

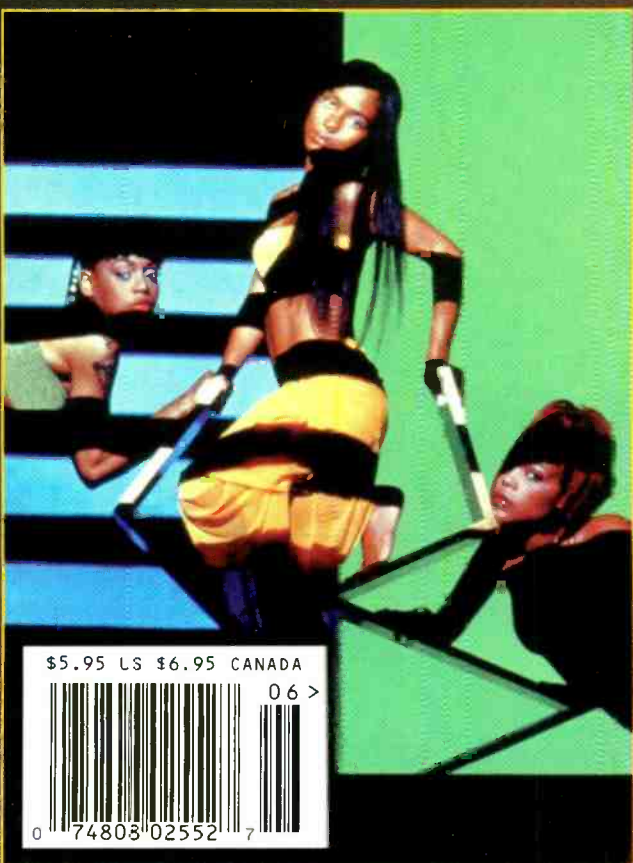
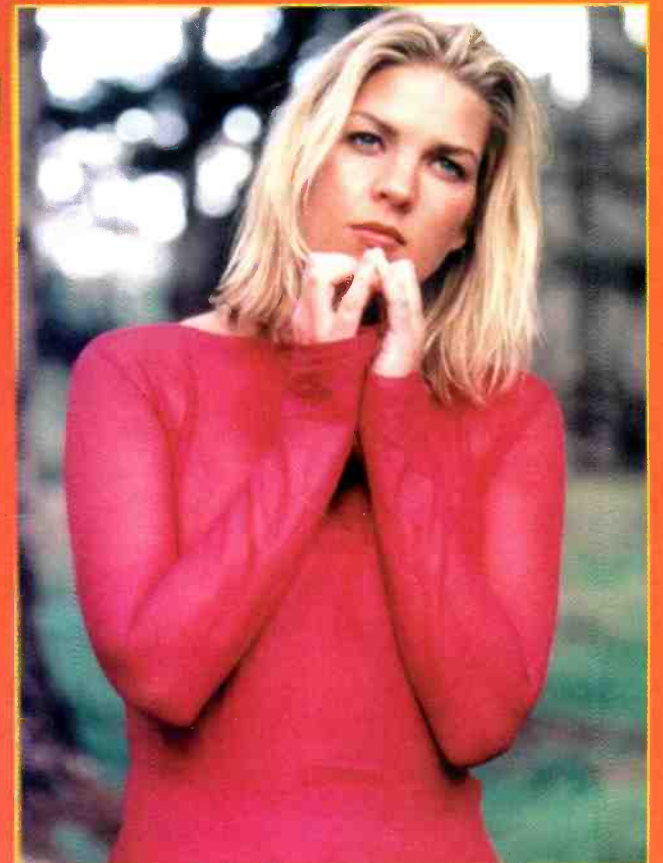
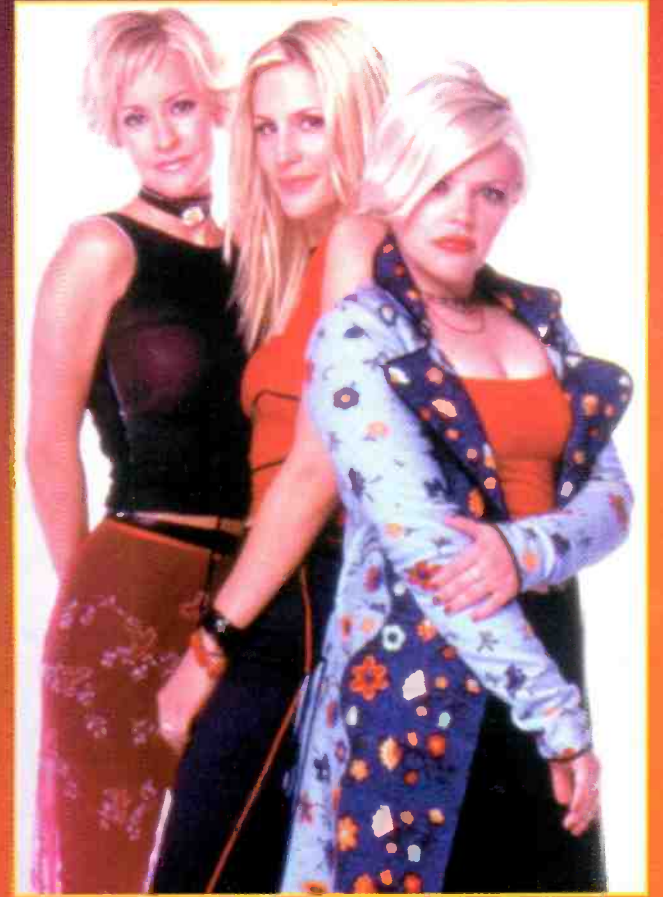
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ALBUM OF THE YEAR NOMINEES, CLOCKWISE FROM TOP LEFT: SANTANA, BACKSTREET BOYS, DIXIE CHICKS, DIANA KRALL, TLC



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FEBRUARY 5, 2000

Warner EMI Deal Dramatizes Incredible Shrinking Biz

Indies Eye Fallout From Shifting Of ADA/Caroline

BY CHRIS MORRIS

LOS ANGELES—Word of the proposed Warner Music/EMI merger created immediate shock waves among independent labels at MIDEM in Cannes, according to Ryko Distribution president Jim Cuomo, who was at the conference Jan. 24, the day of the merger's formal announcement.

"As I was walking through the Palais [des Festivals, in Cannes], I had no less than four or five labels represented by [EMI's indie distributor] Caroline [Distribution] come up to me and say, 'I have to talk to you.'" Cuomo says. "I saw terror in their eyes. They were panicking already."

(Continued on page 119)

Managers, Artists Hope To Benefit In New Era

A Billboard staff report.

In assessing the Time Warner/EMI Group merger, managers and recording artists agree that it creates a new powerhouse that will lead the way into the digital future. But the artist community shares concerns about how the massive catalog pool of recorded assets resulting from the merger will be exploited, and who will benefit.

"Between this merger and the [Time] Warner AOL [deal], what we're looking at is the beginning of a new era of digitally downloading

(Continued on page 117)



Merger Raises Stakes For Remaining Majors

BY BRIAN GARRITY and DON JEFFREY

NEW YORK—Time Warner and EMI Group's proposed merger of



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music operations will be a pivotal piece of a media giant poised to exploit the industry's Internet transformation, forcing the other majors to map new competitive strategies.

(Continued on page 120)

Firms' Varying Strengths Likely To Make Smooth Fit

BY DON JEFFREY

NEW YORK—The proposed merger of Warner Music and EMI will create a music powerhouse in the U.S. with a combined market share of 25.3%, about a percentage point behind leader Universal Music Group. The companies will complement each other with their respective strengths in various genres.

Some sources say that the Warner/EMI merger will proceed more smoothly than did the Universal/PolyGram deal because fewer label groups are involved. Moreover, the executives who will run Warner EMI

(Continued on page 118)

Merger Unites World's No. 1 & No. 2 Publishers

BY IRV LIGHTMAN

NEW YORK—The anticipated merger of EMI Music Publishing and Warner/Chappell Music, currently the world's No. 1 and No. 2 publishers, respectively, will result in a powerhouse entity with annual revenue of about \$1 billion. The two executives with global responsibilities for these companies—Martin Bandier, chairman of EMI Music Publishing, and Les Bider, chairman of Warner/Chappell Music—agree that there is only room for one person at the top.

In the wake of the co-venture development, Warner/Chappell would be removed from the No. 2 spot, putting the Universal Music

(Continued on page 117)

Online Issues Dominate MIDEM

Call For Harmony On CD Pricing

BY ED CHRISTMAN

CANNES—The call for global harmonization of CD prices made by François-Henri Pinault, the chairman of the powerful FNAC chain, has met with a mixed reaction from record industry executives.

During his keynote address at the MIDEM music fair, held here Jan. 23-27, Pinault called on record labels to bring album prices around the world to the same level as U.S. music prices, because the Internet is constructing a global music market (*Billboard Bulletin*, Jan. 24).

(Continued on page 132)

Attendees Face Web Realities

BY JULIANA KORANTENG

CANNES—Dot.com fever hit this year's MIDEM with a vengeance. At the global music industry's annual international convention held here Jan. 23-27, an epidemic of

Internet-focused and online-related debates, keynote speeches, and deals overwhelmed activities at the Palais des Festivals and nearby buildings. The major events included the 34-year-old music fair's first Midemnet Awards, highlighting innovative music-related Web sites.

The implications of the unexpected

(Continued on page 133)

Four Rights Societies Join Forces For Data Sharing

Page 10

Grammy Noms Lift New Acts' Profiles

Five Multi-Genre Artists Gain Mainstream Exposure



AGUILERA



KID ROCK



SPEARS



GRAY



TEDESCHI

BY CHUCK TAYLOR

NEW YORK—The Grammy Awards category of best new artist has long held value as a crown for the one breakout artist who made the most impact that year in American music. In the past, the category has earmarked the introduction of acts like the Beatles (1964), Crosby, Stills & Nash ('69), Bette Midler ('73), and Mariah Carey ('90).

Record labels and radio agree that the Grammys and its heralded newcomer citation continue to be an accurate historic benchmark of the artist who has best caught the fancy of consumers and, often, critics in a given year—even when that artist isn't necessarily able to maintain the success in future years.

(Continued on page 28)

IN RETAIL NEWS

Musicland Posts 53% Jump In Net Profits On 1999 Sales

See Page 7

AIR WAVES

Arista Finds Reception At U.S. Radio For Westlife

See Page 110



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'Signs' Of Life: Bell Book & Candle

Rather than rebellion, rock'n'roll has always primarily been about the passion to lead an original life, and it's never too late to proceed. Consider the case of Jana Gross, the stunning, raven-haired lead singer of Berlin-based pop/rock trio Bell Book & Candle, who was serving beer in an East German pub/restaurant called Braeustuebl in 1987 when she was approached by musicians Andy Birr and Hendrik Röder about singing in a band.

"I had never sung before, never played an instrument," says Gross with a laugh, "but a little while later they heard me sing at my home, to the radio, and to the CD. They both applauded and said, 'Do this as a profession!'"

Thirteen years later, Gross and her group have a gold record in Germany with their debut album, "Read My Sign." It's one of the finest pop releases from Europe in years and also boasts an exhilarating single—a hit in Sweden (gold), Germany (platinum), and Australia—called "Rescue Me (Let Your Amazement Grow)." That track went to AC, hot AC, and triple-A radio programmers in the U.S. on Jan. 24, in a second pass at acquainting American listeners with the act. Such developments are serendipitous for this writer, who elected to write this column solely because I was privately marveling at the personal staying power of "Read My Sign" (Turbo Beat/Blackbird/Atlantic), which I first slipped into my office CD deck exactly one year ago this week.

The album was originally released in the States Feb. 16, 1999, and in the 12 months since, it's been a consistent source of pleasure as well as a record of last resort for me on trains and planes whenever I've tired of everything else I've had in tow. Superior to most overseas pop I've experienced in the late '90s, no matter how successful or ubiquitous, the music is wisely constructed around the graceful aerodynamics of Gross' splendidly dusky voice, which leaps from a rich purr to an undulating yelp with effortless alacrity. And the richly danceable body rhythms composed by Gross, guitarist/drummer Birr, and bassist Röder have the determined fire of a long night's journey into daylight. Which is essentially the story of the threesome, who forged a friendship in East Berlin before the fall of the Berlin Wall. The bond flowered artistically in 1994 as they began recording in the freer atmosphere of reunified Germany.

"In the years after I got my *Abitur* from my *Gymnasium*, or what I believe Americans would call a diploma from a high school, I knew I didn't want to study any further," says Gross, "and I went to work as a cashier in a supermarket called Kustom in the part of Berlin called Lichtenberg. I also waitressed and tended bar for six or seven years. I really loved being a bartender, meeting so many different people and having them tell me their histories! You learn to be a good listener, and they get to use you as a trash can for their souls." She erupts in laughter. "It sounds terrible, but I only mean they pull everything out of themselves and lay it on the bar to decide what's most important to them as you discuss it together."

The process of making music with Birr, who'd previously played with Nina Hagen, and Röder—who had been in numerous bands, besides working three years as a clown/pantomime artist—followed a similar deliberative course. "Andy was a great fan of Van Halen, and Hendrik liked '70s rock and also singers like Enya, but for me the best music was Abba and the Police when I was young, and then in the '80s, I liked Kate Bush and the depressive scene of the Sisters Of Mercy and the Cure. Our

music became all those influences, plus something new that was a little bit American and a lot about how Germany feels to us now. Because I lived in East Germany and worked in West Germany, so I saw the differences in the two cultures and how much better and more real it is for us to be together.

"That's what we mean by the song 'Read My Sign,'" she emphasizes. "It doesn't have anything to do with astrology; it's just a phrase to say, 'Get me right,' and don't let any symbol or wrong idea confuse you. Let's go higher with each other through understanding."

To this end, the name of the band, derived from the stage comedy about witchcraft by English playwright John William Van Druten (who also adapted Christopher Isherwood's Sally Bowles stories for the Berlin-based play that was the inspiration for the musical "Cabaret"), is not about the magical tools of paganism but rather the bell, Bible, and candle employed in the Roman Catholic rite for driving out demons.

"If you see the German video for 'Read My Sign,'" says Gross, "you see I'm opening doors, turning on lights, and showing people it's OK to come out and show their love for each other. That's what our music is saying."

Born June 28, 1969, Gross is the only child of construction worker Pet Gross and his secretary wife, Hannelore. Gross grew up in the leafy Eastern German *Bezirke* (district) of Köpenick, but then the family moved to the bleak Lichtenberg section with its modern housing developments. In the '80s Jana Gross returned to Köpenick, on the banks of the River Spree, with Röder, whose father, saxophonist Peter Meyer, plays with Andy's dad, Dieter "the Machine" Birr, in the veteran East German rock band Puhdys.

"My parents weren't musicians," notes Gross, "but they're very proud of what I'm doing. My father sang in his youth—songs from Pat Boone and the Beatles—but not as a professional; just for fun. He's nearly 60 now, but he still loves American music, and he says he likes the mood in our songs."

