerce sites Amazon and CDnow also made announcements that will offer independent musicians additional marketing opportunities.

On Nov. 18, CDnow launched the Cosmic Music Network—a new service that will provide bands with free artist pages, bulletin boards, chat rooms, and resources to promote their music (*Billboard Bulletin*, Nov. 1). The site will also conduct an unsigned band contest called "Unheard?"

The online retailer has selected Microsoft Windows Media as the featured download technology for Cosmic Music Network, which can be joined for free at cosmic.cdnow.com.

Amazon has expanded its popular Advantage Program to include an emerging-artists area.

Emerging artists will be selected by Amazon's editorial staff and will be featured on the site's New Music Spotlight section. Amazon expects to add free MP3 downloads for the emerging artists section, as well as for other Advantage program artists in the coming weeks.

claims a user base of more than 80 million consumers.

On the content side, RealNetworks and Liquid Audio have a clear advantage over Microsoft. RealNetworks is partnered with

more than 300 audio and video programmers, and Liquid has distribution deals with more than 800 labels. Neither company, though, has much major artist or major-label content.

In spite of Microsoft's significant moves into the music space and its dominance in the computer market, RealNetworks and Liquid Audio aren't fazed by its Webnoize announcements.

"We're not being dismissive, but we're confident because the numbers tell our story," says RealNetworks COO Tom Frank. "We don't see this as a change in their strategy because they're always trying to make noise in the marketplace, and that's all it is. At least once a year they launch an initiative like this, and we become stronger and stronger."

In a keynote address, RealNetworks CEO Rob Glaser brushed off the Microsoft announcements: "There are no free passes, and we just have to keep putting new products out there."

Liquid Audio senior director of product management Richard Fleischman agrees that the Microsoft moves won't affect Liquid's growth in the digital distribution market.

"Nothing announced [at Webnoize] makes a big difference in the download space," he says. "Other than getting the consumer excited about downloads, the landscape doesn't change."

Liquid Audio, in fact, announced at Webnoize that it will offer its entire catalog of 40,000 singles through E-tailer CDnow.

Windows Media, though, will be CDnow's featured download technology for its new Cosmic Music Network area for independent artists.

Other Webnoize attendees argue that Microsoft's aggressive aim will change the download game.

"It's kind of a horse race, but we'll be looking at a different environment a year from now," says one Internet executive. "There are a lot of ways to get software on the desktop, and Microsoft appears to have the advantage."

Canada's Saturn Distributing In Bankruptcy

BY LARRY LeBLANC

TORONTO—With an outstanding debt owed of \$1.980 million Canadian (\$1.347 million), the Canadian Imperial Bank of Commerce (CIBC) placed 25-year-old Canadian rack-jobber Saturn Distributing Inc. into receivership on Nov. 12, leading to the company declaring bankruptcy the same day.

Saturn's secured creditors' debt totaling \$10 million Canadian (\$6.8 million) also includes \$4.2 million Canadian (\$2.8 million) owed to the numbered company 1209978 Ontario Inc., owned by former Saturn principals Leonard Kennedy and his wife Annie Kennedy. They are also listed as creditors: Leonard Kennedy, the company's former president, for \$3.5 million Canadian (\$2.3 million), and Annie Kennedy for \$142,000 Canadian (\$96,642).

The bankruptcy, filed with the Ontario Court (general division) in Bankruptcy and Insolvency, leaves a debt of an estimated \$8 million-\$12 million Canadian (\$5.4 million-\$8.1 million) to unsecured Canadian audio

and video suppliers, according to sources.

Saturn's head office staff in Markham, Ontario, was informed of the bankruptcy by CIBC's appointed trustee, KPMG Ltd., at 4 p.m. Nov. 12. KPMG Ltd. immediately took over the running of Saturn and dismissed all but 10 of 125 staff members. KPMG also closed Saturn's branch offices in Calgary, Alberta, and Montréal.

Calls to KPMG Ltd. officials and Leonard Kennedy were not returned by press time.

Creditors will hold a meeting Dec. 2 in the Office of the Official Receiver of Ontario here.

CIBC apparently called in its loan on Nov. 10, notifying Leonard Kennedy that his company would be placed in receivership.

"Being forced into receivership had to do with people owing us money and promises we made for money to be paid [to CIBC], and it wasn't," said a former Saturn Distributing executive. "If the company had been paid what it was owed by the Bay and Zeller's,

this wouldn't have happened."

For the past year, Saturn had been embroiled in a lawsuit with the Bay Co., which operates Zeller's and the Bay department store chains nationally, for alleged outstanding debts.

Several unsecured key suppliers say they are enraged over the bankruptcy

At its peak in the early '90s, when it nationally racked the 390-plus-unit Zeller's and the Bay chains, Saturn Distributing accounted for \$130 million Canadian (\$88.4 million) in gross sales, say industry sources. However, the company suffered a massive setback in June 1998 when the Bay Co. pulled its account.

In the interim, Saturn continued to nationally service National Gro-

cers Co., which operates the Loblaw's Supermarkets chain, and Wal-Mart, as well as such regional chains as Bargain Shops, Agora, Safeway, and Superstores.

Several unsecured key suppliers, who declined to be identified, say they are enraged over the bankruptcy because Kennedy had recently assured them of the firm's financial stability. There are now concerns existing stock will be liquidated with minimum payment.

"I'm livid," says a principal audio and video supplier. "I had been told by Leonard we wouldn't be in jeopardy. Now I'm losing what stock Saturn has, and if it's sold to another source, it could come flying back as returns to us."

According to a former Saturn executive, 55% of the company's business had been in video-related products and 45% in audio products. "It's anyone's guess what the [supplier] debt is, but for sure, the video debt is larger than the audio debt because of their customer base," says a supplier.

BILLBOARD VIDEO CONFAB RAISES CRUCIAL ISSUES

(Continued from page 5)

music, and MTV Networks' online plans.

In his keynote speech Nov. 11, MTV Networks Online president/MTVi chairman Fred Seibert outlined some new developments at the division. Those developments include E-commerce sites that should launch early next year, such as two online retail stores spawned from MTV's "Total Request Live" ("TRL") program and VH1's "Behind The Music."

Visitors to the "TRL" online store will be able to vote for their favorite artists and buy tickets for upcoming live shows. The "Behind The Music" store will highlight merchandise from artists profiled on the popular VH1 program.

"The Internet provides instant worldwide access for fans," said Seibert, "and it's a way to package music [so] the audience finds it exciting and will eventually buy it. With every technology advance our business is being expanded multifold and by billions and billions of dollars. It makes fans happier and us richer."

However, it's too early to realize any quantifiable profits from videos on the Web, according to the "Music Videos On The Web" panel held Nov. 11.

But the consensus was that the Internet is a significant artist-development tool that builds awareness and offers considerable access to data mining, ranging from demo breakdowns to musical preferences.

"What I'd love not to see is labels asking, 'How many records did you sell from that promotion?'" said panelist Jo Anne Guzzi, president of Jo Anne Guzzi Marketing and Promotions. "There's no way to quantify sales, but we are generating tremendous awareness."

Panelist Bob Roback, Launch Media president, revealed some of the company's future plans, which range from "new evolutions of our interface to things like a 3D environment where you can navigate a city, see artists performing in virtual environments, and interact with other people."

Roback said the company's idea

"was always to use the computer as an interactive platform and to create an experience for the consumer—in particular, to help fans find their personalized slice of the pie and to solve a problem we saw which was [that there was] no longer an opportunity to discover music in places like MTV and, in some cases, radio."

From a label standpoint, panelist Adam Somers, DreamWorks Records head of new media, said that

'The artist is ultimately responsible for music video content'

- FRED JORDAN -

"the presence of an artist on the Web supersedes the life cycle of the record . . . because fans want more and more [information about artists]."

As to whether their sites would charge consumers a fee to watch a pay-per-view concert, Roback said Launch's intent is to keep the service free with possibly "some measure of premium service down the road," while Somers said "it would depend on the artist. But in general our use of videos on the Web is promotional in nature."

SEX, DRUGS, AND VIOLENCE

The panel titled "Sex, Drugs, And Violence: Who's Responsible For Content In Music Videos?" was the most-attended session of the conference, drawing an audience that packed the room Nov. 11.

And while no definitive consensus was reached during the hourlong session, panelists generally agreed with MTV manager of music and talent Fred Jordan: "First and foremost, the artist is ultimately responsible for music video content, followed by the record label and on down to the

video show programmers."

The panelists concurred that over-the-top portrayals of sex, drugs, and violence are something video programmers don't want to see and that record labels need to discuss with their artists what will and won't be shown.

Throughout this discourse, Reprise Records VP of A&R Kris Parker (aka rapper KRS-One) weighed in with comments that elicited both laughter ("No, there's not too much sexual content in videos") and surprise ("I really don't see a problem with guns or violence in videos. Words are more powerful. I'd rather take a gunshot than someone's negative thinking").

The most spirited exchange occurred between BET VP of music programming Stephen Hill—who decried the "over-objectification of women in videos"—and Parker—who contended that in hip-hop language, the word "bitch" is "a term of endearment and in no way the same definition found in the dictionary. If you don't understand our language, it's impossible to interpret our messages in the videos."

However, Hill noted, "What woman in here does not feel disrespected when she's called a bitch? I'm programming to people who may not understand your language. I love hip-hop, and I hear what you're saying. But we cannot pick and choose who our audience is. Not everyone is going to be a hip-hopper."

THE STATE OF VIDEO BUDGETS

That merger mania has affected how labels handle their video departments was the consensus among members of the Nov. 11 "Belt-Tightening And Downsizing: What Is The Future Of Video Budgets" panel.

"I used to work at a boutique. Now I work at a department store, but my department is no bigger than it was," said Peter Baron, former head of video promotion and production for Geffen, who now holds the same title at Interscope/Geffen/A&M Records.

"We tend to be a lot smarter than

labels have been about whether to make a clip," said MCA Records VP of creative services Danielle Cagaanan. "We're very cautious about where we put money. Knowing where a video will air is critical to the decision."

However, despite tighter purse strings, the panelists said the budgets for making clips continues to soar, with label executives expecting more and more for their buck.

"Today, \$150,000 for a video is con-

'We're very cautious about where we put money'

- DANIELLE CAGAANAN -

sidered low-budget," said Heidi Herzon, executive producer/rep at video production company Oil Factory. "I consider that shocking, and this is my business!"

LOCAL PROGRAMMERS SPEAK

Presenting a local show as a viable advertising option for record labels and/or corporations can still be an uphill battle, said panelists on the Nov. 11 "Niche Programming: Earning Industry Respect" session.

Panelist Kenneth Burgmaier, executive producer of Denver-based program "Jazz Alley TV," noted: "When we started our jazz show, even though there's a huge audience for jazz, we couldn't get funding from labels. So we went to the corporate world: American Express, American Airlines."

"We survive off of beauty parlors and ski trips," said Ed Brunson, producer of Philadelphia R&B/hip-hop program "Urban X-pressions." "I'll sell it to the second if you want to buy it to the second."

Other speakers on the panel were Stefan Goldby, PD of Los Angeles/Denver programs "Music Link" (modern rock) and "BPM" (dance/electronic); Michael Kelly, producer of Phoenix shows "The Breeze Video Program" (R&B/AC) and "L.I.V.E. Video Program" (R&B/hip-hop); Armando Zapata, producer of Chicago-based modern

rock program "JBTV"; and panel moderator Ashley Ohlinger, director of music video promotion at Universal Records.

Panelists also stressed that local programmers be realistic about what they can expect in terms of label support in the form of advertising, promotions, or even videos. "Working on the national shows is at least 80% of what [national label promotion executives] do. The other 20% is local shows," said Mike Ousley, president of Birmingham, Ala.-based Mike Ousley Productions, a longtime producer of local music video shows. "So 80% of their priorities are down the street. As long as you look at yourself as that grain of salt, you're OK."

The session exploded during the question-and-answer period, when David Law, producer of San Diego-based R&B/hip-hop show "Hot Traxx," called the panel's discussion about getting advertising from corporations instead of labels "bullshit! Urban video can't get dollars from McDonald's! We need the label support. They need us."