Some critics have noted a Celtic quality to the chant-like drive and exultant sweep of Bell Book & Candle. "It's true," Gross says, giggling. "We've never been to Ireland or Britain, but people in Germany laughed when they heard me singing the subtitle to 'Rescue Me.' They think 'Let Your Amazement Grow' sounds like 'yodeladeo.' Country music and Celtic music have yodeling, too, but 'yodel' is a German word, *Jödel*, from the falsetto singing from the mountains of Austria and Germany." She offers a sharp, perfectly pitched falsetto whoop of the sort favored by Tyrolean shepherds. "You see," she says, "just like Irish or country music! We really are all together, aren't we?"

Asked if she has any literary influences of her own or is a devotee of Van Druten, Isherwood, or any occult writers, she seems taken aback. "Oh, no," says Gross, "nothing like that. The one book I loved when I was growing up, and which had a big influence on me, was 'Death Is My Trade' by Robert Merle. It's fiction but based on fact, about a man who was a commandant during World War II and killed many Jews. The book is terrible and tragic, but it has memories in it from my grandparents' and parents' time that the German young people of my generation feel we must be aware of so such things can never happen again.

"So in Bell Book & Candle, when Andy and Hendrik and I sing 'Rescue Me' or 'Read My Sign' or 'So Right,' we're singing about simple things that everybody needs and must have: love in their lives, love for each other."

Cost Cutting, DVD Sales Give Musicland Record Profits

BY DON JEFFREY

NEW YORK—Despite slower overall sales growth, Musicland Stores reports record profits for the fourth quarter and all of 1999 through cost cutting and soaring sales of DVDs.

For the year that ended Dec. 31, the Minnetonka, Minn.-based retailer reports that net income rose 53% to \$58.4 million, or \$1.60 a diluted share, from \$38 million, or \$1.04 a diluted share the year before (*Billboard Bulletin*, Jan. 26).

Sales climbed only 2.4% in the year to \$1.89 billion, from \$1.85 billion a year earlier. Sales from stores open more than a year were up 2.6%.

"We're encouraged by the fact that we were able to simultaneously get sales increases, margin increases, and turn increases, while at the same time tightly controlling expenses," says Gil Wachsman, vice chairman.

The company began E-commerce oper-

ations last June and reports that start-up losses from the Internet reduced net earnings by about 10 cents a share.

But Wachsman reports that customer traffic to Musicland's four Web sites increased to more than 1 million visitors in December.

In addition, sales of electronic gift cards were 23% higher during the recent holiday season than they were the year before with paper certificates.

The company says it plans to increase its financial commitment to E-commerce this year.

The best performers for Musicland last year were its superstores, Media Play and On Cue. Same-store sales rose 3.7%. For the mall concepts Sam Goody and Suncoast Motion Picture Company, same-store sales were up only 2%.

The company benefited from debt reduction, which lowered its interest expense, and improvements in profit margins. At

year's end the retailer had \$336 million in cash.

As for product sales, Musicland notes that the relatively new DVD format was a strong performer in 1999, reaching sales of \$111 million.

The company opened 39 stores in the year and closed 40, for a net loss of one store, bringing the total at year's end to 1,345. The store count is 680 Sam Goody, 411 Suncoast, 73 Media Play, and 181 On Cue. The chain closed 14 U.K. stores in 1999. It plans to open 70 stores this year.

For the fourth quarter, Musicland reports that net income rose 9.5%, to \$54.8 million, on a 3.2% increase in sales to \$722.6 million.

On the day the results were disclosed, Musicland's shares rose 1.8%, to \$7.125.

Meanwhile, the board authorized an increase in the company stock buyback program to 4 million shares from 3 million.

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WORLD MUSIC ★ SOGNO • ANDREA BOCELLI • POLYDOR

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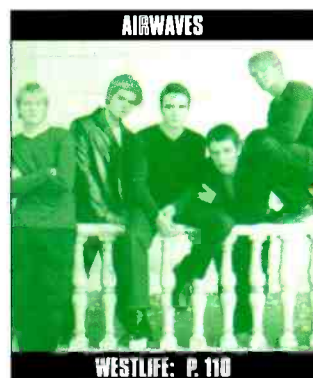
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THE BILLBOARD SALUTE

NILE RODGERS: P. 61

Rex Nelon, Legendary Gospel Singer, Dies

BY DEBORAH EVANS PRICE

NASHVILLE—The Southern gospel music community has been shocked and saddened by the sudden death of Rex Nelon, the legendary bass voice of the Nelons, who died of a heart attack Jan. 23 in London. Nelon, 68, among the regularly featured artists in Bill Gaither's popular "Homecoming" video series, had been taping in Ireland before moving on to shoot in London.

"Our industry has suffered a great loss," says Gospel Music Assn. president Frank Breedon. "We have been honored for him to have been a Dove Award recipient [five times] and a Gospel Music Assn. Hall of Fame inductee, through the LeFevres. He's a Grammy nominee—three times—and a member of the Southern Gospel Music Assn. Hall of Fame. He's clearly one of the outstanding bass singers of the 20th century. We're going to really miss him. He was also a very astute music publisher, which

was a compliment to his ability to balance both music and business."

Nelon grew up in Asheville, N.C., beginning his career in the '50s as a member of the Homeland Harmony Quartet before joining the acclaimed LeFevres, with whom he remained for 20 years. He bought the rights to the LeFevres and eventually changed the group's name to the Rex Nelon Singers, which later evolved into the Nelons. The group was well-known for such hits as "The Sun's Coming Up," and "He Called Me Out."

"Rex Nelon is the greatest example of what gospel music should be," says former Nelons member Karen Peck Gooch, who performed with the group from 1981-1990.

Nelon retired from touring in the fall of 1998, following the death of his first wife, Shirley, the previous year. Since then he

had been concentrating on his publishing companies and performing at Gaither's "Homecoming" concerts/video shoots. Last March he married Judy Spencer, VP of Manna Music, and moved to Nashville.

His group, the Nelons, has continued under the direction of daughter Kelly Nelon. "My father was a man of his word," says Kelly Nelon. "If he told you he was going to do something, he would do it, and he would do anything for anybody. He was always ready to help." That sentiment was echoed by Daywind Music Group CEO Dottie Leonard Miller. "I've known Rex Nelon for over 20 years, and he is one of the most gentle, kind, and ethical men I've been in contact with."

Nelon is survived by his wife Judy; his daughter; a son, Todd; his mother, Marietta Nelon; a sister, Judy Hyer; and five grandchildren. The funeral will be held Monday (31) at 11 a.m. at Christ Church in Nashville, with burial to follow Tuesday (1) at Georgia Memorial Gardens.



NELON

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Digital Revolution Awaits Distribution

BY JULIANA KORANTENG

CANNES—After several years of skepticism, the record labels and music retailers finally gave their hearts to the Internet last Christmas. And, at this year's dot.com-dominated MIDEM, held here Jan. 23-27, music and Internet executives were certainly friendlier than ever before.

But they won't actually become true bedmates until Christmas 2000, when more copyright-protected repertoire will be available for commercial digital distribution.

"The digital Christmas in 1999 that many had anticipated in December 1998 didn't happen," Larry Miller, president of U.S. digital-rights-management group Reciprocal, told Billboard. "We're looking at the fourth quarter of 2000. That's when we'll see volumes of licensed digitally distributed music. And that will rise in a very significant way."

Michael Haentjes, CEO of German indie label edel music, told participants at the "Was It A Digital Christmas?" debate that it wasn't. His company saw a 100% increase in online sales worldwide for its repertoire, "but it was from a very low base," he says.

Consumers' low-key response to the

MIDEM 2000

numerous online music stores and digital distribution Web services hoping for big Christmas sales had been surprising. According to experts, a record 162 U.S. online music-related companies alone went public in 1999. The multinational record companies, after initially expressing doubts, invested in the Internet big time last year.

Universal and BMG couldn't talk enough about the jointly owned Get-

Music.com, while Sony Music and Warner had already snapped up online pioneer CDnow. Four of the majors (BMG, Universal, Warner, and Sony) became major shareholders in online entertainment business company ARTISTdirect. Moreover, U.K. research group Market Tracking International predicted that global online music sales would more than double in 1999, to \$375 million.

Yet the consensus at MIDEM was that, while online music ventures and activities were launched at a feverish pace in 1999, digital distribution had certainly not gone mainstream—especially as the long-awaited Secure Digital Music Initiative specifications for digital distribution were adopted late in the year.

Jay Samit, EMI senior VP of new media, told a MIDEM audience that "this was a Christmas in experimen-

(Continued on page 133)

Rights Groups Team Up

France, U.S., Italy, Spain To Share Data

This story was prepared by Emmanuel Legrand of Music & Media.

allows each society to immediately access an alliance member company's documentation. "Protonet is one of the best examples of teamwork within the family of societies," says BMI president/CEO Frances Preston.

MIDEM 2000

'We are working to capitalize on the strength of our information systems'

—JEAN-LOUP TOURNIER—

"The success of Protonet has encouraged us to continue in this field," says SACEM's Tournier. "We are working together in order to capitalize on the strength of our information systems, already modernized and efficient, and favoring interconnection rather than centralization."

The latter comment refers to the International Music Joint Venture (IMJV), which regroups the U.K.'s Mechanical Copy-

right Protection Society/PRS, the Netherlands' BUMA/STEMRA, and the U.S.' ASCAP, and acts as an umbrella providing back-office functions for the three societies. Cees Vervoord, chief executive of BUMA/STEMRA, says the IMJV "is the international response to costly, time-consuming, and inefficient administrative operations of rights organizations."

However, Tournier says the reason SACEM didn't join the IMJV was that it aimed at integrating systems, whereas he favors a platform for exchanges between different partners, which was the purpose of Protonet.

Sources say all parties are due to meet in Paris as early as the week beginning Sunday (30) to start discussing the details. A business plan is expected to be adopted in May.

CANNES—Four of the world's leading rights societies have set up an operational alliance aimed at increasing their efficiency and performance and bringing greater cooperation among the companies, especially in the field of technology.

Speaking at MIDEM, Jean-Loup Tournier, president of French society SACEM, announced that his society, BMI in the U.S., Italy's SIAE, and Spain's SGAE have signed an initial agreement by which the parties will increase the integration of their systems and facilitate data sharing.

Germany's GEMA has been involved in the talks among the four societies but has not signed the document. However, sources say GEMA will be closely involved in all matters initiated by the four groups.

Tournier also revealed at MIDEM that SACEM and other European societies—the U.K.'s Performing Right Society (PRS), Holland's BUMA/STEMRA, and GEMA—are about to sign a bilateral agreement with BMI on the licensing of public performances of music on the Internet. The deal will allow the signing partners to license the mutual repertoire of the parties. The initial agreement covers a period of 18 months, according to sources.

The announcement of the operational alliance follows the development of the Protonet project, launched in 1998, which connects databases and

Billboard Debuts Top Independent Albums Chart

The growing vitality of the independent-label sector will be illuminated by a new Billboard chart that debuts this issue: Top Independent Albums (see page 94). Based on sales data culled by SoundScan, the new addition to Billboard's chart package will be confined to titles sold via independent distribution.

Any album, regardless of genre, is eligible for the chart, so long as it is not sold by a major branch distributor. Titles from hybrid labels, like Loud, that are sold through both independent and majors can appear on the chart, but those that are sold through a major label, like "Murda Muzik" by Loud's Mobb Deep, which was marketed and promoted via Columbia, will be excluded from this chart. Goods that are fulfilled by a major distributor but are sold through independents will not be restricted.

Independents accounted for 16.1% of overall album sales in 1999, according to SoundScan data, up from the 15.6% market share that independents sold in 1998 (Billboard, Jan. 22).

Like most of Billboard's sales charts, the new indie list will only highlight current albums. Catalog titles—albums that are 2 years old and rank below No. 100 on The Billboard 200—will not appear on the independent chart. Sales are polled from the entire SoundScan pool of reporters, including music chains, mass merchants, independent music stores, and nontraditional commerce, such as Internet sites.

The 50-position chart begins its run in the Merchants & Marketing section, adjacent to Chris Morris' Declarations of Independents column, which chronicles news from the indie sector.

"With increased consolidation among the ranks of major labels and distributors, seen through Universal Music Group's absorption of PolyGram and Time Warner's proposed merger with EMI Group, independent labels

(Continued on page 122)



Getting An Earful. Robert Hurwitz, president of Nonesuch Records, hosted a celebration at his New York apartment upon the recent release of the 10-CD collection "The John Adams Earbox," which represents nearly all the works Adams has recorded for Nonesuch since he signed with the label in 1985. Shown at the release party, from left, are Peter Clancy, senior VP of marketing for Nonesuch; Karina Beznicki, production director for Nonesuch; Adams; Debbie Ferraro, publicity manager for Nonesuch; Hurwitz; and David Bither, senior VP of Nonesuch.

RIAA Suit Vs. MP3.com Raises 'Fair Use' Issues

BY EILEEN FITZPATRICK

LOS ANGELES—While the industry debates the merits of the Recording Industry Assn. of America's (RIAA) copyright infringement lawsuit against MP3.com's My.MP3.com service, all agree that both sides have enough financial backing and staying power to go the legislative distance.

On Jan. 21 the RIAA filed a copyright infringement lawsuit against MP3.com in U.S. District Court in New York, claiming that the My.MP3.com service "copied the tracks from some 45,000 commercial CDs" onto its computer server without proper authorization or license from the label copyright holders (Billboard Bulletin, Jan. 24).

The service, announced on Jan. 12, features Instant Listening Service and Beam It, which permits consumers to store, customize, and listen to their CDs from any Internet connection. The Instant Listening Service allows users to purchase CDs from any of MP3.com's E-tailer partners and instantly listen to them using their My.MP3.com account as soon as it receives a receipt of purchase from the customer.

When MP3.com announced the service, MP3.com chairman/CEO Michael

Robertson dismissed speculation that the service could lead to a lawsuit (Billboard, Jan. 22).

In a letter to MP3.com CEO Michael Robertson, RIAA president/CEO Hilary Rosen says, "MP3.com's actions not only violate the rights of our member companies but also are an affront to artists, music publishers, writers, producers, and other retailers. We regard MP3.com's business choices to be in reckless disregard of the law."

In an open letter to Rosen, posted Jan. 21 on MP3.com's Web site, Robertson calls the lawsuit an action "against consumers' rights, against new technologies, and against expansion of artists' revenues."

Says Forrester Research analyst Dan O'Brien, "This lawsuit shows that the record industry is operating from a position of fear. It would be much better if record companies and the RIAA would work with companies like MP3.com, since they have demonstrated they don't have the gene for the Internet and are locked into a business model they've had for 30 to 40 years."

Adds entertainment lawyer Bobby Rosenblum, "What the RIAA should really be concerned with is technology

that makes it easier and less expensive to get music. What they're doing is attacking a business model. The RIAA could win the battle but lose the war."

According to Rosenblum, the case boils down to whether or not MP3.com violated the "fair use" section of the U.S. Copyright Act. In order to win its case, he says, the RIAA must prove that the copy MP3.com makes diminishes the market for the original.

With similar services available or in development, some say the lawsuit could hinder further technological advancements.

"It exerts a chilling effect," says Forrester's O'Brien, "and it's sure to hinder small companies that don't have the money that MP3 has. It's not a win for anyone who wants to sell music online."

MP3's Robertson says the company has "every intention of fighting this to the court of last resort, if necessary."

Myplay co-founder David Pakman says, "This lawsuit was totally expected because [although] it's a great service, you need a [distribution agreement with the labels]."

Myplay has a competing service that allows consumers to search for music, which it stores in a personal Web "lock-

er." Unlike MP3.com, Myplay does not copy material. "MP3.com did this to start a controversy," says Pakman. "We think it's more important to be partnered with the record labels rather than be a renegade."

Kevin Conroy, BMG Entertainment senior VP of worldwide marketing and new technology, says that a service that stores personal music collections is beneficial as long as everyone along the chain is compensated. "The idea represents an interesting approach that I would have wanted to explore further had [MP3.com] approached me prior to launching the service," says Conroy. "Their total disregard for the rights of our artists, and other copyright holders, betrays their stated desire to empower creators."

While it's clear the major labels will give MP3.com the cold shoulder, Wall Street analysts aren't jumping ship. Says Phil Leigh of Raymond James & Associates, "While we cannot predict the outcome, we do not think the investment rating should change from 'buy' until the outcome is known."

Assistance in preparing this story was provided by Brian Garrity in New York.

Many shades of

artistry

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Best Rap Performance By A Duo Or Group, "What's It Gonna Be" featuring Janet
Best Rap Album, Extinction Level Event - The Final World Front

METALLICA

Best Hard Rock Performance, "Whiskey In The Jar"

MISSY "MISDEMEANOR" ELLIOTT

Best Rap Album, Da Real World

YOLANDA ADAMS

Best Contemporary Soul Gospel Album, Mountain High...Valley Low

DAVID SANBORN

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Labels Mark Black History Month

BY GAIL MITCHELL

LOS ANGELES—A radio scholarship program, educational seminars, CD samplers, specially commissioned art, purchase incentives, and an HBO tie-in are among the multitiered marketing plans being launched by labels in observance of February's Black History Month. What began as a weeklong tribute in 1926 has become a wide-ranging monthlong celebration of African-American achievements.

In partnership with HBO, the WEA-distributed family of labels—including Warner, Elektra, Atlantic, and Rhino—is uniting for a six-week marketing and visibility campaign called "Hear The Voices... Share The Vision."

"We've been celebrating Black History Month successfully for the last 12-13 years," says WEA VP of R&B music Ornetta Barber. "And for the last three years Rhino has been doing its

own campaign through us. Then retailers and others started asking when WEA was going to do a campaign with all the family of labels again. So we figured this would be a good way to kick off the new millennium."

A major component of the campaign is a \$15 rebate program for new HBO subscribers who purchase featured WEA product by developing and established R&B genre artists. The special subscriber incentive runs through Feb. 29.

New HBO subscribers will receive a free 21-track compilation CD that encompasses WEA's developing acts and catalog product, with music ranging from gospel to R&B, rap/hip-hop, and cross-over/jazz. Among the artists included are Chaka Khan, Aretha Franklin, Eric Benét, and Gerald Levert.

The cable channel will be providing radio and cross-channel spots in top markets as well as distributing a direct-mail piece about the campaign to 2 million customers. A sweepstakes tie-in offers the chance to win a trip to the Black Film Festival in Acapulco, Mexico, slated for April.

WEA and HBO are also launching Web sites, www.black-history-month.com and www.hbo.com/soul, respectively.

Other offshoots of the WEA campaign include Rhino's radio scholarship program, which targets key radio stations in New York, Los Angeles, San Francisco, Detroit, Atlanta, and Washington, D.C. Contest prizes include scholarships to select music schools, Rhino CDs/home videos, electronic music equipment, and books.

WEA commissioned a limited-edition poster by renowned New York artist Alonzo Adams, which will be used to help promote the month.

Similarly, specially commissioned artwork depicting key African-Americans' musical and other contributions to society will adorn the cover of BMG's 14-track CD/cassette sampler that features key and developing gospel/

R&B/hip-hop artists from Hezekiah Walker to Carl Thomas. Consumers who purchase featured R&B/hip-hop BMG titles throughout February will receive a free copy of the sampler.

In addition, there will be BMG-sponsored essay contests as well as high school and college seminars. During these forums, prominent African-American professionals and artists will share their experiences with students.

Notes BMG director of marketing Brian Floyd, "This important celebration takes on new meaning in the 21st

century. The focus of our program is to educate the record-buying consumer about the many contributions and achievements of African-Americans."

Universal Music Group (UMG) and EMI are also producing special samplers. UMG's compilation is a double CD. The first disc is historical in

nature, containing catalog music from the '60s, '70s, and '80s by such artists as Chuck Berry, Etta James, Joe Sample, and Gwen Guthrie; the second disc focuses on new and developing music from a cross section of contemporary soul and rap acts, including the Jazzy-fatnastees, Brian McKnight, Rahsaan Patterson, Tamar Braxton, and Solé.

Already in anticipation of Black Music Month in June, UMG is planning to update the second disc with more new music.

EMI's purchase-incentive sampler includes music from such acts as D'Angelo, Tracie Spencer, Ideal, and Kelis. In a similar setup to Universal's, consumers who purchase featured R&B EMD product receive a free sampler.

Meanwhile, Jackson, Miss.-based Malaco Records is releasing the second volume in what's proving to be a successful compilation series, "Celebrate The Heritage." The label's tribute to gospel's roots includes performances by veterans James Cleveland and Mahalia Jackson and relative newcomers the Mississippi Mass Choir and the Rev. James Moore. The first

'This important celebration takes on new meaning in the 21st century'

— BRIAN FLOYD —

RIAA Creates Latin Market Certifications

BY JOHN LANNERT

With the creation of its gold and platinum programs for Spanish-language product, the Recording Industry Assn. of America (RIAA) hopes to achieve two goals: give recognition to strong-selling, Spanish-language product in the U.S. and discourage a timeworn custom by many record labels of indiscriminately conferring gold and platinum discs on their recording artists.

"We want to help celebrate the tremendous growth of the Latin market," says Ricardo Dopico, director of Latin music at the RIAA, "and at the same time, the RIAA felt the need to step in to legitimize the practices that were taking place."

The RIAA's Latin certifications program, called Los Premios De Oro y Platino, made its debut Jan. 25 in

(Continued on page 93)

It's No Sale For Faires Disney Lets Mammoth Founder Depart

BY MELINDA NEWMAN

LOS ANGELES—Buena Vista Music Group (BVMG) will continue to operate Mammoth Records as a separate entity, following the departure of the alternative rock label's founder, Jay Faires, on Jan. 21 (*Billboard Bulletin*, Jan. 26).

Faires, who sold the label to BVMG parent the Walt Disney Co. for a rumored \$25 million in 1997, has unsuccessfully been trying to buy back the company since last fall.

"We have given him an opportunity to buy it back since Oct. 1," says BVMG chairman Bob Cavallo. "If he came up with enough money tomorrow, I'd give it to him, but he's had more than 120 days, and he hasn't, so I'm moving on." Cavallo would not comment on the selling price, although sources say it is \$15 million.

Faires, who declined to comment, is still looking for investors to help him purchase the label he

started in 1988, according to sources.

"Jay wants everything back," says a source. "The staff, the roster... he wants to take it back under his control and proceed with the game plan to take the label further."

Among the acts on Mammoth are Squirrel Nut Zippers, George Clinton, the Dust Brothers, and Fu Manchu, whose album is expected to come out as scheduled in February through BVMG.

Cavallo declined to comment on whether he would make any changes to either Mammoth's roster or staff; a release put out by BVMG says "further announcements will be made shortly."

Hints that a change was in the works came as early as November, when Cavallo told *Billboard*, "[Faires] had a much bigger playing field before I came here [in March 1998]," says Cavallo. "If he

(Continued on page 133)

New Farmclub.com Executive Schuon Set To Break Ground

BY CARLA HAY

NEW YORK—Online music label Jimmy & Doug's Farmclub.com (also known as Farmclub.com) took a step forward in forming its executive staff by naming Andy Schuon its president/COO (*Billboard Bulletin*, Jan. 26). Schuon—who will be based in Farmclub.com's headquarters in Universal City, Calif.—says that the label is aiming to be responsible for music's first Internet superstars.

Farmclub.com, which will have its recordings distributed by Universal Music, was founded last year by Jimmy Iovine and Doug

Morris, each of whom serves as chairman/CEO of Universal Music Group (*Billboard*, Nov. 20, 1999).

Farmclub.com is designed to be the first major label that will discover its artists directly through its Web site (www.farmclub.com). In addition, the Web site and label will be showcased on the TV show "Farmclub.com," hosted by former MTV VJ Matt Pinfield and set to premiere Monday (31) on USA Network. This is also the date for the Web site's official launch as a fully functional record label.

Prior to joining Farmclub.com,

(Continued on page 122)



SCHUON

EXECUTIVE TURNTABLE

RECORD COMPANIES. Sony Music Entertainment names **Mel Ilberman** vice chairman and **Margaret K. Liu** counsel in New York. They were, respectively, chairman of Sony Music International and a corporate associate for Kramer Levin Naftalis & Frankel LLP.

Sony Music International promotes **Robert M. Bowlin** to chairman and **Rick Dobbis** to president in New York. They were, respectively, president and executive VP.

MCA names **Don Pooh** VP of A&R for R&B in New York. MCA also names **Aaron Foreman** VP of new media in Universal City, Calif. They were, respectively, founder of Don Pooh Management and director of new media for Epic Records.

Dave Lory is named senior VP for Artemis Records and Sheridan



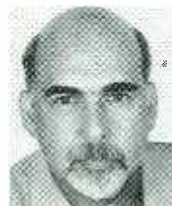
ILBERMAN



LIU



BOWLIN



DOBBIS



POOH



FOREMAN



LORY



SILVA

Square Entertainment in New York. He was VP of international marketing and artist development at Mercury Records.

Pamplin Music promotes **Jenny Lockwald** to senior VP of marketing and **Brad Phillips** to VP of marketing and artist development in Portland, Ore. Pamplin also names **Elissa Vecchione** manager of publicity in Portland. They were, respectively, VP of marketing, marketing manager, and public relations coun-

sel for EVPR Inc.

George Silva is named national VP of promotion for Beyond Music in Los Angeles. He was VP of East Coast promotion at Red Ant.

Organic Records promotes **Todd White** to VP in Portland, Ore. Organic Records also names **Todd Van Lom** marketing manager in Portland. They were, respectively, marketing manager and senior marketing coordinator for First Consumers National Bank.

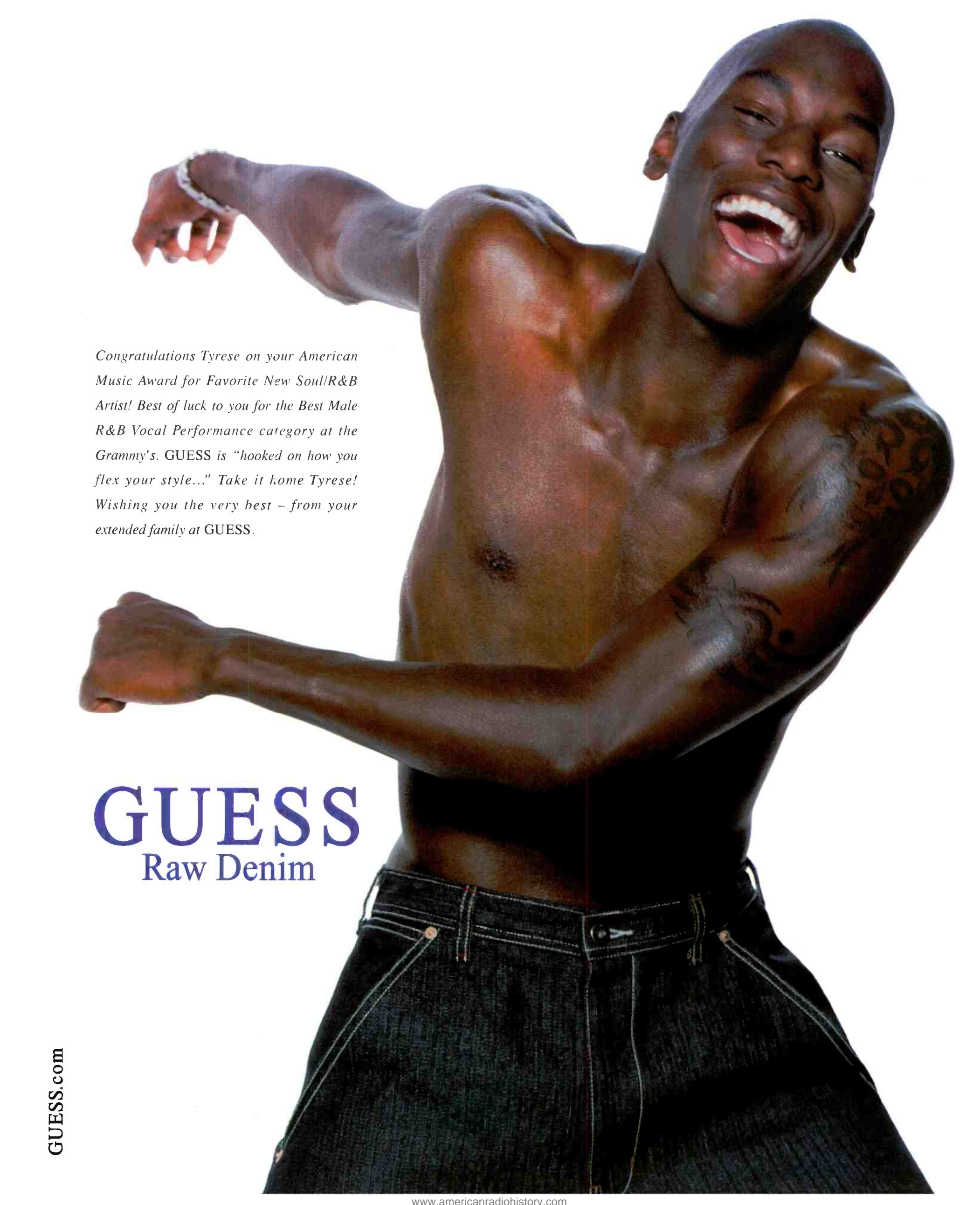
Jive Records names **Rodney**

Terry manager of R&B promotion for the Southeast market, **Gloria Fitts** manager of R&B promotion for the Southwest market, and **Brian Harris** manager of R&B promotion for the Midwest market in New York. They were, respectively, promotion manager for Def Jam Records, national promotion director for Relativity Records, and Midwest regional promotion manager for Priority Records.

PUBLISHERS. **Kevan Cyka** is named VP of Pamplin Music Publishing in Portland, Ore. He was a private consultant.