While Ousley commented that he was able to procure corporate advertising from Coca-Cola for his rap/hip-hop show, few of the African-American producers working on hip-hop/rap shows said they were able to get corporate dollars unless they resorted to drastic tactics.

One local R&B/hip-hop programmer in the audience told of being turned down by a beer company whose representative told him the brewery wasn't interested in advertising to his market. It wasn't until he threatened to pass out fliers and talk on his show about the beer company's lack of support for the African-American community that he got an advertising commitment.

Brunson tried to end the panel on a conciliatory note, saying, "There's always going to be racism. Are you going to fight or do business? I'm not trying to fight the power. I'm not fighting 200 years of slavery. I'm trying to move on."

This story was prepared by Eileen Fitzpatrick, Clay Marshall, Gail Mitchell, Chris Morris, and Melinda Newman.

WHEREHOUSE TRANSFERS ONLINE STORE TO CHECKOUT.COM

(Continued from page 5)

Trans World Entertainment Corp., Tower Records, and Musicland Group, have each invested more than \$1 million in launching and maintaining online stores.

But they face stiff competition on the Web from such Internet-only merchants as Amazon.com and CDnow, which have better online brand awareness among consumers.

Just last week, another well-known brand in popular music, Ticketmaster, opened an online store to sell music and video (see story, page 10).

Most brick-and-mortar retailers that operate their own Web sites acknowledge that they are not making money from these ventures yet, but they maintain that it is necessary to have a presence in the market to prevent erosion of their sales.

The investment in the Wherehouse/Checkout.com venture is significantly larger than what brick-and-mortar retailers have reportedly committed to their online operations.

Executives at the two companies say that Wherehouse is contributing

"roughly" 50% of the \$40 million investment and is acquiring "close to half" of Checkout.com. Much of the funding will be used for sales and marketing efforts to attract customers to the site.

Under the deal, Checkout.com will be the exclusive online merchant for Wherehouse. The retailer will promote the Web site in all of its 600 stores in 33 states and in all of its marketing and advertising.

Eventually, executives say, Checkout.com kiosks will be placed in the Wherehouse stores to offer consumers the Internet merchant's content and commerce.

Richard Wolpert, CEO of Checkout.com, says, "A fan can use the content from the kiosks in the stores to learn more about the artists, and if they want to buy product not in stock in the store, they can order by mail through the kiosk."

WherehouseMusic.com features areas—such as "The Lounge," which presents weekly live Webcasts of musical performances—that have

been integrated into Checkout.com as co-branded Web pages. On Nov. 17, the day that Wherehouse's operations moved to Checkout.com, "The Lounge" was promoting a Violent Femmes Webcast for the next day.

"All our Internet operations are migrating to Checkout.com," says Alvarez. Customer orders will be fulfilled by the wholesaler Alliance Entertainment. Alliance was acquired this year by Yucaipa Cos.

Yucaipa, Hollywood power broker Michael Ovitz, and now Wherehouse are the owners of Checkout.com.

Checkout.com, which launched in August, has E-commerce deals with Entertainment Boulevard, TalkCity.com, ScourNet, Real Jukebox, and GameSpy Industries.

In a related but separate operation, Wherehouse is testing in a small number of stores kiosks for the creation of CDs via digital delivery. The kiosks are provided by Digital-on-Demand, a company that was acquired by Alliance Entertainment this year.

Handleman Buys U.K. Rackjobber

BY DON JEFFREY

NEW YORK—Handleman Co. has expanded into the U.K. for the first time with the acquisition of a music and video rackjobber, Lifetime Entertainment, for an undisclosed amount.

Lifetime distributes music to mass merchants in the U.K.—as Handleman does in the U.S. to chains like Wal-Mart and Kmart—in addition to convenience stores and other nontraditional retail chains. The privately held company's annual revenue is \$40 million.

"They're probably more of a traditional rackjobber than we are," says Stephen Strome, president/CEO of Troy, Mich.-based Handleman. "We're more of a category

manager; they're more what we used to be. This gives us an opportunity to inject our technology and systems into their business."

Handleman says Lifetime's name and many of its key executives will be retained. But it has appointed its VP/GM of Canadian operations, Roberto Scappaticci, to run it as managing director. Lifetime is based near Manchester, England.

This marks the first time Handleman has acquired a non-U.S. rackjobber, and Strome does not rule out other such deals.

"If you can find a company in an existing market that does what you do and an arrangement can be made, it's a good way to enter a market," he says.

newsline...

EMI MUSIC DISTRIBUTION is offering retailers a \$3 rebate on each unit sold of the latest Garth Brooks album, "In... The Life Of Chris Gaines," in order to boost sales. In exchange for the rebate, retailers have been asked to lower the price of the Capitol album and give it good positioning in stores. The program took effect Nov. 14 and runs through Jan. 9.

Pat Quigley, president/CEO of Capitol Nashville, characterizes the rebate program as a "price promotion." He adds, "It's not to pump up Garth's numbers. It's just not what we promised retailers in profit. I'm trying to help them sell enough units at full margin so they can still make their Christmas profit on Garth and tell their stockholders Capitol's a good partner."



BROOKS AS GAINES

Some retailers contend that the move is a recognition by the country artist's label that the album is selling well below expectations and is an attempt to limit returns. Sources say that more than 3 million units have been shipped to accounts; SoundScan reports 663,000 units sold.

According to retailers, EMI has asked them to mark down the price of the album—which lists for \$17.98 on CD—as low as possible, position it in the front of the stores, and support it with signage. Electronics chains like Best Buy and mass merchants like Target are said to have marked it down to \$9.99. Mall chain National Record Mart says that, though it has already advertised the title in its holiday flier at \$14.99, it is likely to lower the price to a level competitive with similar chains but not as low as the mass merchants. **DON JEFFREY**

CHILDREN SPEND an average of almost 1½ hours a day and 10 hours a week listening to CDs, tapes, or radio. That's one of the conclusions of the new study "Kids And Media @ The New Millennium," which was released Nov. 17 by the Kaiser Family Foundation. The study is the foundation's first update of children's media habits since the 1970s. It confirms that "electronic media dominate young people's lives," with TV commanding the lion's share of their time: Kids watch more than 19 hours of TV a week, the study says. Time spent at home with computers lags far behind: On average, children are online only eight seconds a day and 2½ minutes a week. They spend about 20 minutes a day playing video games, the study says. Children spend nearly an entire work week—38 hours—consuming all types of media outside of school, the study notes, and children 8 and older spend even more—45 hours a week. **BILL HOLLAND**

DIGITAL RIGHTS MANAGEMENT COMPANY Reciprocal has linked with HMV Media Group to provide its services for the retailer's Web sites. The deal begins immediately, with the introduction of digital downloads of songs by XTC, Sevendust, Cowboy Junkies, 10,000 Maniacs, and others. HMV operates retail Web sites that serve North America, the U.K., and Japan.

THIRD-QUARTER MUSIC SALES in the U.K. market were flat, according to labels' body the British Phonographic Industry (BPI). The BPI says the trade delivery figures, issued Nov. 17, underline that "annual growth in 1999 is dependent on a very buoyant final quarter."

B P I The overall value of shipments in the July-September period rose 1.3% to 230 million pounds (\$372 million), up from 227 million pounds (\$367 million) during the same period in 1998. The trade body blames losses in the cassette market for a 7.3% fall in total albums volume to 40.6 million units; in value terms, the albums market dropped 0.9% to 195.4 million pounds (\$315.8 million). The overall rise in market value was attributable to a 16% rise in singles shipments' value, to 3.9 million pounds (\$6.3 million), on 19 million units (down 3.9%). A particularly strong performance came from the 12-inch vinyl sector, where shipments rose 35.2% to 1.9 million units, representing a 52.3% increase in value, to 4.3 million pounds (\$6.95 million). **TOM FERGUSON**

REP. MICHAEL G. OXLEY, R-Ohio, introduced a bill in the House on Nov. 17 to prohibit the Federal Communications Commission (FCC) from authorizing the operation of new, low-power FM stations. The establishment of low-power FMs to promote diversity has been a pet project of FCC chairman William Kennard, but the idea is opposed by members of the National Assn. of Broadcasters, who say that the stations would cause undue interference and believe the FCC could not properly monitor their operations. **BILL HOLLAND**

MONTE LIPMAN, senior VP at Universal Records, is about to be named president of the label, sources say. Lipman, who is also a principal in Universal-distributed Republic Records, will be Universal's first president since Daniel Glass left in 1997. In addition to Lipman, Universal Records' other key exec is executive VP/GM Jean Riggins. **ED CHRISTMAN**

TICKETMASTER has acquired Alabama-based company TicketLink. The deal gives Ticketmaster exclusive rights to more than 25 venues in that state, as well as Georgia, Tennessee, Mississippi, Louisiana, and Florida.

HERB ABRAMSON, ATLANTIC'S 1ST PRESIDENT, DIES AT 82

(Continued from page 7)

Atlantic's rush to record dozens of sides in late 1947 before an American Federation of Musicians' strike took hold—are among the storied landmarks of this century's record business. With Abramson as president and Ertegun as co-president, the fledgling label at first issued jazz records from its cramped headquarters at New York's Jefferson Hotel.

"Herb was a very good man in the studio," says Ertegun. "We worked well together. In retrospect, it was miraculous that we stayed in business because it took distributors a long time to pay. But Herb knew all the intricacies of the independent record business."

Another key factor during Atlantic's youth was Abramson's wife, Miriam. She administered the company and by Ertegun's account was important in keeping it organized and disciplined. "She made sure royalties were paid, took care of everything. It really made us not like the other indies."

Miriam also brought Ray Charles to Atlantic's attention. The singer went on to become one

of its first major stars—along with Ruth Brown, LaVern Baker, and Clyde McPhatter—and helped tighten its grip on the R&B market while beginning the crossover to pop.

When Herb returned from Army service in 1955, he supervised Atlantic's new Atco label, with the Coasters and Bobby Darin on the roster—and on the Billboard pop charts.

Yet Abramson's absence had made his return difficult, as did his divorce from Miriam. He eventually surrendered his Atlantic stake.

"It wasn't a happy parting of the ways," says Ertegun. "We could not agree on how much money and so forth, but nevertheless, he went on to start another label." In fact, Abramson launched several labels during the '60s, including Triumph, Blaze, and Festival. He also mentored a number of industry executives, among them Steve Rosenthal, founder of New York's Magic Shop studio (Billboard, Oct. 2), who worked at Abramson's own A-1 studio in New York.

Another achievement was as writer and producer of Tommy Tucker's "Hi-Heel Sneakers," a major 1964 hit leased to Checker Records. It proved to have a substantial afterlife, and among those who licensed Tucker recordings in the '70s was Peter Shertser, founder of Red Lightnin' Records in the U.K.

"I remember dealing with Tommy directly," says Shertser, "who somehow failed to mention Herb. When I heard from Abramson, though, he was very fair. It was, 'Just give half to me, half to Tommy, even though I own the lot.'"

"Herb was a kind, honest, courteous, and proud individual," says Shertser. "His deals never changed: Everything was always \$1,000. But he liked to make references to—and have references made to—his role in the history of R&B. That's what turned him on."

Abramson is survived by wife Barbara, sons Robert Bienstock and Michael Abramson, daughter Sheila Abramson Chadwick, and five grandchildren.

BILLBOARD AWARDS GO TO HILL, KID ROCK

(Continued from page 5)

rock, and hard rock categories. Lauryn Hill's "Ex-Factor" video earned nods for best clip and best new artist clip in the R&B category, while her video for "Everything Is Everything" was named best rap/hip-hop clip.

Limp Bizkit's "Nookie" won the Maximum Vision Award, given to the video that best advances an artist's career, and Hype Williams was named director of the year. The Lenny Kravitz video "Fly Away" was given the FAN.tastic Video Award, which was voted on by thousands of music fans exclusively at Billboard Online (www.billboard.com).

The awards show was hosted by international film star Steven Seagal. Seagal, who is recording his debut album for a label yet to be selected, joked during the awards show that "I should be taken seriously as a music artist... because I can do the pissed-off, angry young man look, and I was doing it when the guys in Korn were still in diapers."