RELATED FIELDS. **Anita Camarata** is named executive VP of the MGM music division for Metro-Goldwyn-Mayer Inc. in Santa Monica, Calif. She was president of Jersey Records.

Jennifer Bilfield is promoted to director of Serious Music for Boosey & Hawkes Inc. in New York. She was director of promotions.

A full-page photograph of Tyrese Gibson, a Black male, flexing his muscles. He is shirtless, wearing a silver chain bracelet on his right wrist and a black earring. He has a wide, joyful smile and is looking towards the camera. His right arm is raised and flexed, while his left arm is also flexed across his chest. He is wearing dark denim jeans. The background is plain white.

Congratulations Tyrese on your American Music Award for Favorite New Soul/R&B Artist! Best of luck to you for the Best Male R&B Vocal Performance category at the Grammy's. GUESS is "hooked on how you flex your style..." Take it home Tyrese! Wishing you the very best - from your extended family at GUESS.

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Retail Capitalizes On Grammy Acts

BY MICHAEL PAOLETTA

On Feb. 23, millions of eyes and ears will be focused on the broadcast of the 42nd annual Grammy Awards. On the eve of the event, both traditional retailers and E-tailers are creating awareness about the Grammy nominations via Grammy-oriented promotions.

Conversations with retailers indicate that customers are pleased with this year's nominations. "The public's attention has definitely been piqued," says John Grandoni, VP of purchasing for the 186-store, Pittsburgh-based National Record Mart.

Grandoni credits the widespread

media coverage generated by the Grammy nominations, which were announced Jan. 4, with boosting sales for key acts. "As a result," he says, "Santana is the biggest benefactor of this year's nominations. The album ["Supernatural"] is selling phenomenally."

Retailers like Eric Keil, VP of South Plainfield, N.J.-based Compact Disc World and Morristown, N.J.-based music.com, concur. "Sales of the Santana album really jumped after the nominations were announced," he notes.

Ditto for music.com's artist and



GRANDONI



KEIL

LARAS Makes Its Mark On NARAS

BY JOHN LANNERT

When the Grammys are handed out Feb. 23, the annual ceremony will possess a decidedly more Latino vibe than past events have.

There will be more Latin music categories presented onstage. There will be more Latinos voting on those categories than in the past. And there will be more Hispanic performers (as many as four) appearing on the televised portion of the show than in previous years.

Why? Because back in 1997, the

National Academy of Recording Arts and Sciences (NARAS), the organization behind the Grammys, created the Latin Academy of Recording Arts and Sciences (LARAS).

Since then, LARAS has been instrumental in raising the Latino profile at NARAS.

LARAS has helped secure more Latin categories for the Grammy Awards. With its nearly 1,200 members coming from Latin America, the Iberian peninsula, and the U.S., LARAS has made the



ABAROA

(Continued on page 22)

(Continued on page 24)

Boys, Chicks, Krall, Santana, TLC Vie For Album Of The Year

The following are this year's Grammy nominees for album of the year, along with a breakdown of the sales and chart history of each project. The award is given to the winning album's principal artist and producer(s).

"Millennium," Backstreet Boys, Jive. Producers: various. The best-



BACKSTREET BOYS

selling album of 1999, "Millennium" easily debuted at No. 1 when it was released in May of that year. That debut set a record for most albums sold during a single week, as "Millennium" moved 1.13 million units in the U.S. during its first week of release, according to SoundScan. The phenomenal success of "Millennium" (Backstreet Boys' second U.S. album) resulted in the group receiving Billboard Music Award honors as 1999's top pop artist and top Billboard 200 album artist. "Millennium"—which has sold 9.6 million copies in the U.S. to date—features the hits "I Want It That Way," "Larger Than Life," and "Show Me The Meaning Of Being Lonely."

"Fly," Dixie Chicks, Monument. Producers: Blake Chancey, Paul Worley. Country trio Dixie Chicks beat the sophomore slump with "Fly," which sailed to No. 1 on The



DIXIE CHICKS

Billboard 200 in September 1999. It stayed at the top of that chart for two weeks. "Fly" is the follow-up to Dixie Chicks' breakthrough album, "Wide Open Spaces." Among the hit songs on "Fly" are "Ready To Run" (nominated this year for best female country performance and best country song) and "Cowboy Take Me Away." "Fly" has sold 2.8 million copies in the U.S. to date.

"When I Look In Your Eyes," Diana Krall, Verve. Producers:

Tommy LiPuma, Johnny Mandel. Grammy album of the year nominees are traditionally from pop music; therefore, Krall's album "When I Look In Your Eyes" achieved a rare feat by being one of the few jazz albums ever to be nominated in this category. The album reached No. 1 on the Top Jazz albums chart and debuted in its peak position of No. 68 on The Billboard 200. SoundScan sales for

(Continued on page 34)



KRALL

Behind The Nominated Songs

The following are this year's Grammy nominees for song of the year, along with a breakdown of the sales and chart history of each tune. The award is given to the songwriter or songwriters of the winning song.

"I Want It That Way," Andreas Carlsson and Max Martin, songwriters. Backstreet Boys hit the jackpot with "I Want It That Way," a No. 1 hit on the Hot 100 Airplay chart, and No. 3 for 1999's Hot 100 singles airplay. The song is pure pop with the always-popular themes of love and relationships. Co-songwriters Carlsson and Martin have also written the Celine Dion hit "That's The Way It Is."



CHILD

"Livin' La Vida Loca," Desmond Child, Robi Rosa, songwriters. Ricky Martin became a Latin sensation with this song about a bewitching woman who lives *la vida loca* (the crazy life).

(Continued on page 26)



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Stations Tie Promotions Into Grammys

BY JEFF SILBERMAN

Although Carlos Santana's near-certain coronation at the victory podium is the music industry's main story line for the Feb. 23 Grammys, the draw for most hit music radio stations when planning their award show promotions is the chance for their listeners to see the likes of Backstreet Boys and Britney Spears.

A typical promo hook is being used by modern adult KDMX (Mix 102.9) Dallas, which is using the Backstreet Boys as bait to attract their target audience, young mothers, through their kids. One promotion, titled "Be The Coolest Mom On The Block," begins with a weekend ticket and backstage pass giveaway to the sold-out Backstreet Boys concerts March 3-4 in Dallas. But the grand prize isn't tickets to the shows.

"One lucky mom can take [her] kid to see the Backstreet Boys perform at the Grammys in Los Angeles," says promotion director Loren Condron. "Moms who didn't get [Dallas concert] tickets for their kids will be dying to win the trip to the Grammys."

Indeed, the key to a successful Grammy promotion is a trip to see the awards show itself. "As long as you have a trip to give away, you're doing the right thing," says Tristano Korlou of CBS' Hartford, Conn., cluster of stations, which includes top 40 WTIC. "You can talk all you want about the Grammys, but if you can't get a listener there, you lose."

"What works for me is to toss out a Grammy nominee CD and qualify listeners for the trip," Korlou continues. "[The trip] is such a great prize that you don't want to just throw the prize out with one stunt."

For the second year in a row, modern adult KMXB (Mix 94.1) Las Vegas is using Grammy tickets as the ultimate grand prize in its big winter TSL (time spent listening) promotion. "We stage a 'Free Mix Variety January,' which helps us sell spots in January, which is really a slow month," notes promotions director Jennifer Markham Wynn. "The first caller to note that we just played 94 minutes of nonstop music wins a CD of every artist heard during that music sweep. They also qualify for the grand prize of a trip to the Grammys."

Sister rhythmic top 40 KLUC promotion director Vanessa Thill, who hasn't settled on a specific Grammy promotion yet, outlines some novel contests for Grammy tickets. "Once we had listeners guess the combined weight of our morning show—in grams," she says. "Another time, during halftime of a local basketball game, we staged a quick game of 'musical chairs' at mid-court. It was a lot of fun to watch."

Clear Channel marketing director Von Freeman, who oversees the promotion campaigns for heritage top 40 KIIIS-FM and KACD (Channel 103.1) Los Angeles, has had success with a "Grannys" promotion. "We have listeners persuade their grandmothers to call in and sing Grammy-nominated songs," Freeman says. "The best

versions win tickets to the awards ceremony. I've done it both at KIIIS and at [his previous station, WKRQ] Q102 Cincinnati, and it always sounded great on the air."



WYNN

The one vulnerability the Grammys have, in terms of appeal, is that the nominations and voting are more critically based than audience-appeal awards at shows like the American Music Awards. Thus, some promotion directors are still hesitant to jump on the Grammy bandwagon because of its non-hip establishment past.

One rock station representative cited 1998's best hard rock/metal performance Grammy awarded to Jethro Tull as a reason the awards still don't matter to his station's core audience. A country promotion executive, looking at this year's list of nominees, cites Asleep At The Wheel's strong showing as an example of a band that isn't a listener favorite at the station.

But that hasn't stopped the majority of promotion directors, including those in country, to join the Grammy party. On top of Grammy-nominated CD giveaways and the like, country WGGY (Froggy 101) Wilkes-Barre, Pa., is using its Web site to generate its own awards ceremony. "We'll probably create a poll of country music nominees on our Web site," says promotion director Donna Talarico.

"Our listeners can vote on who they think should win the Grammys, and we'll see how Froggy Country Awards compares with the actual show," Talarico adds. "Everyone who enters the contest can be entered to win a Grammy Winners Prize Pack. We did this with the [Country Music Assn.] Awards, and it went over very well."

Put Me In Charge Of Grammys And Here's What I'd Do

I F I RAN THE GRAMMYS . . . Everyone but the mainstream viewers would hate me, because I'd cut the ceremony down to two hours in accordance with my belief that *no* awards show needs to rival the Super Bowl in length. I'd present only the pop, rock, country, and R&B awards on the televised ceremony and create another program—as the National Academy of Recording Arts and Sciences (NARAS) has been discussing for years—for the classical and jazz awards.

I'm fully aware that the very presence of these awards and corresponding performances distinguishes the Grammys from other awards shows. But I defy you to tell me that as the third hour rolls around—and that looonngggg segment that inevitably includes some special achievement awards and a jazz or classical performance begins—you don't get up and go to the bathroom or make a sandwich. Unless someone you personally know is getting honored, it's the equivalent of baseball's seventh-inning stretch.

I F I RAN THE GRAMMYS . . . I'd try to get more involvement from indie labels. NARAS president/CEO Michael Greene has done everything humanly possible to increase membership (and therefore voting) among indie labels. He's desperately tried to inform folks from every facet of the industry how to join NARAS,

and in doing so, he has increased membership from 3,200 to 15,000 over the past dozen years. Despite Greene's tremendous efforts, talk to small labels and you'll find some of them still seem confused about the nomination process and the fact that they are eligible to nominate their artists.

However, progress is being made. Although indie releases seldom get nominated in major categories, they snare many nods in jazz, folk, blues, and other areas. And that's surely a step in the right direction—especially since NARAS crowns that it honors artistic excellence, not sales.

I F I RAN THE GRAMMYS . . . I'd make it easier to understand how the election process works. NARAS always has a very good and logical reason for why certain tunes are eligible and others are not (even when they seemingly fall within the Oct. 1-Sept. 30 eligibility period), but for the uninformed, it often seems easier to recite the quadratic formula than figure out the whys and wherefores. Hell, a whole episode of "Who Wants To Be A Millionaire" could be done on the Grammy rules, and I guaran-

tee no one would win the \$1 million prize.

For example, shortly after the Grammy nominations were announced, NARAS disqualified Lauryn Hill's "Everything Is Everything" from the best female R&B vocal performances. Billboard was immediately hit with questions from people asking why, if that song was ineligible, Brandy's "Almost Doesn't Count," which came from an album just as

old as Hill's, was nominated. Similarly, Shania Twain's "Man! I Feel Like A Woman!," which actually comes from an album released in 1997, was

nominated—although both singles, as well as Hill's, were worked to radio during the eligibility period.

Turns out that since Hill's "The Miseducation Of Lauryn Hill" won in an R&B performance category last year, that eliminates all tracks from the album being eligible for similar awards this year, because they have, in effect, already won. Conversely, tracks released during the eligibility period contained on an album released prior to the eligibility period can still be nominated because NARAS gives works a two-year cycle. With me?



by Melinda Newman

Grammy Show To Also Spotlight L.A.'s New Staples Center

BY MELINDA NEWMAN

LOS ANGELES—The Grammys' move to the new Staples Center in downtown L.A. this year from the Shrine Auditorium has been several years in the making.

While the facility was under construction, National Academy of Recording Arts and Sciences (NARAS) CEO/president Michael Greene was a frequent hard-hat-wearing visitor to the site to make sure it would be awards-show friendly.

"We just wanted to make it more hospitable to the television crews and especially the acts, so if they get off stage, they don't have to go to five different elevators on three different levels to get where they need to be," says Greene.

"One of the most important things is that the move gives us the opportunity to have three stages. That will make the show incredibly more efficient," Greene continues. "Plus, we'll have a place for the orchestra; they

don't have to be carted off like cattle."

While NARAS learned how difficult it can be to preserve the intimacy of the awards show when it moved the ceremony from New York's Radio City Music Hall to Madison Square Garden several years ago—and then back again—Greene says the switch to a bigger facility is vital for the membership.

"Twelve years ago, we had 3,200 members. We now have 15,000," he says. "It has just been incredibly difficult to run an organization where the very people who are voting on the awards don't have the opportunity to come to the show."

Moving to Staples still won't allow every member to attend, but it will increase capacity from the Shrine's 5,000 to 12,000 people. However, Greene says a permanent move to Staples is far from certain.

"Who knows, we may take it back from time to time to the Shrine," he says. "I learned a long time ago to never say never."

I F I RAN THE GRAMMYS . . . In a pure case of enlightened self-interest, I'd make every artist who presents or wins come back to the press room, and I'd make every publicist who has a hand in the press room know what it's like to spend seven hours in those cramped quarters. (Journalists usually arrive three hours before the televised ceremony starts to catch non-televised winners.)

Two years ago, due to a lack of room in New York's Radio City Music Hall, the press room was actually down the street from the venue in a bank. Very smart thinking in a cold February in New York. Those of us in the press room, who were packed in as if on a transcontinental flight, literally could not move without dislodging everyone in our row. Imagine how snarky we got when the food ran out and there was a 90-minute gap between artists coming into the press room. Not a pretty sight.

I F I RAN THE GRAMMYS . . . I'd make Rosie O'Donnell host for life, just as Billy Crystal should be at the Oscars. O'Donnell, who's hosting for the second consecutive year, is one of the few hosts to show a true regard and knowledge of music. She clearly loves music, as evidenced on her talk show, and seldom does she have that dazed look that confirms she's never heard of an artist whose name she's struggling to pronounce correctly. Don't even give her a script; just let her ad-lib the show.