Celebrity presenters were contemporary Christian band Audio Adrenaline, new age artist Jim Brickman, rock singer Meredith Brooks, rapper Kurupt, Dave Navarro (former guitarist for Jane's Addiction and the Red Hot Chili Peppers), and U-God of the Wu-Tang Clan.

During the awards show, Brooks prepared her own mini-speech in which she thanked local music video shows for their support. She addressed the local programmers in attendance, saying, "Some of you came a long way to come here. We can't always depend on the national video channels to break our videos. We really need you guys."

Videoclips eligible for the awards were those that were released between Sept. 1, 1998, and Aug. 31, 1999.

Individual record companies submit clips for nominations. Nominees are then chosen by committees of judges from the music industry, including video programmers, inde-

pendent promoters, video producers, and media experts.

Nominated clips are then eligible for the Maximum Vision and director of the year nominations, which are determined by a panel of Billboard editors.

Voting for the FAN.tastic Video Award is open to the public exclusively through Billboard Online (www.billboard.com). The finalists in the FAN.tastic category were the five most-played videoclips (according to Broadcast Data Systems) from Oct. 1, 1998, to Sept. 30, 1999, on the national music video networks that report to Billboard.

Winners in all other categories were voted on by a broad array of music video industry professionals.

Local/regional music shows also receive honors at the Billboard Music Video Awards. The shows submit air-check tapes for consideration. Final voting for the local show categories, Maximum Vision Award, and director of the year award took place at the conference.

Following is the complete list of winners:

GENERAL CATEGORIES

Maximum Vision Award: Limp Bizkit, "Nookie" (Flip/Interscope Records).

Director of the year: Hype Williams.

FAN.tastic Video Award: Lenny Kravitz, "Fly Away" (Virgin Records).

CONTEMPORARY CHRISTIAN*

Best clip: dc Talk, "Consume Me" (Frontline/Virgin Records).

Best new artist clip: Grits, "They All Fall Down" (Gotee Records).

*No local/regional show finalists in this category.

COUNTRY

Best clip: Dixie Chicks, "Ready To Run" (Monument/Sony Nashville).

Best new artist clip: Shadaisy, "Little Good-Byes" (Lyric Street/Hollywood Records).

Best local/regional show: "Country Music Channel," San Francisco.

DANCE

Best clip: Fatboy Slim, "Praise You" (Skint/Astralwerks).

Best new artist clip: Ricky Martin, "Livin' La Vida Loca" (C2/Columbia Records).

Best local/regional show: "BPM," Denver and Los Angeles.

HARD ROCK

Best clip: Korn, "Freak On A Leash" (Immortal/Epic Records).

Best new artist clip: Kid Rock, "Baw-itydaba" (Top Dog/Lava/Atlantic Records).

Best local/regional show: "Heavy Pork," Wichita, Kan.

JAZZ & AC

Best clip: Jewel, "Hands" (Atlantic Records).

Best new artist clip: Shawn Mullins, "Lullaby" (Columbia Records).

Best local/regional show: "The Breeze Video Program," Phoenix.

MODERN ROCK

Best clip: Blink 182, "What's My Age Again" (MCA Records).

Best new artist clip: Kid Rock, "Baw-itydaba" (Top Dog/Lava/Atlantic Records).

Best local/regional show: "Soundcheck," Nashville.

POP

Best clip: Jennifer Lopez, "If You Had My Love" (Work Group).

Best new artist clip: Kid Rock, "Baw-itydaba" (Top Dog/Lava/Atlantic Records).

Best local/regional show: "California Music Channel," San Francisco.

R&B

Best clip: Lauryn Hill, "Ex-Factor" (Ruffhouse/Columbia Records).

Best new artist clip: Lauryn Hill, "Ex-Factor" (Ruffhouse/Columbia Records).

Best local/regional show: "Urban X-pressions," Philadelphia.

RAP/HIP-HOP

Best clip: Lauryn Hill, "Everything Is Everything" (Ruffhouse/Columbia Records).

Best new artist clip: Eminem Featuring Dr. Dre, "Guilty Conscience" (Web/Aftermath/Interscope).

Best local/regional show: "Urban X-pressions," Philadelphia.

NATIVE AMERICAN MUSIC IS RAISING ITS PROFILE

(Continued from page 5)

spurt happening that is encouraging more and more musicians to record music," she adds.

"I feel like this genre is about to explode," says Tom Bee, president of Sound of America Records (SOAR), which he started 10 years ago. "Back in the '60s they said, 'The British are coming! The British are coming!' Well, my cry is, 'The natives are coming! The natives are coming!'"

Bee was the recipient of this year's Lifetime Achievement Award at the NAMAs for his work with rock band XIT, as a writer/producer at Motown, and his recent accomplishments with SOAR.

"The awards show is a good shot in the arm for Native American music," says Bee, who reports seeing sales spikes among artists on his label following the event.

Ruth E. Francis, community relations coordinator for the Hastings chain in northern New Mexico, says that in the week surrounding the NAMAs show, sales in the genre were up 83%.

"We had all five of our stores in Albuquerque promoting the Native American Music Awards," she says.

Francis says Hastings placed the show in the 1,300 copies of the events calendar it circulates and is devoting shelf space to promoting the event.

Retailers outside the region also are taking advantage of the fact that November has been designated Native American Month to bring extra attention to the genre.

"I always have a whole section devoted to Native American music," says Cassandra Kenfield, world music buyer for Tower Records in Denver. "I'm planning to put some extra stuff on the listening posts. [Native American is] an interesting section for us. It has picked up hugely in the past year. It has probably quadrupled its sales... It's gone up from a couple hundred dollars a month to averaging between \$800 and \$1,000, which ain't bad."

But while sales increases can certainly be attributed to heightened consumer awareness resulting from such retail promotions and awards-show exposure, they also are being boosted by the depth and breadth of talent that defines American Indian music today, retailers note.

During the Nov. 6 awards show, hosted by singer/actor Branscombe Richmond, the sold-out crowd was treated to everything from traditional powwow music and dancers to American Indian rap, reggae, country, jazz, rock, and folk/pop.

Presenters included the Doors' John Densmore, actor Rodney Grant ("Dances With Wolves"), Rita Coolidge, and Jim Thorpe's daughter, Grace Thorpe.

Bill Miller was the big winner, netting five awards—including artist, songwriter, male artist, and song of the year—at the show, which was held at Popejoy Hall here.

Robbie Robertson, Indigenous, Bee, and Chief Jim Billie were other top winners at the event.

"In my musical career of 24 years, this is the biggest blessing," says Miller. "And it's not just for me. All my people are here, and to see them entertain and prove to the world that

we can write, we can sing, we can dance, and we can run our own awards show."

Miller performed "Ghostdance," the title cut of his current album on his Sol Records label. The cut won song-of-the-year honors.

Miller feels the NAMAs exposure will benefit his career as he prepares to sign a new label deal. (He couldn't officially disclose the label since the



MILLER

papers are not yet signed.)

"I'm going to take this year and use this as an ambassador—and all the other winners should too—to promote our music and our people, not just my music, but all native music and this awards show," he says.

"I'm going to use it to the max to promote native music."

New York-based Wayquay (translated as Lady Unafraid) and Albuquerque's Natay (One Who Walks With Plans) both performed tunes that merged their American Indian roots with modern rap and hip-hop.

Living Legend honoree Chief Jim Billie, who has been leader of the Seminole nation for 20 years, performed the song "Big Alligator."

Hank Williams, of Cherokee descent, was inducted into the Hall of Fame. His grandson, Curb recording artist Hank Williams III, accepted the award and performed his grandfather's classic "Move It On Over."

"It was a great privilege and honor to be here," Williams III said at the post-show party. "It was a once-in-a-lifetime opportunity."

The show concluded with the reunion of legendary American Indian rock band XIT, led by founder Bee.

Last year's NAMAs were held at Foxwoods Casino in Connecticut and were supported by the Pequot nation. The show later aired on A&E and the History Channel.

"After last year's show in Con-

necticut, we got a lot of calls from out here saying, 'Would you consider bringing it out here?' So we did," says Bello, who adds that next year's event may return to the East Coast.

According to Bello, there currently are negotiations under way for a television outlet for this year's show, and the awards organizers are readying a radio special.

'The genre has picked up hugely. It has quadrupled its sales'

- CASSANDRA KENFIELD -

The show was supported by ASCAP, Sandia Casino, and Indian Motorcycle. Their donations also help fund educational scholarships for American Indian youth, which were presented during the show.

Bello and Bee are hoping the visibility American Indian music receives from the NAMAs will help persuade the National Academy of Recording Arts and Sciences to add a Grammy category for Indian music.

FESTIVAL MERGES WITH MUSHROOM

(Continued from page 5)

combined roster of the two firms remains unclear; local estimates of their combined market share also differ, up to 14% at the top end.

Mushroom CEO Paul Dickson, who moved from Sydney to Melbourne last year to run the label, will now return to Sydney to head the merged group; Mushroom GM Janet Dawes is now group director of marketing; and Michael Parisi, who runs Mushroom imprint Sputnik, becomes head of A&R. Mushroom's longtime GM of promotions and marketing, Sue McAullay, is leaving but will continue as a consultant, as will Festival group managing director Warren Fahey.

Says a source within the company, "We had to face economic reality. The two companies were top-heavy, and there were too many people signing up acts that weren't bringing in a return. We really need to cull some of the roster back."

Both Mushroom and Festival are internationally recognized names with ties to other independents worldwide, stemming from decades of stature and influence within the Australian music business.

Mushroom, in particular, is known in North America through founder Michael Gudinski's extensive business relationships there and through the label's efforts to crack the market, mostly via artists licensed to U.S. imprints. Its primary act is Garbage, which is signed to Almo Sounds for North America and to Mushroom for the rest of the world.

Mushroom also has a high profile in Europe, with a well-regarded U.K. operation under managing director Korda Marshall and a track record of successes by Peter Andre, Garbage, Ash, and Deni Hines. Mushroom's distribution deal through Europe with BMG is up for renewal in early 2000.

Festival's international recognition is largely based on its longtime role as Australian licensee for some of the record industry's most celebrated independent labels, including Chrysalis, Island, and A&M. As those indies were absorbed into the multinationals one by one, Festival was obliged to focus on domestic repertoire and lately found the going tough.

Roger Grierson, chairman of the Festival/Mushroom group, says that in the long term, the consolidation will streamline operations and is essential in order to break more local acts here and internationally. "Unlike a lot of [multinational] companies, we're primarily about developing local music. We're not about trying to win the most awards or make the most money or have the highest market share. We've always had a different purpose because we're under no pressure from abroad."

Grierson agrees there may have been too many signings. "The structure was too unwieldy to get a decent head of steam in a lot of cases," he says. However, he lays down the likelihood of an immediate trimming of the roster of either company.

Onetime managing director of PolyGram Music Publishing in Australia, Grierson was hired in January 1998 to revamp Festival. He takes credit for the latest reorganization of News Corp. executive VP James Murdoch's music operations, although he was initially opposed to earlier stages of this process.

According to Grierson, he approached Murdoch in the last few months and suggested that the three music units—Mushroom Distribution Services (MDS), Mushroom, and Festival—be merged, to which Murdoch is said to have replied, "It's a radical idea, but I'm thrilled."

The idea of a merger was first

casually floated in September 1998, when News Corp. bought the 51% of Gudinski's Mushroom label that it did not already own (Gudinski had sold 49% to News Corp. in 1993, in order to fund overseas expansion).

Grierson had at that time wanted to maintain distinct A&R and marketing outlets, arguing that having several separate repertoire sources would ensure a constant flow of new acts.

In addition, Mushroom was one of Australia's largest independent labels, responsible for signing such successful acts as Kylie Minogue,

'Unlike a lot of [multinational] companies, we're primarily about developing local music'

- ROGER GRIERSON -

Yothu Yindi, Split Enz, and Hunters & Collectors; Festival's culture at the time was considered more staid. (A controversial, latter-day move under Gudinski was Mushroom's switch for Australian distribution from Festival to Sony Music.)