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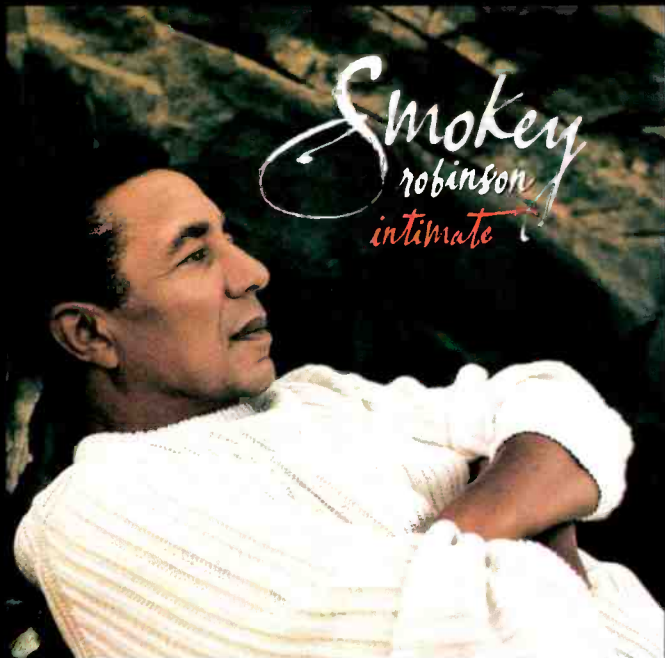
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Backstreets, Cher, TLC Among Those Up For Record Of The Year

The following are this year's Grammy nominees for record of the year, along with a breakdown of the sales and chart history of each track. The award is given to the winning record's artist and producer(s).

"I Want It That Way," Backstreet Boys, Jive. Producers: Kristian Lundin, Max Martin. "I Want It That Way" was the first single from Backstreet Boys' 1999 multi-platinum album, "Millennium." The single, which was never commercially released, peaked at No. 6 on The Billboard Hot 100. It also proved to be a



BACKSTREET BOYS

multi-format smash, having topped several radio charts, including the AC chart, Top 40 Tracks, and Top 40 Mainstream.

"Believe," Cher, Warner Bros. Producers: Brian Rawling, Mark Taylor. "Believe," the first single and title track from Cher's latest album, spent four weeks at No. 1 on the Hot 100 and 31 weeks on that chart. That staying power helped make "Believe" the best-selling single of 1999, with 1.8 million copies sold in the U.S., according to SoundScan. The song also propelled Cher to become the No. 1 dance



CHER



MARTIN

artist of 1999: "Believe" was the No. 1 dance club-play single and the No. 1 dance maxi-single.

"Livin' La Vida Loca," Ricky Martin, C2/Columbia. Producers: Desmond Child, Robi Rosa. "Livin' La Vida Loca" will probably best be remembered as the flagship song for 1999's Latin music crossover explosion. As the first single from Ricky Martin's self-titled English-language album, "Livin' La Vida Loca" was an



SANTANA

instant hit, and the single has sold 1.2 million copies in the U.S., according to SoundScan. "Livin' La Vida Loca" reached No. 1 on no less than five charts, including the Hot 100, Top 40 Adult, Hot Latin Tracks, Rhythmic Top 40, and Top 40 Mainstream.

"Smooth," Santana Featuring Rob Thomas, Arista. Producer: Matt Serletic. "Smooth" spent a whopping 12 weeks at No. 1 on the Hot 100. The first single from Santana's "Supernatural" album, "Smooth" features lead vocals from matchbox 20 front man Rob Thomas. The single has

sold 1.3 million copies in the U.S. to date, according to SoundScan.



"No Scrubs," TLC, LaFace/Arista. Producer: Kevin "Shekspere" Briggs. "No Scrubs" was the second single from TLC's "Fanmail" album (the first single was "Silly Ho"), but "No Scrubs" was the first commercially released single from the album. The commercial availability made the record eligible to become a No. 1 hit on the Hot 100, where it stayed for four weeks. "No Scrubs"—which has sold 750,000 copies in the U.S. to date—was 1999's No. 1 song for Hot 100 Singles Airplay.

CARLA HAY



TLC

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RETAIL CAPITALIZES ON GRAMMY ACTS

(Continued from page 15)

public relations manager, Chris Bergen, who adds, "Supernatural" is crossing over all demographics."

Says Pat Romano, VP of Fort Lauderdale, Fla.-based quickmusic.com, which is music.com's retail arm, "It's one of those rare albums that's reaching a vast audience."

The week after the nominations were made public, "Supernatural"

surely benefited from its multiple nominations, rising from the No. 8 slot to return to the top spot on The Billboard 200 (*Billboard Bulletin*, Jan. 13). That week alone, the Arista album sold 204,000 units, according to SoundScan, giving it a 14% sales gain over the previous week.

Most retailers note that this is not the norm. Except for a few acts—

Backstreet Boys, Dixie Chicks, Macy Gray, and Fatboy Slim—retailers report that bumps in sales were minimal at best.

While Romano reports no real increase in sales for nominees, he says acts like Santana, 'N Sync, Backstreet Boys, and Ricky Martin "sold consistently well throughout the year."

Says Grandoni, "I haven't seen any

great sales spikes, but many of the albums were already selling well."

This is where creative marketing becomes an important tool for retailers. National Record Mart will concentrate on in-store posters and fliers, as well as advertisements on cable television and in newspapers, Grandoni says.

According to Keil, Compact Disc

World will be "running advertisements featuring Grammy-nominated artists. We will also have special displays and racking for the nominated artists."

"The in-store displays help to focus people on those artists who have Grammy clout, specifically with artists they weren't aware of," continues Keil. He points to artists like Macy Gray and Fatboy Slim, who were nominated, respectively, in the best new artist and dance music recording categories.

Vinnie Birbiglia, merchandise manager of music for the 979-store, Albany, N.Y.-based Trans World Entertainment chain, explains that his stores will have Grammy-related signs for the nominated acts. Like most retailers interviewed, Birbiglia says it's important to create awareness.

At Columbus, Ohio-based Culture 7, which specializes in dance music, customers are being made aware of nominations in the best dance recording and nonclassical remixer of the year categories via specially made signs and displays.

The store's GM, Patrick Finn, explains that such promotions bring attention to the public. "People don't always remember all the nominees," he says. "So, if we have a little display featuring [best dance recording nominees] Jennifer Lopez, Donna Summer, Gloria Estefan, Fatboy Slim, and Cher, customers are immediately reminded of their Grammy nominations."

If retailers aren't experiencing across-the-board sales gains with nominated artists, most predict that will change once the winners are announced.

"Last year, we saw a definite increase in sales of winners' albums," notes Romano. "But it didn't last long, only a couple days. Being an E-tailer, we see a very immediate response. Internet music buyers appear to be very impulse-oriented."

If history repeats itself, says Cliff Gerken, music buyer for the seven-store, Nashville-based Ernest Tubb Record Shops, "we'll see an increase in sales right after the show."

"Without question, most of the sales action comes after the show," says Grandoni. "Now, a great performance on the show, accompanied by a win, is the greatest impetus for a spike in sales."

Birbiglia couldn't agree more. "A performance and a Grammy win go hand in hand," he says. "But a great performance can give an artist new sales as well."

Keil goes one step further: "If the pop acts lip-sync, it will have no effect [on sales], because we've seen all that before. But artists who deliver credible performances, à la Ricky Martin, will be rewarded with a major boost in sales."

Assistance in preparing this story was provided by Rashaun Hall in New York.

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Grammy.com Will Play Major Role In Coverage Of The Show

BY CHARLES KAREL BOULEY

Anyone backstage at last year's Grammy Awards couldn't help but notice the National Academy of Recording Arts and Sciences' (NARAS) commitment to the Web.

In the center of the backstage press area sat the Grammy.com war room, a high-tech hybrid of

print and video journalists—each tied by a high-speed LAN (local area network) to the Internet in an effort to bring the awards into the 21st century. High above the area was a spinning globe with a giant Grammy.com sign orbiting, adding the finishing touch to the futuristic flat-screens. This year, Grammy.com's presence will be

even larger.

Actually, NARAS has been capitalizing on the Internet throughout the year. Grammy.com is heavy on interactive editorial content, with feature articles gleaned from the organization's bimonthly Grammy magazine as well as items authored exclusively for the Web. Articles featured range from an

exposé on teen divas to artist profiles. There's also an audiovisual archive of previous Grammy show performances.

Standard site features include a press area with a searchable database of past winners, Hall of Fame members, contact information, and a history of the awards. NARAS also houses all of its information at Grammy.com, such as how to join, office locations, Grammy Fest calendars, and even a Star Spotter game.

For the nostalgic, there's a flashback section with audio and video from some of the past awards (currently, Web surfers can view clips all the way back to the '60s). For instant access, Grammy.com posted the nominees' names as they were announced and immediately began filtering articles about the nominees onto the Web.

But NARAS isn't using the Web site as just another way to broadcast the event to more people. It recognizes the unique opportuni-

ties presented by the Internet and is exploiting all of them. On Feb. 18, the site will begin Webcasting live from backstage at Los Angeles' Staples Center. There will be online chats with nominated artists and live inter-

views with celebrities.

Grammy.com will be the only place viewers can see digital photographs of rehearsals, special streaming-video shows, exclusive Grammy cams, and backstage reports—in the hopes of providing a virtual backstage pass to

Web surfers.

The site's coverage culminates with the live Webcast of the Grammy telecast Feb. 23, which will include behind-the-scenes interviews with winners and presenters first, since each artist will be escorted backstage to the Grammy.com area immediately after appearing on-stage. There will also be auditorium chats about the awards throughout the evening.

The Web site's coverage culminates with the live Webcast of the Grammy telecast Feb. 23

LARAS MAKES ITS MARK

(Continued from 15)

Grammy nomination and voting processes—as they pertain to Latin categories—accessible to an unprecedented number of Spanish- and Portuguese-language music professionals who previously did not participate.

"I know that the U.S. Grammys has been benefited tremendously in terms of getting more categories from the influx of LARAS members," says Michael Greene, president/CEO of NARAS.

The crown jewel of cultural achievement attained by LARAS in its short history took place last year, when global pop idol Ricky Martin appeared during CBS' broadcast of the Grammy Awards.

Greene and LARAS' former executive director Sergio Rozenblat played key roles in securing an appearance for Martin on the show.

The rest was history, as Martin's groundbreaking performance, seen around the world, launched the so-called Latin pop explosion.

Mauricio Abaroa, LARAS' executive director, who preceded and succeeded Rozenblat, says LARAS serves as a bridge between the Latin recording community and NARAS.

"There are more people suggesting ideas and voting, which has provoked all of these changes," says Abaroa. "And we keep think-

ing that all of these changes are favorable for both academies."

LARAS has not only aided the aesthetic and commercial causes of NARAS—the Miami-based organization will soon be hosting its own awards show.

On Sept. 15, the LARAS-sponsored Latin Grammy Awards makes its debut in Los Angeles as a two-hour prime-time program to be aired by CBS. The show will subsequently be distributed by CBS Broadcast International and seen by TV viewers in Latin America, Spain, and Portugal.

The nominees for the 40 different categories are expected to be announced in August.

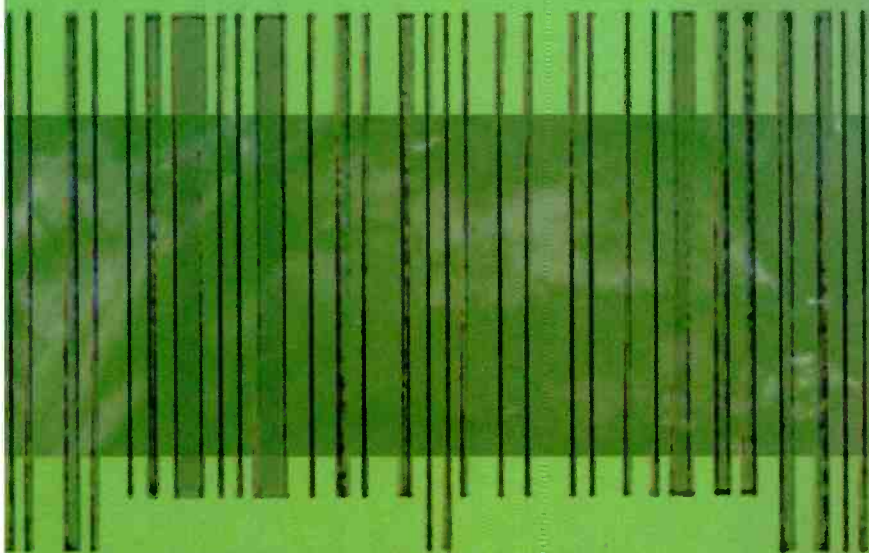
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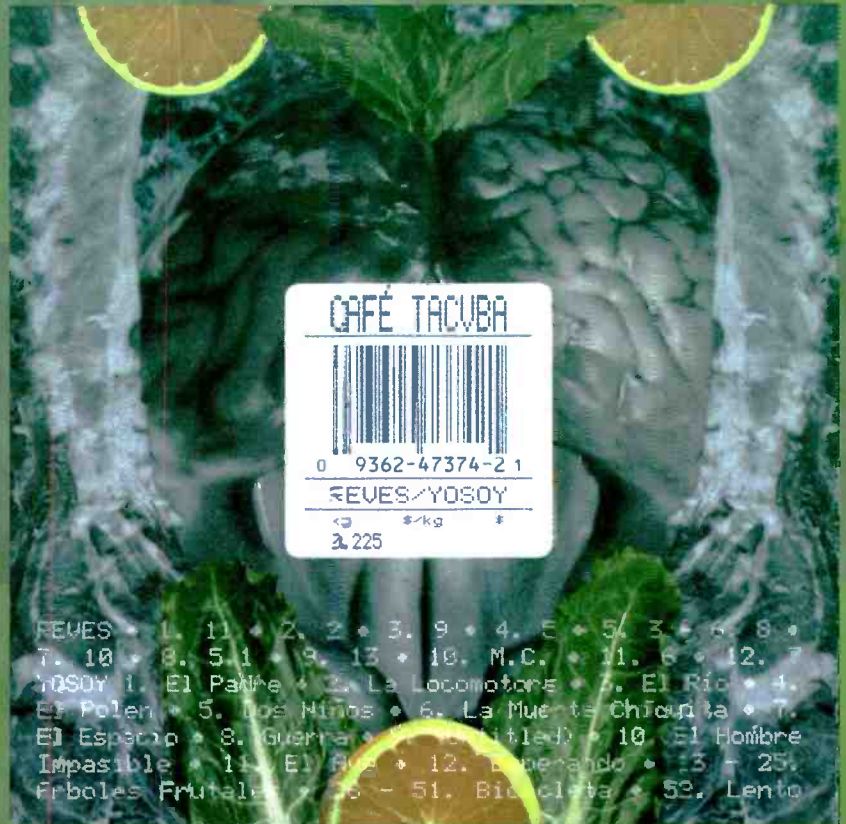
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 7. 10 • 8. 5 • 1 • 9. 13 • 10. M.C. • 11. 6 • 12. 7
 YOSOY • 1. El Padre • 2. La Locomotora • 3. El Río • 4.
 El Polen • 5. José Mirón • 6. La Muerte Chica • 7.
 El Espíritu • 8. Guerra (Un título) • 10. El Hombre
 Imposible • 11. El Agua • 12. Queriendo • 13. 25.
 Árboles Frutales • 15 - 51. Bicicleta • 52. Lento

“This double album confirms Café Tacuba as one of the world’s greatest rock bands”
 – New York Times

“Tacuba’s stunning Revés/Yo Soy may be the masterpiece of the entire Rock en Español”
 – Los Angeles Times



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The Billboard Online Poll



mind. Just 12.1% said the nominations would "definitely" lead them to make a purchase.