The independent music network MDS was also left as a stand-alone operation, with its own premises. As well as its distribution activities, MDS had an A&R staff and was responsible for signing the Living End, Frente, and the Whitlams, among others—acts that subsequently went on to mainstream success.

Then, in mid-October this year, MDS was folded into Mushroom, with the loss of a dozen staffers, including

"Tom Bee has been campaigning for 10 years," says Bello. "That was part of the motivation [for starting the NAMAs]—to give these artists better recognition."

Following is a partial list of winners.

Best female artist: Joanne Shenandoah.

Debut artist: Chief Jim Billie.

Best folk artist: Bill Miller.

Best rap/hip-hop artist: Litefoot.

Best traditional recording: "Orenda," Joanne Shenandoah.

Flutist: Mary Youngblood.

Group: Indigenous.

Record of the year: "Contact From The Underworld Of Redboy," Robbie Robertson.

Best new age album: "Maze," Robert Tree Cody.

Music video: "Navigate," Wayquay.

Best independent recording: "Meet The Diva," Arigon Starr.

Best producer: Robbie Robertson.

Best pop group: Indigenous.

Best powwow recording: "Gathering Of Nations," various artists.

Best world music recording: "Destined Love Traveler," Koljade-mo.

Radio station: KTNN Window Rock, Ariz.

managing director Jon Satterley and GM/A&R chief Simon Kain, both of whom resigned when told that MDS was to lose its independence.

MDS had lost an important income stream earlier in the year when former managing director Scott Murphy set up a local branch of Zomba/Jive—which had been an important client of MDS. Festival is suing Murphy and Zomba; the case is set for court in May 2000.

In the last year, Mushroom and Festival's local rosters have consisted primarily of new acts in development, with not much mainstream chart action.

Festival did have a big hit last year with the debut single from dance producer Josh Abrahams, "Addicted To Bass," which went platinum and was signed for overseas distribution by Sony International Network Europe.

Mushroom's biggest local hit this year was sister duo S2S, whose debut single, "Sister," has shipped platinum and was No. 6 on the Australian Record Industry Assn. chart for the week ending Nov. 20.

The release is a joint venture with act manager Ralph Carr's Standard Records.

Carr welcomes the Festival/Mushroom merger, saying, "It puts a renewed focus on Australian artists. The acts [Standard] is developing will naturally benefit from the increased attention from the promotion staff, as the pressure to promote records from overseas is removed."

Another part of News Corp.'s music operations is the New York-based Rawkus label, which was founded and helmed by the parent company's executive VP, James Murdoch, before he was promoted, first to president of News America Digital Publishing and, more recently, to his current slot.

CHANGES AT WARNER MUSIC INTERNATIONAL

(Continued from page 12)

insane. We turned them around and made them powerhouses. In 10 years, we've grown in some countries to a leading position in domestic repertoire."

Lopez, 57, says that he has been considering his departure since 1997, when he discussed it with then WMG co-chairmen Bob Daly and Terry Semel. "I never wanted to grow old doing what I've done all my life professionally. After a certain age, you are not an executive; you become a marionette."

He advised Daly and Semel that he would not be renewing his contract. "I repeated that last year," says Lopez. "Roger coming [to WMI] was part of that plan. He probably would have ended up where he is today but two years later. However, Bob and Terry's decision [to leave WMG] accelerat-

ed that, I suppose."

Lopez, who will remain connected to WMG as a consultant, says he does not object to the non-compete terms of his exit "because I have no intention of competing." He adds, "I always wanted to develop a life in different directions, so I will devote more time to those."

Lopez believes his timing is right. "Roger is a music man who knows the world, and in many ways, it symbolizes the end of [Warner Music's] transition from an American record group based on three major labels and personalities in the States to one worldwide music group run by a music person who understands the world."

Lopez himself has played a major part in that transition, having joined Warner Music International under chairman Nesuhi

'The industry will lose someone who is very mature'

- RUDI GASSNER -

Ertegun in 1985 and advanced to chief executive in 1987. During his tenure, the company has more than doubled in size, expanded its affiliate network to 47 countries, acquired 16 companies, and begun extensive development of national repertoire.

Competitor Rudi Gassner, president/CEO of BMG Entertainment International, praises Lopez for "his personal conduct, executing business on the one hand, and for

his savvy and knowledge of the global industry on the other." He adds, "The industry will lose someone who is very mature."

Gassner and Lopez have been chiefs of their respective divisions for the same period, although the relationship dates back to common years at PolyGram. They also jointly handled negotiations in 1998 to bring former Recording Industry Assn. of America chairman Jason (Jay) Berman to the International Federation of the Phonographic Industry.

"My temperament was that I would go to extreme solutions," Gassner says, "and Ramon would be the one to calm me down. His wisdom would influence our joint decisions."

Dickins says the exit is hardly a surprise. "The end of '99 was

always mooted as when Ramon would think of leaving, although in light of the shake-up [with Ames], I thought he might have stayed longer, in a way for Roger."

Dickins suggests that the industry is the loser. "I used to tell people that they were in the presence of a great chess player with Ramon. He was always five moves ahead."

Lopez says he is proudest of building a team of excellent executives worldwide and of transforming Warner Music International "from being a small distributor of basically U.S. repertoire—with 3% to 4% market share at best—to one which is three or four times that size, with tremendous presence of local repertoire, and having created that tradition, basically, by organic growth."

HOT 100 SPOTLIGHT



by Silvio Pietrolungo

LEADOFF HITTERS: For the first time since the Aug. 7 issue, the top three titles on The Billboard Hot 100 are bulleted. **Santana Featuring Rob Thomas** continue to widen their lead atop the chart as "Smooth" (Arista) spends its sixth consecutive week at No. 1, the longest run for a No. 1 song during the 1999 calendar year. "Smooth" ups its audience total to 115 million listeners with a gain of 2 million this issue and scans 65,000 units, an increase of 7% from last issue. . . **Brian McKnight** holds at No. 2 and retains his bullet for "Back At One" (Motown), although monitored airplay dips slightly (a loss of under 500,000 listeners). An increase in sales of the 12-inch vinyl maxi and positive playlist reports from non-monitored radio stations is the impetus for an overall gain in points. . . **Marc Anthony** continues his resurgence with in the top 10 with a 4-3 move for "I Need To Know" (Columbia). This is the seventh consecutive issue that "Need" has shown an increase in airplay, reaching a weekly high of 61.5 million listeners this issue.

LEADING LADIES: **Whitney Houston** jumps up from No. 8 to a new peak at No. 6 with "My Love Is Your Love" (Arista). A drop in sales leads to an overall decline in "Love's" point total despite a gain of 3.5 million listeners and a move from 21-16 on the Hot 100 Airplay chart. **Jennifer Lopez** earns her second top 10 song from her album "On The 6," as "Waiting For Tonight" (Work/ERG) jumps 11-9. The leadoff track, "If You Had My Love," went to No. 1 for five weeks in June. The move from Hollywood to the recording studio has not always met with resounding success or critical praise over the past few decades, but Lopez's debut album has proved to all media that the transition can be successful.

LFO SIGHTING: **LFO** makes the largest jump on the Hot 100, moving 60-16 with "Girl On TV" (Arista). "Girl" is the Greatest Gainer/Sales winner as LFO more than doubles its sales from last issue's debut tally, scanning 53,500 units and proving that if you give LFO a "Girl" title, the trio will race up the charts. Its previous release, "Summer Girls," peaked at No. 3 in August, while its only other charted single, "If I Can't Have You," stalled at No. 70 in the Nov. 28, 1998, issue.

SEE YA, SHANIA: **Shania Twain's** "Man! I Feel Like A Woman!" (Mercury Nashville) moves to recurrent this issue, as the title falls below No. 50 after spending 28 weeks on the chart. After 17 weeks as a country-fueled title, followed by a four-week absence, "Man!" re-entered the Hot 100 due to pop radio airplay. Unlike **Ricky Martin's** "The Cup Of Life," it didn't qualify for a second 20-week run. A song must be off the Hot 100 for at least six months before it is entitled to a new chart life.

IT'S A WRAP: This issue marks the final week of the 1999 chart year for all Billboard charts. Winners for some categories will be announced on Fox's live broadcast (8 p.m. ET/PT) Dec. 8 of the Billboard Music Awards. Complete year-end artist, title, and label rankings will appear in our special double issue that hits newsstands Dec. 20, dated Dec. 25.

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 

NOVEMBER 27, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1/Hot Shot Debut						
1	NEW	1	1	FAITH HILL	BREATHE	1
2	2	—	2	MARIAH CAREY	RAINBOW	2
3	5	1	22	SANTANA	SUPERNATURAL	1
4	1	—	2	RAGE AGAINST THE MACHINE	THE BATTLE OF LOS ANGELES	1
▶ Greatest Gainer						
5	6	4	26	BACKSTREET BOYS	MILLENNIUM	1
6	NEW	1	1	SAVAGE GARDEN	AFFIRMATION	6
7	7	5	44	BRITNEY SPEARS	...BABY ONE MORE TIME	1
8	NEW	1	1	SOUNDTRACK	POKEMON: THE FIRST MOVIE	8
9	9	3	12	LOU BEGA	A LITTLE BIT OF MAMBO	3
10	3	—	2	LIL' WAYNE	THA BLOCK IS HOT	3
11	14	13	12	CHRISTINA AGUILERA	CHRISTINA AGUILERA	1
12	12	10	21	LIMP BIZKIT	SIGNIFICANT OTHER	1
13	NEW	1	1	FIONA APPLE	WHEN THE PAWN...	13
14	NEW	1	1	VARIOUS ARTISTS	TOTALLY HITS	14
15	11	7	7	CREED	HUMAN CLAY	1
16	13	12	46	KID ROCK	DEVIL WITHOUT A CAUSE	5
17	4	—	2	JIM JOHNSTON	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4	4
18	NEW	1	1	NPG	RAVE UN2 THE JOY FANTASTIC	18
19	NEW	1	1	SOUNDTRACK	LIGHT IT UP	19
20	NEW	1	1	SOUNDTRACK	END OF DAYS	20
21	18	17	11	DIXIE CHICKS	FLY	1
22	17	14	54	JUVENILE	400 DEGREEZ	9
23	19	15	8	BRIAN MCKNIGHT	BACK AT ONE	7
24	23	18	24	BLINK-182	ENEMA OF THE STATE	9
25	8	—	2	COUNTING CROWS	THIS DESERT LIFE	8
26	25	21	106	SHANIA TWAIN	COME ON OVER	2
27	22	22	27	RICKY MARTIN	RICKY MARTIN	1
28	NEW	1	1	E-40	CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE	28
29	10	—	2	FOO FIGHTERS	THERE IS NOTHING LEFT TO LOSE	10
30	20	9	3	ALAN JACKSON	UNDER THE INFLUENCE	9
31	NEW	1	1	ANDREA BOCELLI	SACRED ARIAS	31
32	NEW	1	1	MONTELL JORDAN	GET IT ON...TONITE	32
33	15	2	3	MASTER P	ONLY GOD CAN JUDGE ME	2
34	29	—	2	ROSIE O'DONNELL	A ROSIE CHRISTMAS	29
35	26	16	5	SOUNDTRACK	THE BEST MAN	16
36	30	27	23	SMASH MOUTH	ASTRO LOUNGE	6
37	NEW	1	1	JIMMY BUFFETT	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS	37
38	16	8	3	LEANN RIMES	LEANN RIMES	8
39	27	20	7	METHOD MAN/REDMAN	BLACKOUT!	3
40	28	19	9	EVE	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
41	24	11	3	BUSH	THE SCIENCE OF THINGS	11
42	33	31	16	DESTINY'S CHILD	THE WRITING'S ON THE WALL	6
43	34	33	28	TIM MCGRAW	A PLACE IN THE SUN	1
44	NEW	1	1	JARS OF CLAY	IF I LEFT THE ZOO	44
45	32	24	6	LIVE	THE DISTANCE TO HERE	4
46	43	50	3	VARIOUS ARTISTS	WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	43
47	21	6	3	STONE TEMPLE PILOTS	NO. 4	6
48	46	—	2	JEWEL	JOY: A HOLIDAY COLLECTION	46
49	41	36	55	98 DEGREES	98 DEGREES AND RISING	14
50	37	30	7	STING	BRAND NEW DAY	15
51	31	23	7	MARC ANTHONY	MARC ANTHONY	8
52	45	45	4	98 DEGREES	THIS CHRISTMAS	28