—LARRY FLICK

Will the recent Grammy nominations influence you to buy an album by a nominated artist?

Definitely:



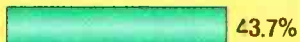
Probably:



Possibly:



Not at all:



Total No. Of Respondents: 2,858

Although retailers have reported a spike in sales for Grammy-nominated releases, some visitors to Billboard Online beg to differ. According to a recent poll, in which we asked if Grammy nominations would be a catalyst to buying a disc by a nominated artist, 43.7% of 2,858 respondents said no. A smaller percentage, 29.3%, said they would "possibly" buy an album based on a Grammy nomination, and 14.9% said they would "probably" purchase music with the Grammy nominations in

BEHIND THE NOMINATED SONGS

(Continued from 15)

"Livin' La Vida Loca" features the collaboration of veteran songwriter/producer Child and Rosa, who was once in the teen idol group Menudo with Martin. A No. 1 hit on several charts, "Livin' La Vida Loca" ranked at No. 10 for 1999's top Hot 100 singles.

"Smooth," Itaal Shur, Rob Thomas,



AUSTIN



THOMAS

songwriters. "Smooth," featuring the unmistakable guitar playing of Carlos Santana, is a song that pleads with a smooth "Spanish Harlem Mona Lisa" to "give me your heart, make it real/Or else forget about it." Thomas, the track's lead singer, co-wrote it with Shur, who says he wrote the music and part of the lyrics in less than three days under deadline pressure. That pressure paid off, since "Smooth," a No. 1 multi-format smash, has become the biggest song of Santana's career.

"Unpretty," Dallas Austin, Tionne "T-Boz" Watkins, songwriters. Since

most hit songs are about love and relationships, TLC's "Unpretty" was a noticeable departure with its message about self-acceptance, society's standards of beauty, and questioning the need to change one's physical appearance to please others. The song, written by longtime TLC producer Austin and TLC's Watkins, spent three weeks at No. 1 on The Billboard Hot 100. "Unpretty" has sold 625,000 copies, according to SoundScan.

"You've Got A Way," Robert John

"Mutt" Lange, Shania Twain, songwriters. The lone country song in this category, Shania Twain's "You've Got A Way" was a No. 13 hit on the Hot Country Singles & Tracks chart. The song, which was not commercially released, crossed over to other formats, reaching No. 6 on the AC chart, No. 42 on the Hot 100 Airplay chart, and No. 49 on the Hot 100. "You've Got A Way" was co-written by Twain and her husband/producer Lange. CARLA HAY



TWAIN

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
CELINE DION	Molson Centre Montreal	Dec. 31	\$3,586,221 (\$5,210,259 CANADIAN) \$343.61/\$47.49	20,001 sellout	House of Blues Canada
THE JUDDS	America West Arena Phoenix	Dec. 31	\$1,571,133 \$299/\$199/\$99	12,827 sellout	J2K Inc.
CROSBY, STILLS, NASH & YOUNG	Palace of Auburn Hills, Auburn Hills, Mich.	Jan. 24	\$1,292,725 \$201/\$76/\$51/ \$40.50	17,921 sellout	Palace Sports & Entertainment Inc., TNA USA, SFX Entertainment, Belkin Prods.
BETTE MIDLER	San Jose Arena San Jose, Calif.	Dec. 18	\$985,725 \$154.50/\$34.50	12,879 13,361	Bill Graham Presents
PHISH	Hampton Coliseum Hampton, Va.	Dec. 17-18	\$676,325 \$25	27,600 two sellouts	Cellar Door
TLC, CHRISTINA AGUILERA, BLAQUE, VEGA	Palace of Auburn Hills, Auburn Hills, Mich.	Jan. 16	\$540,517 \$39.50/\$29.50	16,891 sellout	Haymon Entertainment, SFX Entertainment, Cellar Door, Belkin Prods., Palace Sports & Entertainment Inc.
RED HOT CHILI PEPPERS, 311, BICYCLE THIEF	Cow Palace Daly City, Calif.	Dec. 28	\$472,535 \$35	13,501 5,000	Bill Graham Presents
BARENAKED LADIES, TAL BACHMAN	MCI Center Washington, D.C.	Dec. 28	\$422,345 \$35	12,067 16,000	I.M.P.
BARENAKED LADIES	Worcester's Centrum Centre, Worcester, Mass.	Dec. 29	\$385,993 \$15/\$27.50	12,658 sellout	Don Law Co.
ZZ TOP & LYNRYD SKYNYRD	Charleston Civic Center, Charleston, W.Va.	Jan. 15	\$379,891 \$38.50/\$29.50	11,423 sellout	Beaver Prods.

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Feb. 4 - Portland, OR

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Feb. 9 - San Luis Obispo, CA

Feb. 10 - Santa Cruz, CA

Feb. 11 - Santa Ana, CA

Feb. 12 - Los Angeles, CA

Feb. 14 - Santa Fe, NM

Feb. 15 - Santa Fe, NM

Feb. 16 - Boulder, CO

Feb. 18 - Minneapolis, MN

Feb. 19 - Chicago, IL

Feb. 22 - Baltimore, MD

Feb. 23 - New York, NY

Feb. 24 - Boston, MA

Feb. 25 - Northampton, MA

Feb. 26 - Alexandria, VA

Feb. 29 - New Orleans, LA

Mar. 1 - Austin, TX



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Artists & Music

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
<div style="display: flex; justify-content: space-between;"> COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® </div>				
<div style="display: flex; justify-content: space-between;"> IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE) TITLE </div>				
<div style="display: flex; justify-content: space-between;"> 1 1 CREED ▲¹ MY OWN PRISON 121 </div>				
<div style="display: flex; justify-content: space-between;"> 2 2 METALLICA ▲¹² METALLICA 441 </div>				
<div style="display: flex; justify-content: space-between;"> 3 6 PINK FLOYD ▲⁵ DARK SIDE OF THE MOON 1192 </div>				
<div style="display: flex; justify-content: space-between;"> 4 4 ANDREA BOCELLI ▲³ ROMANZA 112 </div>				
<div style="display: flex; justify-content: space-between;"> 5 5 BUENA VISTA SOCIAL CLUB ▲ BUENA VISTA SOCIAL CLUB 36 </div>				
<div style="display: flex; justify-content: space-between;"> 6 3 BOB MARLEY AND THE WAILERS ▲¹⁰ LEGEND 553 </div>				
<div style="display: flex; justify-content: space-between;"> 7 7 BOB SEGER & THE SILVER BULLET BAND ▲⁴ GREATEST HITS 274 </div>				
<div style="display: flex; justify-content: space-between;"> 8 31 PINK FLOYD A COLLECTION OF GREAT DANCE SONGS 40 </div>				
<div style="display: flex; justify-content: space-between;"> 9 13 BARRY WHITE ● ALL TIME GREATEST HITS 41 </div>				
<div style="display: flex; justify-content: space-between;"> 10 9 LIMP BIZKIT ▲ THREE DOLLAR BILL, Y'ALL 97 </div>				
<div style="display: flex; justify-content: space-between;"> 11 16 SAVAGE GARDEN ▲⁵ SAVAGE GARDEN 135 </div>				
<div style="display: flex; justify-content: space-between;"> 12 14 TIM MCGRAW ▲ EVERYWHERE 137 </div>				
<div style="display: flex; justify-content: space-between;"> 13 8 TOM PETTY AND THE HEARTBREAKERS ▲⁸ GREATEST HITS 302 </div>				
<div style="display: flex; justify-content: space-between;"> 14 11 DEF LEPPARD ▲ VAULT — GREATEST HITS 1980-1995 168 </div>				
<div style="display: flex; justify-content: space-between;"> 15 — BEE GEES ▲² BEE GEES GREATEST 67 </div>				
<div style="display: flex; justify-content: space-between;"> 16 10 JAMES TAYLOR ▲¹¹ GREATEST HITS 480 </div>				
<div style="display: flex; justify-content: space-between;"> 17 15 MATCHBOX 20 ▲¹⁰ YOURSELF OR SOMEONE LIKE YOU 151 </div>				
<div style="display: flex; justify-content: space-between;"> 18 12 SARAH MCLACHLAN ▲⁷ SURFACING 132 </div>				
<div style="display: flex; justify-content: space-between;"> 19 17 PINK FLOYD ▲³ THE WALL 561 </div>				
<div style="display: flex; justify-content: space-between;"> 20 21 AL GREEN ▲ GREATEST HITS 79 </div>				
<div style="display: flex; justify-content: space-between;"> 21 18 METALLICA ▲⁷ ...AND JUSTICE FOR ALL 507 </div>				
<div style="display: flex; justify-content: space-between;"> 22 30 BROOKS & DUNN ▲² THE GREATEST HITS COLLECTION 99 </div>				
<div style="display: flex; justify-content: space-between;"> 23 22 QUEEN ▲ GREATEST HITS 342 </div>				
<div style="display: flex; justify-content: space-between;"> 24 38 MILES DAVIS ▲² KIND OF BLUE 57 </div>				
<div style="display: flex; justify-content: space-between;"> 25 19 DAVE MATTHEWS BAND ▲⁴ CRASH 192 </div>				
<div style="display: flex; justify-content: space-between;"> 26 20 SUBLIME ▲³ SUBLIME 174 </div>				
<div style="display: flex; justify-content: space-between;"> 27 24 KENNY G ▲⁷ KENNY G GREATEST HITS 41 </div>				
<div style="display: flex; justify-content: space-between;"> 28 29 GUNS N' ROSES ▲¹⁵ APPETITE FOR DESTRUCTION 446 </div>				
<div style="display: flex; justify-content: space-between;"> 29 23 SHANIA TWAIN ▲¹¹ THE WOMAN IN ME 256 </div>				
<div style="display: flex; justify-content: space-between;"> 30 45 SOUNDTRACK ▲¹¹ DIRTY DANCING 117 </div>				
<div style="display: flex; justify-content: space-between;"> 31 25 SADE ▲⁴ BEST OF SADE 131 </div>				
<div style="display: flex; justify-content: space-between;"> 32 28 FLEETWOOD MAC ▲⁴ GREATEST HITS 380 </div>				
<div style="display: flex; justify-content: space-between;"> 33 — EURHYTHMICS ▲³ GREATEST HITS 24 </div>				
<div style="display: flex; justify-content: space-between;"> 34 26 METALLICA ▲⁵ MASTER OF PUPPETS 452 </div>				
<div style="display: flex; justify-content: space-between;"> 35 — AEROSMITH ▲² AEROSMITH'S GREATEST HITS 320 </div>				
<div style="display: flex; justify-content: space-between;"> 36 39 AC/DC ▲¹⁶ BACK IN BLACK 289 </div>				
<div style="display: flex; justify-content: space-between;"> 37 33 VAN MORRISON ▲³ THE BEST OF VAN MORRISON 456 </div>				
<div style="display: flex; justify-content: space-between;"> 38 32 KORN ▲² KORN 145 </div>				
<div style="display: flex; justify-content: space-between;"> 39 27 BLINK-182 ▲ DUDE RANCH 54 </div>				
<div style="display: flex; justify-content: space-between;"> 40 34 MADONNA ▲⁶ THE IMMACULATE COLLECTION 291 </div>				
<div style="display: flex; justify-content: space-between;"> 41 — NIRVANA ▲¹⁰ NEVERMIND 266 </div>				
<div style="display: flex; justify-content: space-between;"> 42 36 CREEDENCE CLEARWATER REVIVAL ▲⁴ CHRONICLE THE 20 GREATEST HITS 329 </div>				
<div style="display: flex; justify-content: space-between;"> 43 42 METALLICA ▲⁴ RIDE THE LIGHTNING 425 </div>				
<div style="display: flex; justify-content: space-between;"> 44 — BARBRA STREISAND ▲⁵ MEMORIES 105 </div>				
<div style="display: flex; justify-content: space-between;"> 45 — BARRY WHITE ▲ BARRY WHITE'S GREATEST HITS VOLUME 1 40 </div>				
<div style="display: flex; justify-content: space-between;"> 46 — CAROLE KING ▲¹⁰ TAPESTRY 419 </div>				
<div style="display: flex; justify-content: space-between;"> 47 37 ABBA ▲³ GOLD 152 </div>				
<div style="display: flex; justify-content: space-between;"> 48 — BRUCE SPRINGSTEEN ▲⁴ GREATEST HITS 80 </div>				
<div style="display: flex; justify-content: space-between;"> 49 44 GARTH BROOKS ▲¹⁰ THE HITS 212 </div>				
<div style="display: flex; justify-content: space-between;"> 50 — JANIS JOPLIN ▲⁷ GREATEST HITS 299 </div>				

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

GRAMMY PICKS HIP CROP OF NEW ARTISTS

(Continued from 5)

Some debate whether the award is a representation of the accomplishments of the past year or an indicator of career potential. There's also the question of whether the award should increase artist loyalty at radio.

In any case, there's unified industry satisfaction with a particularly gratifying—and hip—field of nominees for this year's Grammy Awards, which will be telecast Feb. 23 on CBS.

"The bottom line is that the Grammys are voted upon by people who make music, those who are supposed to be the true creative community of the music industry, evaluating and honoring itself," says Ron Shapiro, executive VP/GM for Atlantic Records. "The Grammy is still the one award that is internationally recognized to represent both accomplishment and artistry."

Says Richard Palmese, senior VP of promotion at Arista Records, "There is absolutely no doubt about it: The Grammys acknowledge that you're the best at what you do in the year you're nominated."

The contenders for this year's best new artist award draw upon a cross-section of pop, rock, and R&B—including those who have struck the fancy of consumers as well as won kudos from the critical side: Top 40's youth-pop eruption is represented by teen queens Britney Spears and Christina Aguilera, trendy rap/rock gets a nod via MTV phenomenon Kid Rock, and the epitome of cutting edge R&B is showcased through breakthrough singer/songwriter Macy Gray.

Even purists got a representative with the critically acclaimed blues/rock indie Susan Tedeschi, the category's dark horse nominee, who has yet to truly break in America's consciousness (Billboard, Music to My Ears, Jan. 30, 1999).

"I'm gratified to see that you have pop, rock, the undefinable Macy Gray, and a relatively unknown artist all in one category," Shapiro says. "Magic happened in that voting process."

Most of the industry observers interviewed for this story see Spears as the best bet for the award.

"There's a girl who deserves it," says Cadillac Jack, PD of WXTU Philadelphia. "She's been busting her hump doing five and six concerts a week. Her music speaks for itself; it's passionate, it's relatable."

"Britney completely represents the trends in pop music now," says Shari Roth, assistant PD/music director of WYNY New York. "She's been around for the full year. She's proved herself."

The National Academy of Recording Arts and Sciences (NARAS), which heads the awards process, sets a simple criteria for best new artist: to recognize the one act, among hundreds, who best strikes a chord among the public with the "first album, single, or track which establishes the public identity of that artist."

And that, agree industry insiders, is a boon to any artist deemed worthy of the nod.

"Anyone nominated for a Grammy is a big deal, and particularly for a new

artist. It gives them respectability," says Roth. "It's a way to produce more print on the artist, a way to praise them more, and it can be an important factor in getting or keeping them going."

Charlie Walk, senior VP of promotion at Columbia Records, agrees, adding that "press associated with the Grammys is fabulous for any artist—not just the critical acclaim, but the exposure to the masses. It puts a real branding on the artists that receive such acclaim."

Should that send a signal to radio that listeners want to hear more of a chosen artist, thus increasing artist loyalty over the airwaves?

"At the end of the day, radio is dedicated to an artist based on the success of research," Palmese says. "If you're



PALMESE



WALK

not delivering the right demographic, you're not going to hear it on the radio. Perhaps there's less resistance to getting programmers to listen to a song by a new-artist winner; but if your call-out is bad, you're off the air."

Cadillac Jack agrees that Grammys don't translate into automatic airplay, but he suggests that if he has a handful of equally good new songs, he would lean toward a Grammy winner: "Their previous exposure there might give them the edge."

Where the industry is divided is in exactly what the best new artist award is meant to connote: Should it be based on what the year has represented for the act, or is it a vote of confidence for the future?

"The Grammy Awards cannot be responsible for future albums or music made by artists. The best new artist should represent the last 12 months of music," offers Walk.

Palmese says he comes down on the side of artistry. "When I think about

best new artist, I'm not focusing on who had the most hit singles but on the word 'artist,' someone genuine who has actually crafted the songs, like Sheryl Crow [who won in '94], someone who really has the gift of talent and whose potential can still be tapped into.

"Historically, I think most people tend to follow the charts and think more about sales than about artistry," he adds.

When looking back at the winners over the past 10 or so years, in fact, few complaints arise over questionable choices.

Winners have included mainstays like LeAnn Rimes, Carey, and Crow, in addition to those now missing in action, like Mark Cohn ('91), Hootie & the Blowfish ('95), and Paula Cole ('97). Looking further back, there are those whose potential appeared to peak within their celebrated first year: Starland Vocal Band ('73), Taste Of Honey ('78), and Christopher Cross ('80).

"Overall, sure, it's a fair reflection," says Shapiro. "You have men, you have women; urban, rock, pop, country; singer/songwriters and people who sing others' material; those who are currently active and those who are not. In that list of people, you have everything, including artists that are universally recognized as important critical proof of the award and who are also successful in sales."

"You're always going to have your quick flashes in the pan," says Jon Anthony, music director at WMZQ Washington, D.C. "It works from one side of the spectrum to the other. The academy has done a pretty good job with its past winners."

Even Milli Vanilli's Robert "Rob" Pilatus and Fabrice Morvan, who admitted to being stylish puppets behind other singers' voices after winning the award in 1989 and then had it revoked (Grammy.com omits the award in its online list of past winners), evokes little negative fervor a decade later.

"At the time, Milli Vanilli was a valid [problem], but it hasn't had any huge resonance with regard to the credibility of the award since," says Shapiro. "Lauryn Hill won last year, and she was embraced by pop and urban, critics and consumers alike. She has an incredibly bright future ahead of her, and that in itself gives merit to the award."

Adds Anthony, "Milli Vanilli did have an award-winning year, based on what they did onstage and with the hype they garnered worldwide. They certainly did everything in that year that artists have done all along to win the award."

Still, the following year the award went to Carey, an ultimately multimillion-selling singer/songwriter whose vocal prowess was unquestionable. "Perhaps it did set the standard a little higher," Anthony suggests. "It redefined what an artist is, in terms of real vocal ability."

Best New Artist Winners

- 1998: Lauryn Hill
- 1997: Paula Cole
- 1996: LeAnn Rimes
- 1995: Hootie & the Blowfish
- 1994: Sheryl Crow
- 1993: Toni Braxton
- 1992: Arrested Development
- 1991: Mark Cohn
- 1990: Mariah Carey
- 1989: Milli Vanilli
- 1988: Tracy Chapman
- 1987: Jody Watley
- 1986: Bruce Hornsby
- 1985: Sade

SUSAN TEDESCHI

GRAMMY NOMINEE

Best New Artist

"1999's Hottest New Act!" — Timothy White, Billboard Magazine



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Congratulations

Rubén Blades

Grammy Nominee

Best Latin Pop Performance

Tiempos

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Congratulations

Marc Anthony

Grammy Nominee

Best Male Pop Vocal Performance

"I Need To Know"

Marc Anthony

Weiser

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RECORD OF THE YEAR

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Kevin "She'kspere" Briggs
Desmond Child
Cher
Kristian Lundin (PRS)
Max Martin (STIM)
Brian Rawling (PRS)
Matt Serletic
Mark Taylor (PRS)
TLC

ALBUM OF THE YEAR

Backstreet Boys
Dixie Chicks
Johnny Mandel
TLC
Paul Worley

SONG OF THE YEAR

Andreas Carlsson (STIM)
Desmond Child
Max Martin (STIM)
Tionne "T-Boz" Watkins

BEST NEW ARTIST

Christina Aguilera

POP

Christina Aguilera
Herb Alpert
Backstreet Boys
Jeff Beck (PRS)
Andrea Bocelli (SIAE)
Cher
Desmond Child
Fatboy Slim (PRS)
Bruce Hornsby
Whitney Houston
Madonna
Dave Matthews
Alanis Morissette
'N Sync
Brian Rawling (PRS)
Sixpence None The Richer
Donna Summer
Mark Taylor (PRS)
TLC

TRADITIONAL POP

Tony Bennett
Bobby Short

ROCK

Tori Amos
Alice In Chains
Jeff Beck (PRS)
Black Sabbath
Buckcherry
Chris Correll
Melissa Etheridge
Everlast
Garbage
The Goo Goo Dolls
Green Day
Korn
Lenny Kravitz
Limp Bizkit
Metallica
Shirley Manson
Nine Inch Nails
Tom Petty
Rick Rubin
John Shanks

Bruce Springsteen
Steve Vai
Tom Waits
Rob Zombie

ALTERNATIVE MUSIC

Tori Amos
Beck
Fatboy Slim (PRS)
Nine Inch Nails

R&B

Mary J. Blige
Kevin "She'kspere" Briggs
Kandi Burruss
Peabo Bryson
Destiny's Child
Tameka Cottle
Leshawn Daniels
Toni Estes
Lauryn Hill
Whitney Houston
Beyonce Knowles
LeToya Luckett
Maxwell
Brian McKnight
Isaac Phillips
Kelly Price
Smokey Robinson
Kelendria Rowland
Tamar'a Savage
Tamia
TLC
Tyrese

RAP

Mr. B
Erykah Badu
Dr. Dre
Dru Hill
Missy "Misdemeanor" Elliott
David Ivory
NAS
Puff Daddy
Q-Tip
Will Smith
Timbaland

COUNTRY

Mike Curtis
Carol Cymbala
Diamond Rio
The Dixie Chicks
Emmylou Harris
Robert John "Mutt" Lange (PRS)
Lyle Lovett
'N Sync
SHeDAISY
Ricky Skaggs
Paul Worley

NEW AGE

Suzanne Ciani
R. Carlos Nakai

JAZZ

The Bob Florence
Limited Edition
Bob James
Branford Marsalis Quartet
Vincent Mendoza
Diane Reeves
Victor Wooten

GOSPEL

Anointed
Andrae Crouch
The Brooklyn Tabernacle
Choir

Bill & Gloria Gaither
Gospel Gangstaz
Gladys Knight
Third Day
Winans Phase 2

LATIN

Rubén Blades
Fabulosos Cadillacs
Caravana Cubana
Chris Perez Band
DLG
La Mafia
Maná
Grupo Mania
Tito Puente
Jaci Velásquez
Enanitos Verdes (SADAIC)

BLUES

Jonny Lang
Odetta

FOLK

Beausoleil
June Carter Cash
Bill Morrissey
Tom Waits

REGGAE

Aswad (PRS)
Beenie Man (PRS)
Burning Spear (PRS)
Third World



Lifetime Achievement Award
Harry Belafonte

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WORLD MUSIC

Afro Celt Sound System (IMRO)
Salif Keita (PRS)
Ali Farka Toure (BUMDA)

CHILDRENS

Cathy Fink
Ella Jenkins
Marcy Marxer
John McCutcheon

SPOKEN WORD

Chris Rock
Adam Sandler

MUSICAL SHOW

Andrew Lippa
Stephen Ferrera
Stephen Trask

FILM/TV/VISUAL MEDIA

Phil Collins (PRS)
John Corigliano
Madonna
Randy Newman
William Orbit (PRS)
Stephen Schwartz
Diane Warren

COMPOSING/ARRANGING

Alan Broadbent
Jorge Calandrelli (SADAIC)
Dori Caymmi
Johnny Mandel
Don Sebesky

PACKAGE

Joseph Arthur

PRODUCTION

Walter Afanasieff
Club 69
Steve "Silk" Hurley
Dann Huff
Masters At Work
Rick Rubin
Matt Serletic
Soul Solution

CLASSICAL

Thomas Adés (PRS)
Vladimir Ashkenazy (PRS)
Pierre Boulez (GEMA)
Marc-André Hamelin (SOCAN)
Chris Hazell (PRS)
Joseph Jennings
Sir Charles Mackerras (PRS)
Kent Nagano (SACEM)
Buryl Red
Esa-Pekka Salonen (TEOSTO)
Peter Schickele
Robert Shaw

John Tavener (PRS)
Michael Tilson Thomas

MUSIC VIDEO

Bjork (STEF)
Lauryn Hill
Jimi Hendrix
Korn
Brian McKnight
Radiohead (PRS)
TLC
U2 (PRS)



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Marilyn Bergman | President & Chairman of the Board

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Billboard

talent net

THE NEW MUSIC SHOWCASE
www.billboardtalentnet.com

The first professionally oriented virtual marketplace to promote unsigned and developing artists to the music industry and audiences worldwide.

BILLBOARD TALENT NET ARTIST SIGNS RECORDING DEAL IN DECEMBER

Gangsta Bitch Barbie, a Metal, Hip Hop, Hardcore group based out of Boston, MA and featured on Billboard Talent Net since early November, 1999, has signed a recording contract with Gary Gersh and John Silva's DEN Music Group. Among other successes, GBB is the eighth BTN-featured artist to sign a major recording contract in 1999, BTN's first full year of existence.

For more information see: www.billboardtalentnet.com/membership

Top 10 Favorite Artist Picks January 14, 2000

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Eventide	Electronic, Alternative	1
2	HTV	Pop	1
3	Simona Peron	Pop, Contemporary	3
4	Mudora	Progressive Rock, Rock	1
5	Daniel Bijan	Pop, Dance	1
6	Mandie Pinto	Christian, Gospel	3
7	Sevenkind	Rock, Alternative	10
8	Chuk Teagle	R'n B, Hip Hop	6
9	Tommy Shows	Hip Hop	5
10	Makumba	Instrumental, Latin	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 January 14, 2000

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Dora's Box, Quake	Hip Hop, Rock	3
2	Superstar, Michelle Crispin	Dance, Pop	5
3	Clearview, Swim	Alternative, Rock	24
4	Non-Toxic, Radiostar	Pop	12
5	Dreams, Injected	Hard Rock, Punk	1
6	So, You Tell Me You Love Me, Never On Sunday	Rock, Pop	7
7	You're Turning Me On, Leonard Moss, Jr.	R'n B, Pop	24
8	Remember, Trade Stevens	Pop, R'n B	3
9	Praying, Dezeray's Hammer	Pop, Rock	1
10	Look Who Has The Last Laugh Now, Kevin Tyler	Rock, Pop	3

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

Aztek Trip

The factories may all be closed down in Allentown, but the rock scene has never been more vital and Aztek Trip is one of the freshest young bands to emerge from this once thriving industrial town. Allentown's rock station WZZO began spinning the demo track "Opportunity" in regular rotation, and buoyed by this success, the band found themselves opening for such notables as the Goo Goo Dolls and Fuel. NYC-based indie Iguana Records recognized their potential, signed them, and immediately began work on their debut EP. Following in the footsteps of their Pennsylvania brethren Live and the aforementioned Fuel, Aztek Trip have drawn on their experiences to create a sound that is at once catchy and urgent with lyrics that speak clearly to their generation.



Genre: Rock, Alternative
From: Allentown, PA
Deals sought: Publishing, Recording Contract

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

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

Phone: (212) 757-2031, Fax: (212) 757-2041, info@billboardtalentnet.com

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Artists & Music



SANTANA

ALBUM OF THE YEAR

(Continued from page 15)

"When I Look In Your Eyes" are 330,000 copies in the U.S. to date.

"Supernatural," Carlos Santana, Arista. Producers: Clive Davis, Carlos Santana. Don't call it a comeback. Santana never really went away, but the critical and commercial success of "Supernatural" has helped make the album the biggest seller for the Latin-influenced rock act, the namesake of guitarist Carlos Santana, Billboard's 1996 Century Award winner. The recognition for "Supernatural" has resulted in Santana being this year's leading Grammy nominee with 10 nominations, for music directly related to the album. Released in June 1999, "Supernatural" pairs Santana with such artists as Rob Thomas of matchbox 20 (who sings lead on the hit "Smooth"), Eric Clapton, Lauryn Hill, Dave Matthews, and Wyclef Jean. The album, which has been No. 1 on The Billboard 200 for several weeks, has sold 5 million copies in the U.S. to date, according to SoundScan.

"Fanmail," TLC, LaFace/Arista. Producer: Dallas Austin. TLC's "Fanmail" was the R&B/pop trio's first new album in five years and the follow-up to the multi-platinum "CrazySexyCool." Released in February 1999, "Fanmail" soared to No. 1 on The Billboard 200 in its first week of release, and the album has since sold 4.2 million copies in the U.S., according to SoundScan. Among the hits featured on "Fanmail" are the No. 1 singles "No Scrubs" and "Unpretty."

CARLA HAY



TLC

Continental Drift

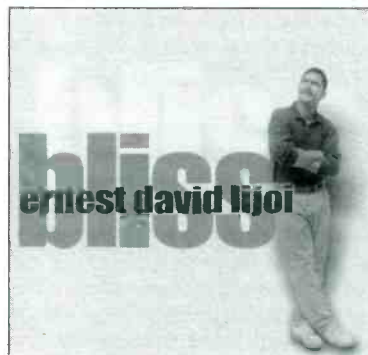


UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

DREAMING OF GRAMMY: Aaah, there's nothing quite like being in the thick of the music industry during Grammy season. All of the back-room handicapping can be so much fun. Will Carlos Santana sweep? Will the Backstreet Boys bring Grammy credibility to the teen movement? As amusing as such pondering can be, we prefer more fanciful thoughts... like fantasizing about which of last year's better unsigned acts deserved to be in the race.