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ PACESETTER						
53	56	75	4	AMY GRANT	A CHRISTMAS TO REMEMBER	50
54	39	29	5	ERIC CLAPTON	CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON	20
55	36	25	7	GARTH BROOKS	IN...THE LIFE OF CHRIS GAINES	2
56	40	34	23	RED HOT CHILI PEPPERS	CALIFORNICATION	3
57	42	35	24	JENNIFER LOPEZ	ON THE 6	8
58	38	32	13	MARY J. BLIGE	MARY	2
59	48	55	12	LFO	LFO	21
60	35	28	12	PUFF DADDY	FOREVER	2
▶ NEW						
61	NEW	1	1	VONDA SHEPARD	HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	61
62	49	63	86	'N SYNC	'N SYNC	2
63	44	37	8	BARBRA STREISAND	A LOVE LIKE OURS	6
64	55	60	118	BACKSTREET BOYS	BACKSTREET BOYS	4
65	47	39	31	LIL' TROY	SITTIN' FAT DOWN SOUTH	20
66	53	56	94	DIXIE CHICKS	WIDE OPEN SPACES	4
67	51	43	16	VARIOUS ARTISTS	NOW 2	3
68	54	52	38	TLC	FANMAIL	1
69	61	54	22	SARAH McLACHLAN	MIRRORBALL	3
70	86	113	6	POINT OF GRACE	A CHRISTMAS STORY	52
71	62	48	17	POWERMAN 5000	TONIGHT THE STARS REVOLT!	29
72	60	71	60	GOO GOO DOLLS	DIZZY UP THE GIRL	15
73	59	42	5	DONELL JONES	WHERE I WANNA BE	35
74	69	70	24	LONESTAR	LONELY GRILL	28
75	76	72	111	CREED	MY OWN PRISON	22
76	73	68	45	GODSMACK	GODSMACK	22
77	67	46	6	MELISSA ETHERIDGE	BREAKDOWN	12
78	64	53	5	MOS DEF	BLACK ON BOTH SIDES	25
79	75	47	4	EURYTHMICS	PEACE	25
80	70	57	79	LENNY KRAVITZ	5	28
▶ NEW						
81	NEW	1	1	TONIC	SUGAR	81
▶ NEW						
82	NEW	1	1	NATALIE MERCHANT	LIVE IN CONCERT	82
83	65	58	30	B.G.	CHOPPER CITY IN THE GHETTO	9
84	74	62	9	MARTINA MCBRIDE	EMOTION	19
85	72	64	9	OL' DIRTY BASTARD	N***A PLEASE	10
86	52	40	5	WARREN G	I WANT IT ALL	21
87	80	78	52	WHITNEY HOUSTON	MY LOVE IS YOUR LOVE	13
88	78	69	44	SUGAR RAY	14:59	17
89	71	59	27	SNOOP DOGG	NO LIMIT TOP DOGG	2
90	66	51	13	MOBB DEEP	MURDA MUZIK	3
91	57	26	3	CROSBY, STILLS, NASH & YOUNG	LOOKING FORWARD	26
92	79	76	16	STAINED	DYSFUNCTION	74
93	89	88	37	KENNY CHESNEY	EVERYWHERE WE GO	51
94	68	44	5	311	SOUNDSYSTEM	9
95	77	61	16	HOT BOYS	GUERRILLA WARFARE	5
96	94	112	35	CHARLOTTE CHURCH	VOICE OF AN ANGEL	28
97	83	74	38	EMINEM	THE SLIM SHADY LP	2
98	88	83	18	TRAIN	TRAIN	76
99	63	38	3	ROB ZOMBIE	AMERICAN MADE MUSIC TO STRIP BY	38
100	58	41	3	CHICO DEBARGE	THE GAME	41
101	81	82	20	VARIOUS ARTISTS	MONSTER BALLADS	27
102	106	103	22	STEVEN CURTIS CHAPMAN	(SPEECHLESS)	31
103	90	—	2	WHITNEY HOUSTON, CHER, TINA TURNER, BRANDY	VH1 DIVAS LIVE/99	90
104	95	93	53	CHER	BELIEVE	4
105	50	—	2	THE ROOTS	THE ROOTS COME ALIVE	50
106	87	66	8	NINE INCH NAILS	THE FRAGILE	1
107	99	87	7	CLINT BLACK	D'LECTRIFIED	75

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

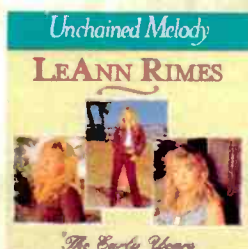
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Another #1 Album

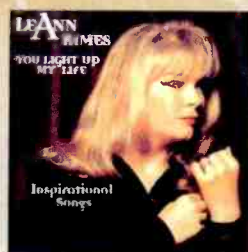
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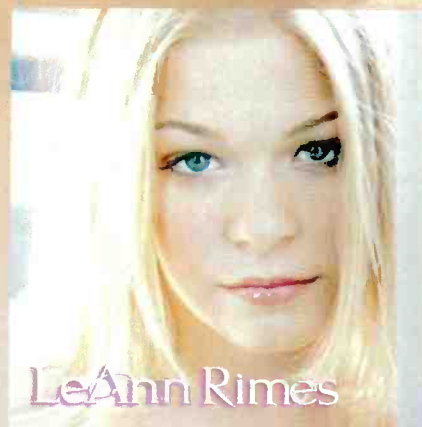
(1996)



(1997)



(1998)



(1999)

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
108	101	107	65	KORN ▲	IMMORTAL 69001*EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER 1
109	85	67	4	PHAROAH MONCH	RAWKUS 50137*PRIORITY (10.98/16.98)	INTERNAL AFFAIRS 41
110	103	94	7	ANGIE STONE	ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND 94
(111)	117	109	20	KENNY G ●	ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G 17
112	102	132	16	MACY GRAY	EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS 97
113	97	91	3	B*WITCHED	EPIC 63985 (11.98 EQ/17.98)	AWAKE AND BREATHE 91
(114)	NEW ►		1	SUBLIME	GASOLINE ALLEY 112125/MCA (11.98/17.98)	GREATEST HITS 114
115	96	79	16	SOUNDTRACK ▲	COLUMBIA 69923/CRG (11.98 EQ/17.98)	RUNAWAY BRIDE 4
116	100	99	24	JA RULE ▲	MURDER INC./DEF JAM 538920*/DJMG (11.98/17.98) HS	VENNI VETTI VECCI 3
117	98	77	3	KEVON EDMONDS	RCA 67704 (10.98/13.98)	24/7 77
118	84	—	2	PET SHOP BOYS	PARLOPHONE 31086/SIRE (10.98/17.98)	NIGHTLIFE 84
119	112	116	48	FATBOY SLIM ▲	SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY 34
120	104	90	35	GINUWINE ▲	550 MUSIC 69598*EPIC (11.98 EQ/17.98)	100% GINUWINE 5
121	107	104	12	FILTER	REPRISE 47388/WARNER BROS. (10.98/16.98)	TITLE OF RECORD 30
122	91	65	3	GENESIS	ATLANTIC 83244/AG (10.98/16.98)	TURN IT ON AGAIN — THE HITS 65
123	115	119	27	SHEDAISY ●	LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG 77
(124)	135	153	22	VARIOUS ARTISTS ●	INTEGRITY/WORD 69974/EPIC (11.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS 70
125	109	142	20	SOUNDTRACK ●	POKEMON: 2. B.A. MASTER — MUSIC FROM THE HIT TV SERIES	90
126	113	100	8	ADAM SANDLER	WARNER BROS. 47429 (11.98/17.98)	STAN AND JUDY'S KID 16
127	114	117	52	THE OFFSPRING ▲	COLUMBIA 69661*/CRG (11.98 EQ/17.98)	AMERICANA 2
(128)	RE-ENTRY		25	SOUNDTRACK ●	ISLAND 546196/DJMG (12.98/18.98)	NOTTING HILL 19
129	93	49	4	VARIOUS ARTISTS	HYBRID 63770/EPIC (19.98 EQ/24.98)	WOODSTOCK 99 32
130	128	130	21	MISSY "MISDEMEANOR" ELLIOTT	THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD 10
131	111	97	8	IDEAL	NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL 97
132	105	—	2	VARIOUS ARTISTS	RED LINE 75997 (21.98 CD)	THE HARD + THE HEAVY VOLUME ONE 105
133	82	—	2	TRACE ADKINS	CAPITOL (NASHVILLE) 96618 (10.98/16.98)	MORE... 82
134	110	95	29	VARIOUS ARTISTS ▲	RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1 1
(135)	136	149	17	ROBBIE WILLIAMS ●	CAPITOL 97726 (10.98/16.98)	THE EGO HAS LANDED 63
136	122	131	26	SOUNDTRACK ▲	WALT DISNEY 860645 (11.98/17.98)	TARZAN 5
137	129	135	4	CECE WINANS	WELLSPRING GOSPEL 51711/SPARROW (11.98/15.98)	ALABASTER BOX 129
138	116	127	12	STATIC-X	WARNER BROS. 47271 (10.98/16.98) HS	WISCONSIN DEATH TRIP 116
139	131	133	87	JO DEE MESSINA ▲	CURB 77904 (10.98/16.98)	I'M ALRIGHT 61
(140)	154	161	24	BLAQUE	TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE 79
141	132	121	7	GEORGE WINSTON	WINDHAM HILL 11465 (10.98/16.98)	PLAINS 76
142	108	81	3	A TRIBE CALLED QUEST	JIVE 41679* (11.98/17.98)	THE ANTHOLOGY 81
143	119	96	5	KENNY WAYNE SHEPHERD BAND	GIANT/REPRISE 24729/WARNER BROS. (10.98/16.98)	LIVE ON 52
144	147	129	33	SOUNDTRACK ▲	MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX 7
145	118	111	21	K-CI & JOJO ▲	MCA 111937* (10.98/17.98)	IT'S REAL 8
(146)	180	—	2	GEORGE STRAIT	MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE 146
147	126	101	3	IMX	MCA 112061 (11.98/17.98)	INTRODUCING IMX 101
148	148	148	20	WEIRD AL YANKOVIC ●	WAY MOBY 32118/VOLCANO (11.98/17.98)	RUNNING WITH SCISSORS 16
149	137	137	82	FAITH HILL ▲	WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH 7
150	130	105	8	TORI AMOS ▲	ATLANTIC 83230/AG (19.98/24.98)	TO VENUS AND BACK 12
(151)	NEW ►		1	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43132 (10.98/16.98) HS	FAMILY AFFAIR 151
152	133	134	9	SYSTEM OF A DOWN	AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) HS	SYSTEM OF A DOWN 125
153	134	108	9	THE BEATLES ●	APPLE 21481/CAPITOL (11.98/17.98)	YELLOW SUBMARINE SONGTRACK 15
154	139	118	22	LEN ●	WORK 69528/EPIC (11.98 EQ/16.98) HS	YOU CAN'T STOP THE BUM RUSH 46

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
155	123	84	3	GARY ALLAN	MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK 84
156	138	106	8	BROOKS & DUNN ●	ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE 31
157	157	145	38	LIT ▲	RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN 31
158	144	136	59	JAY-Z ▲	ROC-A-FELLA 558902*/DJMG (11.98/17.98)	VOL. 2... HARD KNOCK LIFE 1
(159)	192	—	2	REBA MCENTIRE	MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION 159
160	125	124	34	SILK ●	ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT 21
161	159	154	78	DMX ▲	RUFF RYDERS 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT 1
162	146	146	64	LAURYN HILL ▲	RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL 1
163	151	155	8	BRAD PAISLEY	ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES 151
164	153	158	58	PHIL COLLINS ▲	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS 18
165	142	171	29	ERIC BENET	WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE 25
166	160	156	33	ANDREA BOCELLI ▲	POLYDOR 547222 (12.98/18.98)	SOGNO 4
167	140	159	7	SOLE	DREAMWORKS 450118/INTERSCOPE (10.98/16.98) HS	SKIN DEEP 127
168	124	—	2	TY HERNDON	EPIC (NASHVILLE) 69899/SONY (NASHVILLE) (10.98 EQ/16.98)	STEAM 124
169	127	102	8	CHRIS CORNELL	A&M 490412/INTERSCOPE (11.98/17.98)	EUPHORIA MORNING 18
(170)	NEW ►		1	GRATEFUL DEAD	GRATEFUL DEAD 14066/ARISTA (79.98 CD)	SO MANY ROADS (1965-1995) 170
171	120	86	4	SOUNDTRACK	TVT SOUNDTRAX 8300/TVT (10.98/17.98)	BUFFY THE VAMPIRE SLAYER — THE ALBUM 51
172	145	115	16	BARRY WHITE ●	PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER 43
173	141	120	7	SOUNDTRACK	JIVE 41692 (11.98/17.98)	DRIVE ME CRAZY 44
(174)	NEW ►		1	MIKE NESS	TIME BOMB 43536*/ARBERT (10.98/16.98)	UNDER THE INFLUENCES 174
(175)	NEW ►		1	SOUNDTRACK	SONY CLASSICAL 89008 (11.98 EQ/17.98)	ANNIE (TV SOUNDTRACK) 175
176	165	160	47	DMX ▲	RUFF RYDERS 538640*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD 1
177	155	147	53	112 ▲	BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112 20
178	162	141	28	VARIOUS ARTISTS ●	RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY 63
179	176	170	81	DAVE MATTHEWS BAND ▲	RCA 67660* (11.98/17.98)	BEFORE THESE CROWDED STREETS 1
180	166	144	12	VARIOUS ARTISTS	TOMMY BOY 1364 (12.98/17.98)	JOCK JAMS VOLUME 5 51
(181)	NEW ►		1	ANNE MURRAY	STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD 181
182	175	174	37	SIXPENCE NONE THE RICHER ●	SQUINT 7032* (10.98/16.98) HS	SIXPENCE NONE THE RICHER 89
183	171	169	20	SLIPKNOT	I AM 8655/ROADRUNNER (10.98/16.98) HS	SLIPKNOT 112
184	150	125	7	INDIGO GIRLS	EPIC 69914 (11.98 EQ/17.98)	COME ON NOW SOCIAL 34
185	167	151	12	SEVENDUST	TVT 5820 (10.98/16.98)	HOME 19
186	170	162	64	ROB ZOMBIE ▲	GEFFEN 425212*/INTERSCOPE (11.98/17.98)	HELLBILLY DELUXE 5
187	183	200	52	MARIAH CAREY ▲	COLUMBIA 69670*/CRG (11.98 EQ/17.98)	# 1'S 4
(188)	196	—	98	WILL SMITH ▲	COLUMBIA 68683*/CRG (11.98 EQ/17.98)	BIG WILLIE STYLE 8
189	121	85	4	PRIMUS	INTERSCOPE 49041* (11.98/17.98)	ANTIPOP 44
190	164	138	7	EVERYTHING BUT THE GIRL	ATLANTIC 83214*/AG (10.98/16.98)	TEMPERAMENTAL 65
191	172	187	21	GEORGE JONES	ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH 53
192	178	172	43	DAVE MATTHEWS/TIM REYNOLDS ▲	BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE 2
(193)	RE-ENTRY		15	VARIOUS ARTISTS ●	WORD 69975/EPIC (19.98 EQ/19.98)	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE 84
194	152	140	8	TERROR SQUAD	MYSTIC/ATLANTIC 83232*/AG (10.98/16.98)	THE ALBUM 22
195	184	182	51	2PAC ▲	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS 3
196	163	114	6	PAUL MCCARTNEY	MPL 22351/CAPITOL (10.98/17.98)	RUN DEVIL RUN 27
197	185	175	22	EDWIN MCCAIN ●	LAVA/ATLANTIC 83197/AG (10.98/16.98)	MESSENGER 59
198	182	173	37	GEORGE STRAIT ▲	MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME 6
199	168	80	3	INCUBUS	IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF 80
200	161	126	14	VARIOUS ARTISTS ●	VIOLATOR/DEF JAM 558941*/DJMG (10.98/16.98)	VIOLATOR THE ALBUM 8

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 177
2Pac 195
311 94
98 Degrees 49, 52
Trace Adkins 133
Christina Aguilera 11
Gary Allan 155
Tori Amos 150
Marc Anthony 51
Fiona Apple 13
Backstreet Boys 5, 64
The Beatles 153
Lou Bega 9
Eric Benet 165
B.G. 83
Clint Black 107
Blaque 140
Mary J. Blige 58
Blink-182 24
Andrea Bocelli 31, 166
Brooks & Dunn 156
Garth Brooks 55
Jimmy Buffet 37
Bush 41
B*Witched 113
Mariah Carey 2, 187
Steven Curtis Chapman 102
Cher 104
Kenny Chesney 93
Charlotte Church 96
Eric Clapton 54
Phil Collins 164
Chris Cornell 169
Counting Crows 25
Creed 15, 75
Crosby, Stills, Nash & Young 91
Chico DeBarge 100
Destiny's Child 42
Dixie Chicks 21, 66
B.G. 83
E-40 28
Kevon Edmonds 117
Missy "Misdeemeanor" Elliott 130
Eminem 97
Melissa Etheridge 77
Eurythmics 79
EVE 40
Everything But The Girl 190
Filter 121
Foo Fighters 29

Kenny G 111
Warren G 86
Genesis 122
Ginuwine 120
Godsmack 76
Goo Goo Dolls 72
Amy Grant 53
Grateful Dead 170
Macy Gray 112
Ty Herndon 168
Faith Hill 1, 149
Lauryn Hill 162
Hot Boys 95
Whitney Houston 87
Whitney Houston, Cher, Tina Turner, Brandy 103
Ideal 131
IMX 147
Incubus 199
Indigo Girls 184
Alan Jackson 30
Jars Of Clay 44
Jay-Z 158
Jewel 48
Jim Johnston 17

Donell Jones 73
George Jones 191
Montell Jordan 32
Juvenile 22
K-Ci & JoJo 145
Kid Rock 16
Korn 108
Lenny Kravitz 80
Len 154
LFO 59
Lil' Troy 65
Lil' Wayne 10
Limp Bizkit 12
Lit 157
Live 45
Lonestar 74
Jennifer Lopez 57
Ricky Martin 27
Master P 33
Dave Matthews Band 179
Dave Matthews/Tim Reynolds 192
Martina McBride 84
Edwin McCain 197
Paul McCartney 196
Reba McEntire 159

Tim McGraw 43
Brian McKnight 23
Sarah McLachlan 69
Natalie Merchant 82
Jo Dee Messina 139
Method Man/Redman 39
Mobb Deep 90
Mos Def 78
Anne Murray 181
Mike Ness 174
Nine Inch Nails 106
'N Sync 62
Rosie O'Donnell 34
The Offspring 127
O' Dirty Bastard 85
Brad Paisley 163
Pet Shop Boys 118
Pharoah Monch 109
Point Of Grace 70
Powerman 5000 71
Primus 189
Puff Daddy 60
Rage Against The Machine 4
Red Hot Chili Peppers 56

LeAnn Rimes 38
The Roots 105
Ja Rule 116
Adam Sandler 126
Santana 3
Savage Garden 6
Sevendust 185
SheDaisy 123
Vonda Shepard 41
Kenny Wayne Shepherd Band 143
Silk 160
Sixpence None The Richer 182
Fatboy Slim 119
Slipknot 183
Smash Mouth 36
Will Smith 188
Snoop Dogg 89
Sole 167
SOUNDTRACK
Annie (TV Soundtrack) 175
The Best Man 35
Buffy The Vampire Slayer — The Album 171
Drive Me Crazy 173
End Of Days 20
Light It Up 19

The Matrix 144
Notting Hill 128
Pokemon: 2. B.A. Master — Music From The Hit TV Series 125
Pokemon: The First Movie 8
Runaway Bride 115
Tarzan 136
Britney Spears 7
Staind 92
Static-X 138
Sling 50
Angie Stone 110
Stone Temple Pilots 47
George Strait 146, 198
Barbra Streisand 63
Sublime 114
Sugar Ray 88
System Of A Down 152
Terror Squad 194
TLC 68
Tonic 81
Train 98
A Tribe Called Quest 142
Shania Twain 26
VARIOUS ARTISTS
The Hard + The Heavy Volume One
132
Jock Jams Volume 5 180
Millennium Hip-Hop Party 178
Monster Ballads 101
Now 2 67
Ruff Ryders: Ryde Or Die Vol. 1 134
Totally Hits 14
Violator The Album 200
Woodstock 99 129
WoW-2000: The Year's 30 Top Christian Artists And Songs 46
WoW-The 90s: 30 Top Christian Songs Of The Decade 193
WoW Worship: Today's 30 Most Powerful Worship Songs 124
Hezekiah Walker & The Love Fellowship Crusade Choir 151
Barry White 172
Robbie Williams 135
CeCe Winans 137
George Winston 141
Weird Al Yankovic 148
Rob Zombie 99, 186

In Memoriam

Herb Abramson

1916 - 1999

Co-founder, Atlantic Records

We mourn his passing.

Abmet Ertegun, Val Azzoli, and the Atlantic Family



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ATLANTIC'S M2M AIMS FOR KID, ADULT APPEAL

(Continued from page 15)

just a guitar (played by Larsen) and keyboards (played by Raven). Hopes are high that this latest teen act's music can rise above the pack.

"What was extraordinary about them from the beginning was that they had an incredibly accessible pop sound and contemporary visual for what's happening today, coupled with a truly organic songwriting and musical instrument prowess," says Ron Shapiro, executive VP/GM for Atlantic Records. "It was like crossing the greatest pop-crafted artist and material with some of the more significant critically acclaimed singers/songwriters/musicians, all in one."

"It's rare to find truly mainstream contemporary pop artists today who are also extremely skilled live performance artists and talented songwriters," he says.

Adds Larsen, "It's really important that people understand that we're not just two girls conveniently put together. We really sing, we really write, and we want to prove that to everybody."

NONSTOP MARKETING EFFORT

Marketing for the act began with a six-stop summer mall tour around the Northeast U.S., "which introduced them to the American teen public," Shapiro says. The promotion was co-sponsored by Atlantic Records, Trans World Entertainment, Seventeen magazine, and Wilhelmina International modeling agency.

A special commercial CD single was pressed for Trans World, which had stores in each of the malls, and the girls hosted signings there after each performance.

"Don't Say You Love Me" was also added at Radio Disney before its official release to mainstream radio, creating further teen buzz.

And then there's the affiliation with the popular "Pokémon."

"Typically, a lot of new pop stars are launched with any one of those things, but they had all three," Shapiro says. "We've managed to pull off all of the great things that have been used to break a lot of the pop artists of today. And anytime anyone in our industry has seen these girls or heard this album, they sign on."

Coming up are radio promotions nationwide, including a Christmas shopping spree with Larsen and Raven, a guitar lesson from Larsen, a pajama party with M2M, a junior spa day with the act, and direct-mail postings to those on Christina Aguilera's database.

In February and March, M2M will begin a middle school tour, with possible evening gigs at Hard Rock Cafes. M2M has also partnered with Cookie Dough candy company; the girls were featured on candy bags in school vending machines with a discount coupon for their album during the first quarter.

FAME IN THE HOMETOWN

Ironically, Larsen and Raven have not yet experienced pop stardom in Norway, and retailers and radio stations are not particularly familiar with the act.

The two received some attention when they released their children's album, but Warner Music Norway, where they're signed at home, has not

been able to capitalize on the momentum in the U.S., since neither the single nor the "Pokémon" soundtrack has been released yet.

In addition, the duo will not be able to promote itself in Norway until the new year, according to the Warner office there. The "Pokémon"

'We really sing, we really write, and we want to prove that to everybody'

- MARIT LARSEN -

soundtrack will not be released by Warner until sometime next year. Their debut album is scheduled to follow in March, after the single's commercial release in January.

It is then that the label hopes to begin its own campaign to reacquire the nation with the girls and their history.

Larsen and Raven's road to stardom began when they met in 1990. The two shared a love for music and began appearing in a number of professional musical theater productions.

In 1996, EMI Norsk local A&R manager Eivind Rølles signed a

licensing deal with Oslo-based Waterfall Productions for "Synger Kjente Barnesanger" (the group was then called Marit & Marion). That album sold 6,000 units, according to the label.

Waterfall is a complex of recording studio/production house/publishing operations; the company has also spawned the careers of Babel Fish (signed directly to Atlantic Records in the U.S.) and Midnight Sons (signed with Lava/Atlantic Records here).

M2M IS 'A GOOD FIT'

Says Rølles, "Waterfall came to us with ["Synger Kjente Barnesanger"]. We listened to it and thought it was a good fit, since we had very little children's music in our catalog at that time. Already after their debut album, Marit and Marion had plans to do something different," he adds. "When they eventually had something they wanted to showcase for us, the ball was already rolling in the U.S."

"I remember them as incredibly charming and sweet and extremely serious and dedicated to what they are doing," Rølles says. "They are two obvious talents, and they've come a very long way in a very short time."

Assistance in preparing this story was provided by Kai R. Lofthus in Oslo.

CHAOSMUSIC GOES PUBLIC TO FUND PURCHASES

(Continued from page 12)

istered a loss of \$422,000 Australian (\$274,000) in the year ending June 1999, which is projected to widen to \$5.4 million Australian (\$3.5 million) by next year.

But the company forecasts that sales will reach \$9 million Australian (\$5.8 million) by December 2000, as more Australians turn to online retail. Internet research firm www.consult.com predicts that the local online music industry will be worth almost \$100 million Australian (\$65 million) by 2002.

Chaos will likely have an eye on the upcoming local launch of CDnow—expected imminently—and on Amazon.com, which is also understood to be planning an Australian operation.

SONY ANNOUNCES COMPATIBILITY WITH IT COS.

(Continued from page 8)

deal to establishing a secure and user-friendly electronic music distribution market."

Sony's newly announced hardware players are seen as the new wave of personal audio units. The 64-megabyte, pen-shaped VAIO Music Clip—which is positioned as an audio accessory to Sony's VAIO line of personal computers—holds up to 120 minutes of compressed music files, which can be downloaded in a few minutes from most PCs via a Universal Serial Bus (USB) connection.

The Memory Stick Walkman is a more powerful, more flexible system that allows users to download all types of digital data, from music and video to images and text, according to Boire.

While the first version of the Memory Stick Walkman will hold 64

Other local music retail sites that have been launched in recent months include the 22-store Sanity chain's Sanity.com, Telstra's Loading Zone, and Australian hair-care brand Fudge's Fudgemusic.

About \$6.7 million Australian (\$4.3 million) from the float proceeds have been earmarked for marketing, with a major campaign to start for Christmas through TV, cinema, and street advertising; \$3.3 million Australian (\$2.1 million) for working capital; \$2 million Australian (\$1.3 million) for float expenses; and \$1 million Australian (\$650,000) for the repayment of convertible notes.

The offer is scheduled to close Dec. 1.

megabytes of music, an upgrade path is already in place for a 128-megabyte version and subsequent models that will hold approximately a gigabyte of data.

Both products, which are SDMI compliant, use Sony's ATRAC3 compression scheme and support MP3 and other compression technologies, such as Microsoft's Windows Media Audio, according to a statement.

Boire says Palm Computing and the Volkswagen Audi Group have just signed on as licensees of the Memory Stick Walkman, bringing the total number of licensees to 26.

The Memory Stick Walkman will carry a suggested list price of \$399, while the VAIO Music Clip will be priced at \$299; both will be available in the first quarter of 2000, according to Sony.



by Geoff Mayfield

CLOSE TO THE VEST: Guess I was too conservative last issue when this column predicted **Faith Hill** would be one of the artists who would see a "respectable debut." How 'bout she becomes only the second female country solo artist in this decade to reach No. 1 on The Billboard 200, out-selling a still-strong **Mariah Carey** by a 6% margin, with a first-week sum of 242,000 units. Yeah, I'd say that's respectable.

Her simultaneous conquering of the country chart and the big chart is noteworthy for both the artist and her label, marking her first No. 1 on either list. It is also Warner Bros. Nashville's first trip to the top of either chart since Billboard began using SoundScan data in 1991, its first No. 1 on the country chart since **Randy Travis** rang the bell with "Heroes And Friends" in 1990, and the division's first No. 1 ever on The Billboard 200. It's also Bugs Bunny's first No. 1 since **Alanis Morissette**, on the Warner Bros.-distributed Maverick label, had a two-week reign last November.

Hill obviously swelled her fan base with the crossover success of 1998's "This Kiss," which hit No. 1 on Hot Country Singles & Tracks before reaching No. 7 on The Billboard Hot 100. The only other female solo act in the '90s to lead both Top Country Albums and The Billboard 200 is **LeAnn Rimes**, who did so with her second and third albums in 1997, but **Shania Twain** deserves honorable mention. While Twain's "Come On Over" has never ranked higher than No. 2 in its 106 weeks on the big chart, there have been four different weeks when that album sold more units than "Breathe" does in its opening stanza. "Come On Over," which bullets at No. 3 on country and No. 26 on the big chart, has been No. 1 for 45 weeks on Top Country Albums, an all-time record.

KORN STALKS: They can't all be No. 1 at the same time, so four potential chart toppers that hit the market on Nov. 16 will have to be envious of a fifth. Before I ever spoke to a single retailer, the 635,000 units that affiliated band **Limp Bizkit** rang last summer in "Significant Other's" first week seemed to indicate that hard-rocking **Korn** would be the one to emerge from the Super Tuesday pack that includes **Celine Dion** and rappers **Dr. Dre**, **Will Smith**, and **Raekwon**.

And how! Early retail numbers suggest Korn will turn that trick with a downright awesome number; probably somewhere north of 700,000 units and perhaps much bigger than that. At one chain alone, its "Issues" sold more copies in one day than its stores' top sellers usually tally in an entire week. Furthermore, unlike Korn's "Follow The Leader," which topped the chart with 268,000 units in last year's Sept. 5 issue, the band has made an edited version of this one available to mass merchants.

Otherwise, Dre stands to surpass 500,000; Dion, aided by a visit to **Oprah Winfrey's** daytime show, could hit or exceed 200,000; while Smith and **Wu-Tang Clan** member Raekwon should each top 100,000. Of the last two mentioned, Smith will have the bigger first-week number, not to mention a much longer shelf life.

COUNT TO THREE: With 61,000 units placing his new "Sacred Arias" at No. 31 on The Billboard 200 and No. 1 on Top Classical Albums, **Andrea Bocelli** has a clean sweep of the classical list's top three spots. Three different acts, including Bocelli himself, have simultaneously owned the chart's top two slots since the list converted to SoundScan data in the Dec. 4, 1993, issue, but this is the first time in the '90s that one artist has claimed the top three titles. The last classical artist with a top three monopoly was the late piano great **Vladimir Horowitz**, who did so in the Jan. 31, 1987, Billboard.

Although "Arias" had a quieter start than Bocelli's pop-oriented outing "Sogno," which opened at No. 4 on the big chart with 149,000 units in the April 17 issue, Universal Classics appears pleased with the new album's start and confident in its sell-through potential. Aside from the differences in repertoire, that earlier album had been pumped by his appearances with **Celine Dion** on the Oscars and the Grammys.

Bocelli did sing on "The Tonight Show With Jay Leno" the day before "Arias" hit stores, but most of his media comes later: "The Oprah Winfrey Show" on Tuesday (23), the "Today" show on Nov. 29, and a new public television fund-raiser special that debuts Dec. 3. There's also a possible "20/20" profile in December or January. Although not a Christmas album, the album's religious themes may help "Sacred Arias" sell like one... Speaking of which, our Top Christmas Albums chart makes its annual return to Billboard (see page 7). Unlike our current charts, which only house holiday albums released this year, the Christmas chart also includes catalog items from previous years. It will be published every other week through the Jan. 8 issue. The chart's first '99 topper is the new set by talk show darling **Rosie O'Donnell**, which gets pushed back to No. 34 on The Billboard 200 despite a 14% gain. Her displacement comes as a result of 11 chart bows in the top 32 positions, including **Savage Garden** (No. 6 with 151,000 units) and the "Pokémon" soundtrack (No. 8 with 129,000 units). Each of the top 15 albums surpasses 100,000 units.

MUSIC BUSINESS EYES GROWTH IN CHINA AFTER PRELIMINARY WTO ACCORD

(Continued from page 5)

to do business in a much better environment than they have in the past."

"It's a step forward, as opposed to a giant leap," agrees Michael Smellie, BMG Entertainment International's senior VP for the Asia-Pacific region. "The devil is in the details. It's all very well to sign an agreement, but there are a lot of practical issues that haven't been dealt with."

If China does become a member of the WTO, it will allow foreign labels to engage in distribution by holding equity of up to 49% in local labels; Chinese Premier Zhu Rongji held out for 51% Chinese control.

Also, perhaps crucially, the deal will not likely allow international companies the right of "publication," meaning the right to issue individual titles.

Notes Sony Music Asia president Richard Denekamp, "You need to have both—the right to distribute and the right to 'publish'—to be actively involved in the music business. Whether this is such a great step forward, I have my doubts because I still feel the Chinese authorities see the music industry as a propaganda industry, and therefore it's very much controlled from the center."

"The agreement is the start of something, not the end," says Warner Music Asia-Pacific president Lachlan Rutherford, who has many years' experience in the regional music business. "Before, we weren't in China. Now, we will be. In the short or medium term, there won't be much evidence of it, but in the long term, it will be meaningful. We can't do anything without this first step."

Rutherford says he hopes to see "some kind of timetable" for foreign

companies seeking 100% ownership of music operations in China, "and there's the whole issue of publication rights—that is, the right to release repertoire, to sort out. I'm comfortable with the fact that it may be limited now, if there's progress over time."

However, the Warner executive adds, "as record companies, we will be involved in extremely difficult operating circumstances once we get in."

Rutherford also says, "If we can see the piracy rate lowered in China, the attractions for rogue CD manufacturers are reduced."

IFPI's Berman suggests reading the final agreement closely before deciding whether there are problems with publication rights. "Until we see the actual language of the agreement, it's hard to say. It's entirely possible that the publication issue

'The agreement is the start of something, not the end'

— LACHLAN RUTHERFORD —

could be subsumed by the distribution issue. I don't think anybody knows that for now."

Hilary Rosen, president/CEO of the Recording Industry Assn. of America (RIAA), believes that it is now up to the entrepreneurial talents of individual companies to negotiate suitable deals.

"I understand that some people think the agreement doesn't go far

enough, but this sets the stage," she says. "The rest is up to the companies."

Rosen added in a Nov. 15 statement that the deal and its obligations will update and make clearer laws and rules in China that have often seemed labyrinthine and opaque to Westerners. "This can only be good news as we look to China to immediately address rampant piracy within its borders, in order to meet its obligations under TRIPS [intellectual piracy rules], by which it will become bound as soon as it enters into the WTO," she said.

Smellie says BMG International will look into setting up a joint venture in China. "I don't mean next week, but we're going to have to put a strategy together to form a joint venture, and it's clearly incumbent on

us and the other companies to find out where the limits of that lie," he says.

A key point is whether such a joint venture could be under the effective control of an international company and have a non-Chinese as a chief executive.

Denekamp says China's accession to the WTO will encourage Sony's efforts to find a joint-venture partner in China.

Berman, who traveled to China 15 times between 1987 and 1997 as RIAA chief, says he feels that because of the early negotiations and relationships forged, the record industry will have a leg up over some other industries in forming joint ventures when China signs on to the WTO.

"After all," he says, "we have been doing business there, which is to say, we licensed a significant number of foreign titles into China. So there are a whole existing set of relationships."

In the U.S., while Congress does not have to approve the trade agreement, it must give China the "normal trade relations" trade privileges it now grants to its other partners on a permanent rather than on a year-by-year basis.

Berman says he believes that while the trade issue with China may become a political football on Capitol Hill early next year between conservatives and liberals, "I would think that given the nature of the deal, there'll be enough [votes] in the middle to secure passage."

Pullman's Bond Suit Targets Koppelman, Others

This story was prepared by Carolyn Horwitz, news editor of Billboard Bulletin.

NEW YORK—The Pullman Group, creator of entertainment securitization bonds, has filed a \$2 billion-plus lawsuit against companies that include Charles Koppelman's CAK/Universal Credit Corp. and its partner, Prudential Securities.

The suit, filed Nov. 16 in New York State Supreme Court, alleges breach of contract, breach of fiduciary duty, misappropriation of trade secrets, conversion, tortious interference, and unjust enrichment (*Billboard Bulletin*, Nov. 17).

The Pullman Group claims that it and its former partner, business management firm Rascoff/Zysblat Organization (RZO), sought to set

up a joint venture with Prudential in 1997. Prudential and RZO—also a defendant in the suit—then "improperly and abruptly ceased their affiliation with the Pullman Group" and "consummated precisely the same deal between themselves," according to a Pullman statement.

Pullman charges that Prudential then "misappropriated proprietary and confidential information" to form and finance CAK, which has since allegedly "attempted to disrupt pre-existing relationships between the Pullman Group and its current and potential clients and to usurp potential business opportunities."

Koppelman, former chairman of EMI-Capitol Music Group North America, last year set up CAK to

make loans with intellectual-property rights serving as collateral. Since then, the company has inked deals with TVT Records and SESAC.

The Pullman Group initiated the securitization concept in 1996 with the "Bowie Bonds," which raised \$55 million for David Bowie. The company has since inked deals with James Brown, Ashford & Simpson, Holland-Dozier-Holland, and others.

RZO's joint venture with Prudential, Entertainment Finance International, has a deal backed by 250 masters mostly owned by Dusty Springfield.

The Pullman Group seeks total claims of more than \$2 billion plus \$500 million in punitive damages.

Koppelman had no comment.

RETAILERS MIXED ON MERITS OF DEC. RELEASES

(Continued from page 10)

kicks off shopping for the holiday selling season.

Also, stores have so much foot traffic during the holiday season that sales associates are generally taxed in their ability to offer assistance to shoppers; in deference to that situation, labels have refrained from issuing albums in December, particularly those of developing artists.

But last year, with Def Jam leading the way, a number of rap acts issued albums in December, including DMX, Jay-Z, DJ Clue, and Missy "Misdemeanor" Elliott.

Initially, merchants were not pleased to see those releases coming out then. With so many big releases already out for the holiday selling season, the late arrivals had the perfect recipe for getting lost in the shuffle, they argued.

But when the big rap releases brought incremental traffic into stores last year, some merchants changed their tune and said they were grateful for the boost.

This year, however, once again finds merchants with mixed feelings on the December slate.

Mike Dreese, CEO of 20-unit, Boston-based Newbury Comics, says the

December releases are "fine" by him. "Our second-biggest business day is Dec. 26," says Dreese. "So if the labels are putting out youth-oriented music, there are a lot of kids in our stores with gift certificates and money from Christmas."

John Grandoni, VP of purchasing at 185-unit, Carnegie, Pa.-based National Record Mart, says, "While we want as much hit product as the market can bear in the fourth quarter, two months ago I would have said the concentration has been too thick with way too many releases" for even more product to be put out in December.

But now, he says, after seeing too many so-called "big" releases coming out and not sticking, he needs more hit product to continue filling the pipeline.

Stan Goman, executive VP/COO of Tower Records, says the rap releases in December will give "a bunch of traffic" to stores.

But he also expresses concern that the release of new rap product will "date" earlier rap releases, resulting in the consumer passing them by in favor of newer offerings, and thus abbreviating the already short shelf life that rap titles tend to have.

In general, Goman says, he would rather see the labels spread releases throughout the year instead of jamming most of their big titles into the fourth quarter, where so many big releases lose out because there is a plethora of product chasing the same dollar.

However, Ed Climie, GM of Universal One-Stop in Philadelphia, notes that while something always gets lost in the fourth quarter, "something always gets found too."

And Grandoni adds that the December releases "provide great product for post-Christmas into the first quarter."

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Billboard Links With AENTV For Internet News Program

Billboard and Billboard Online have partnered with AENTV, a leading creator and webcaster of original programming for the Internet, to produce and webcast "Billboard Minutes."

The daily five-minute online streaming video program will premiere Dec. 3 at www.aentv.com and www.billboard.com and will be widely available for syndication to websites and other media.

"Billboard Minutes" will offer a worldwide Internet audience up-to-the-minute news about artists, tours, new releases and other information for music fans. Coverage will be based on reporting from Billboard and Billboard Online. Each day (Monday-Friday) news and charts from different genres of music will be highlighted, including pop, rock, country, Latin and R&B/hip-hop. All shows will be archived and available on demand.

In addition to breaking news and feature stories, "Billboard Minutes" will include music videos,

interviews and behind-the-scenes footage, all digitally streamed in stylish, fast-paced presentation.

AENTV is an affiliate website of iNEXTV (www.inextv.com), a wholly owned subsidiary of Ampex Corp. "Billboard Minutes" will be produced at the newly completed Inextv/AENTV Internet Media Center in Woodland Hills, Calif.

Drew Cummings, president/CEO of AENTV will serve as executive producer of "Billboard Minutes."

"The synergies between Billboard and AENTV make this an ideal partnership," says Ken Schlager, VP/business development of Billboard Music Group. "Billboard is the No. 1 publication in music news and information, and AENTV is No. 1 in the development and production of streaming media programming and technology. Utilizing the immense power of streaming video and the Internet gives us the added ability to reach music fans around the world and keep them informed."



PERSONNEL DIRECTIONS

Lorraine Stewart has joined Billboard full time as advertising sales assistant. In this position, Stewart will provide administrative support for Billboard advertising sales in New York and act as an ad traffic coordinator for Airplay Monitor. Stewart will report to Joellen Sommer, business manager of Billboard Music Group.



Prior to joining Billboard, Stewart worked for Relativity Records as a radio promotion coordinator. She graduated from Temple University with a degree in political science.

Rodger Leonard has joined the Billboard production department in New York as composition technician. Leonard will assist in composing editorial and chart pages. He reports to Terry Sanders, editorial production director.

Leonard worked as a structural

engineer in New York and Connecticut before a career change led him to Billboard. He recently graduated from Pratt Manhattan with a degree in graphic design, and is also a graduate of the University of Pennsylvania.

In Billboard's L.A. office, Michelle Wright has been appointed account manager. She will report to Jodie Francisco, West Coast advertising director.



Before joining Billboard, Wright worked for the News & Observing Publishing Company in Raleigh, N.C. selling advertising for the past six years. Prior to that, she worked as a field representative in a market research company.

A native of New Jersey, Michelle holds a B.S.B.A. from the University of Georgia where she was a member of the polo club.

Billboard Music Awards

MGM Grand Hotel • Las Vegas • December 8, 1999
For more information, contact Sylvia Sirin at 212-536-5100

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Santana Breaks Record In Smooth Run

LADIES AND GENTLEMEN, we have a new champion. "Smooth" (Arista) by Santana Featuring Rob Thomas is the longest-running No. 1 single on The Billboard Hot 100 for 1999. By remaining on top for a sixth week, the veteran Latin rocker passes three singles that reigned for five weeks each: "Genie In A Bottle" by Christina Aguilera, "If You Had My Love" by Jennifer Lopez, and "Livin' La Vida Loca" by Ricky Martin.

"Smooth" is the first title to hold sway for six weeks since R. Kelly & Celine Dion had a six-week run with "I'm Your Angel" at the end of 1998. If Santana and Thomas are still running smoothly next issue, they will have one of the five longest-running No. 1 songs of the past three years. The other four all had reigns in double digits. Working backward, they are: "The Boy Is Mine" by Brandy & Monica (13 weeks), "Candle In The Wind 1997"/"Something About The Way You Look Tonight" by Elton John (14 weeks), "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112) (11 weeks), and "Un-Break My Heart" by Toni Braxton (11 weeks).

"Smooth" is already the longest-running No. 1 hit by artists of the male gender since the extraordinary "Candle In The Wind 1997." Before that exceptional single, you'd have to go back to "Macarena" (Bayside Boys Mix) by Los Del Rio to find a longer-running No. 1 single by a male act, and that was in August 1996.

MARRIED WITH HITS: By debuting at No. 1 on The Billboard 200 (with her Warner Bros. album "Breathe"), Faith Hill matches the mark set by husband Tim McGraw 27 weeks ago when he opened in pole position

with "A Place In The Sun" (Curb). It's the first instance we can find of a husband and wife topping The Billboard 200 and the Top Country Albums chart in the same year with separate releases.

GIRLS ON CHART: With the exit of Backstreet Boys' "I Want It That Way" from the Hot 100 this issue, 702 now has the longest-running title on the chart. "Where My Girls At?" (Motown) is moving in the wrong direction, considering its veteran status: The single reverses course again and inches 16-15. It peaked at No. 4.



by Fred Bronson

RUNAWAY MCBRIDE: It was 35 years ago this week that Connie Smith ascended to No. 1 on Billboard's country singles chart with

"Once A Day," which stayed on top for eight weeks. No solo female artist has matched or surpassed that run since, but this issue Martina McBride goes into a tie for the second-longest-running No. 1 country song of the past 35 years by a woman. "I Love You" (RCA), heard on the "Runaway Bride" soundtrack, collects its fifth week on top, tying "Love Gets Me Every Time" by Shania Twain in 1997, "Here You Come Again" by Dolly Parton in 1977, and "Rose Garden" by Lynn Anderson in 1970.

If McBride can stay on top next issue, she'll have second place all to herself. Her biggest challenge comes from labelmate Clint Black, patiently waiting at No. 2 with his gorgeous ballad, "When I Said I Do."

TRIPLE A: Broadway's "Annie" peaked at No. 81, the silver screen's "Annie" peaked at No. 35, and now television's "Annie" (Sony Classical) opens on The Billboard 200 at No. 175.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1998	1999
TOTAL	639,513,000	650,491,000 (UP 1.7%)
ALBUMS	542,274,000	577,060,000 (UP 6.4%)
SINGLES	97,239,000	73,431,000 (DN 24.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1998	1999
CD	435,890,000	489,683,000 (UP 12.3%)
CASSETTE	104,973,000	86,062,000 (DN 18%)
OTHER	1,411,000	1,315,000 (DN 6.8%)

OVERALL UNIT SALES THIS WEEK

16,095,000

LAST WEEK

15,183,000

CHANGE

UP 6%

THIS WEEK 1998

15,088,000

CHANGE

UP 6.7%

ALBUM SALES THIS WEEK

14,808,000

LAST WEEK

13,883,000

CHANGE

UP 6.7%

THIS WEEK 1998

13,589,000

CHANGE

UP 9%

SINGLES SALES THIS WEEK

1,287,000

LAST WEEK

1,300,000

CHANGE

DOWN 1%

THIS WEEK 1998

1,499,000

CHANGE

DOWN 14.1%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1998	CHANGE
CD	12,935,000	12,046,000	UP 7.4%	11,218,000	UP 15.3%
CASSETTE	1,842,000	1,807,000	UP 1.9%	2,327,000	DN 20.8%
OTHER	31,000	30,000	UP 3.3%	44,000	DN 29.5%

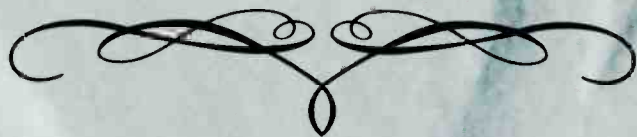
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FOR WEEK ENDING 11/14/99

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