Record of the year: "Why You Wanna Make Me Cry?" by Zoë. At a time when major labels are scrambling to find more pop ingénues à la Britney Spears and Christina Aguilera, the New York-based Zoë should prove to be a welcome entity. Not only does this New York native have similarly youthful appeal, but she's not reliant on a battery of Svengali-like producers and songwriters for her material. This budding diva does it all herself. "Why You Wanna Make Me Cry" is a funk-inflected pop shuffler with a killer chorus and a vocal that oozes with sex appeal. For additional info, contact 212-987-6762.

Album of the year: "Bliss" by Ernest David Lijoi. On his second full-length disc, the Boston-based Lijoi managed to be both creatively innovative and commercially viable. "Bliss"



challenged listeners with the artist's complex, often Bob Dylan-esque lyrics while also treating them to a delicious blend of quirky modern-pop instrumentation. At the center of "Bliss" is Lijoi's wonderfully soulful voice—a voice that demands to be heard in a live setting. For more info, contact Lijoi at 617-236-2218 or visit his Web site, www.lijoi.com.

Song of the year: "I Can't Go For That," written and

recorded by Jordan—a U.K.-rooted artist who has been building a solid reputation in his home territory as both a tunesmith and performer. "I Can't Go For That" is among the stronger cuts on a demo reel that he's assembled since A&R whiz Mike Sefton signed him to Deconstruction Songs early last year. The tune combines a credible jeep-funk groove with a sing-along chorus. If you're a fan of Backstreet Boys-fashion pop, this is the jam for you. For more information, call Sefton at 171-384-2298.

Best new artist: Yolanda. A drag-queen rocker who has exploded out of the Vermont club community. With his self-made "Welcome To Yolanda World," the artist firmly proved that there's more to the drag community than RuPaul and Hedwig by serving up a thought-provoking blend of confessional prose and societal observations. Contact the artist at yolandaman@aol.com.

NUGGETS: New Pop Jet is a fun New York quartet featuring former members of Speed McQueen, Sponge, and Lynch Mob. They're currently shopping a juicy four-cut demo that leans heavily on mainstream pop hooks and modern rock guitars. "Dissolve" has smash written all over it, while "Semi Precious" is also worth a close listen. For more information, contact Roger Jansen at KMA Management 773-327-2529 or kmacamp@aol.com.

Color, a quartet based in Austin, Texas, is shopping a charming demo produced by Neal Avron (Everclear, Wallflowers). Its music is akin to Blink-182 and Collective Soul. Major-label executives have been sniffing around this band for a couple of months now. If you act fast, you might still have a crack at working with a band that is clearly on the verge of something big. Contact its attorney, Mike McKoy, at 212-245-5742 or mikesrf@aol.com.

**Congratulates the Backstreet Boys and *NSYNC
for their 1999 Grammy Award Nominations.**

backstreet boys™

- **Record of the Year** - "I Want It That Way"
- **Album of the Year** - "Millennium"
- **Best Pop Album** - "Millennium"
- **Song of the Year (Song Writers Award)**
Andreas Carlsson, Max Martin & BSB - "I Want It That Way"
- **Best Pop Performance**
By a Duo or Group with Vocal - "I Want It That Way"

★ *NSYNC*™

- **Best Pop Collaboration with Vocals**
"Music of My Heart" - *NSYNC and Gloria Estefan
- **Best Country Collaboration with Vocals**
"God Must Have Spent A Little More Time on You"
Alabama Featuring *NSYNC

LOUIS J. PEARLMAN, Chairman and Founder of
Trans Continental Companies, Inc., would like to thank
the National Academy of Recording Arts & Sciences, Inc.,
for honoring him with the **2000 GOVERNOR'S AWARD.**

(NARAS Florida Branch of Governors)

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	34	MOBY V2 27049* (16.98 CD)	PLAY
2	2	30	SLIPKNOT I AM 8655/ROADRUNNER (11.98/16.98)	SLIPKNOT
3	4	42	STATIC-X ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
4	5	31	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
5	6	2	KITTIE NG 1002/ARTEMIS (13.98 CD)	SPIT
6	7	7	KELIS VIRGIN 47911* (11.98/16.98)	KALEIDOSCOPE
7	9	13	BETH HART 143/LAVA 83192/AG (10.98/16.98)	SCREAMIN' FOR MY SUPPER
8	11	17	SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98)	SKIN DEEP
9	10	25	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
10	8	4	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
11	12	14	P.O.D. ATLANTIC 83216/AG (7.98/11.98)	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
12	16	42	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
13	13	11	CARLOS VIVES EMI LATIN 22854 (8.98/14.98)	EL AMOR DE MI TIERRA
14	14	70	SHAKIRA ▲ SONY DISCOS 82746 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
15	15	17	DAVE KOZ CAPITOL 99458 (10.98/16.98)	THE DANCE
16	20	17	AMBER TOMMY BOY 1253 (11.98/16.98)	AMBER
17	NEW ▶		MODEST MOUSE UP 073* (14.98 CD)	BUILDING NOTHING OUT OF SOMETHING
18	17	36	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98)	SINGLE WHITE FEMALE
19	NEW ▶		OUTSIDAZ RUFF LIFE 60000* (5.98/7.98)	NIGHT LIFE (EP)
20	24	46	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
21	22	9	SPM DOPEHOUSE 5039 (11.98/16.98)	THE 3RD WISH
22	19	40	OLEANDER REPUBLIC 153242/UNIVERSAL (10.98/16.98)	FEBRUARY SON
23	18	11	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
24	28	17	YOUNGSTOWN HOLLYWOOD 162192 (10.98/16.98)	LET'S ROLL
25	32	6	KEITH JARRETT ECM 547949 (17.98 CD)	THE MELODY AT NIGHT, WITH YOU

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
26	39	33	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
27	29	4	GUANO APES SUPER SONIC 67858/RCA (9.98/13.98)	PROUD LIKE A GOD
28	40	14	ASLEEP AT THE WHEEL DREAMWORKS (NASHVILLE) 450117/INTERSCOPE (10.98/16.98)	RIDE WITH BOB
29	21	33	IBRAHIM FERRER WORLD CIRCUIT/ONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
30	25	10	MARC NELSON COLUMBIA 69160/CRG (10.98 EQ/16.98)	CHOCOLATE MOOD
31	26	14	ROY D. MERCER VIRGIN (NASHVILLE) 48214 (9.98/15.98)	HOW BIG A BOY ARE YA? VOLUME 6
32	23	11	RICARDO ARJONA SONY DISCOS 83592 (9.98 EQ/15.98)	RICARDO ARJONA VIVO
33	27	18	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
34	38	25	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
35	30	11	LOS TRI-O ARIOLA 70326/BMG LATIN (8.98/13.98)	MI GLORIA, ERES TU
36	31	24	TRACIE SPENCER CAPITOL 34287 (10.98/16.98)	TRACIE
37	36	23	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
38	45	8	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG (11.98/16.98)	BRENT JONES AND T.P. MOBB
39	34	8	TASH LOUD/COLUMBIA 63836*/CRG (11.98 EQ/17.98)	RAP LIFE
40	42	19	KOTTONMOUTH KINGS SURBURBAN NOIZE 23857/CAPITOL (8.98/12.98)	ROYAL HIGHNESS
41	RE-ENTRY		ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
42	37	33	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
43	33	5	GILBERTO SANTA ROSA SONY DISCOS 83016 (9.98 EQ/15.98)	EXPRESION
44	35	2	THE MCCLURKIN PROJECT GOSPO CENTRIC 490200/INTERSCOPE (10.98/15.98)	THE MCCLURKIN PROJECT
45	41	59	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/IDJMG (10.98/16.98)	JUST WON'T BURN
46	44	21	MARCO ANTONIO SOLIS ● FONOVISA 0516 (10.98/16.98)	TROZOS DE MI ALMA
47	RE-ENTRY		BANDA EL RECODO FONOVISA 0769 (7.98/11.98)	LO MEJOR DE MI VIDA
48	RE-ENTRY		VICKIE WINANS CGI 5325/PLATINUM (10.98/16.98)	LIVE IN DETROIT II
49	50	5	HANDSOME BOY MODELING SCHOOL TOMMY BOY 1258* (11.98/16.98)	SO... HOW'S YOUR GIRL?
50	RE-ENTRY		WINANS PHASE2 MYRRH/WORD 69881/EPIC (10.98/16.98)	WE GOT NEXT

POPULAR UPRIISINGS

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

FLAMENCO-STYLE STEVENS: Steve Stevens may be best-known as the hard rock guitarist and songwriting collaborator with Billy Idol and Vince Neil. Now the veteran musi-



Ride On, Cowboys. Toronto-based band Reggae Cowboys perform reggae influenced by western/country music themes. The group is on tour in support of its latest Tumbleweed Records album, "Rock Steady Rodeo." Upcoming tour dates include Feb. 11 in Tallahassee, Fla.; Feb. 12 in Miami; Feb. 14 in Key West, Fla.; Feb. 16 in Tampa, Fla.; March 4 in Toronto; June 29 in Richmond, Va.; and July 22 in Chicago.

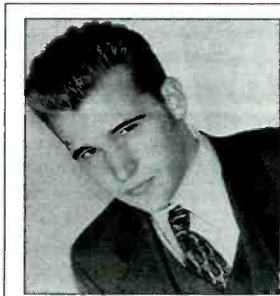
cian has undergone a radical musical departure by recording an instrumental flamenco album, "Flamenco A Go-Go," due Feb. 29 on Ark 21 Records. Stevens says of the musi-

cal change, "I had kind of reached an end to playing real loud, aggressive stuff. One of my first guitar teachers was a flamenco guitarist. If you do something flash on flamenco guitar, it's listenable, and it's used in a passionate way. It really is like the speed metal of acoustic guitar music."

A spokeswoman for Stevens says he is auditioning musicians for a possible tour.

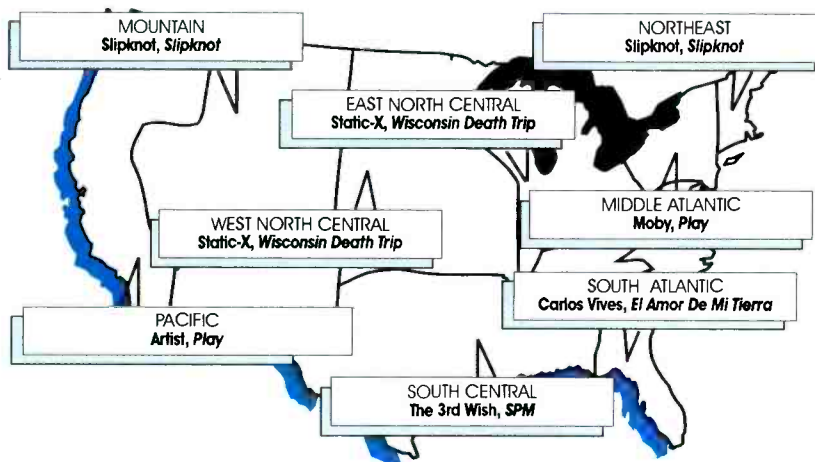
COULTER TOUR: Celtic musician Phil Coulter has been a steady presence on the Top New Age Albums and Top World Music Albums charts. Last year, his collaboration with "Touched By An Angel" star Roma Downey resulted in an album called "Healing Angel," which reached No. 5 on Top New Age Albums. "Legends," his 1997 album with James Galway, reached No. 3 on Top World Music Albums.

Coulter has also charted with his solo albums: 1995's "American Tranquility" (No. 20 on Top New Age Albums) and 1996's "Celtic



Costello Blues. Twenty-year-old blues guitarist Sean Costello was once in Susan Tedeschi's band and plays on her current album, "Just Won't Burn." (Tedeschi is nominated for a Grammy this year for best new artist.) Costello's latest solo album is "Cuttin' In," due Feb. 15 on Landslide Records.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- WEST NORTH CENTRAL**
1. Static-X Wisconsin Death Trip
 2. Slipknot Slipknot
 3. System Of A Down System Of A Down
 4. Brad Paisley Who Needs Pictures
 5. Moby Play
 6. Kittie Spit
 7. Beth Hart Screamin' For My Supper
 8. Montgomery Gentry Tattoos & Scars
 9. Chely Wright Single White Female
 10. P.O.D. The Fundamental Elements Of Southtown

- MIDDLE ATLANTIC**
1. Moby Play
 2. Kelis Kaleidoscope
 3. Slipknot Slipknot
 4. Outsidaz Night Life (EP)
 5. Kittie Spit
 6. Static-X Wisconsin Death Trip
 7. Amber Amber
 8. System Of A Down System Of A Down
 9. Carlos Vives El Amor De Mi Tierra
 10. Beth Hart Screamin' For My Supper

Horizons" (No. 13 on Top World Music Albums). The musician's next solo album, "Highland Cathedral," is set for release Feb. 22 on RCA Victor Records.

Coulter will embark on a U.S. tour beginning March 2 in Downey, Calif. Other tour dates are March 3 in Denver; March 4 in St. Paul, Minn.; March 5 in Milwaukee; March 6 in Chicago; March 10 in Boston; March 12 in Philadelphia; and March 17 in New York.

FRANKLIN'S NEW PROJECT: Gospel star Kirk Franklin experienced major crossover success in 1997 with God's Property, a group of young gospel singers from Franklin's Nu Nation stable of artists.

Now Franklin is presenting One Nation Crew, another large group of young gospel singers, whose debut album, "Kirk Franklin Presents One Nation Crew," is set for release Feb. 8 on Gospo Centric/Word/Interscope Records.

Like God's Property, One Nation Crew incorporates

R&B and hip-hop into its music. Members of One Nation Crew have already gotten national exposure by touring with Franklin and



Apollo Landing. Dance act Apollo Four Forty has experienced top 10 success in the group's native U.K. with the singles "Krupa" and "Ain't Talkin' 'Bout Dub." Apollo Four Forty has returned with its second U.S. album, "Gettin' High On Your Own Supply" (550 Music). The current single from the album is "Stop The Rock." The video for the song has gotten exposure on MTV2. Members of Apollo Four Forty are noted remixers, having remixed tracks from artists including Lenny Kravitz and Puff Daddy.

appearing with him on the Grammy Awards, the Essence Awards, and "It's Showtime At the Apollo."

WARMEST CONGRATULATIONS

TO

LA INDIA

ON HER GRAMMY NOMINATION

FOR BEST SALSA PERFORMANCE



PHOTOGRAPH BY CHRISTOPHER KOLK/COURTESY OF VIBE MAGAZINE

"EVERYTHING ABOUT HER IS HARD WORK AND OPTIMISM."—THE NEW YORK TIMES

"PRINCESS OF LATIN MUSIC IS WAITING FOR AMERICA TO CROSS OVER TO HER."—MODE MAGAZINE

"LA INDIA'S PASSIONATE MUSIC—A FUSION OF SALSA RHYTHMS TRANSCENDS CULTURAL DISTINCTIONS."—THE DAILY NEWS



[HTTP://MEMBERS.AOLCOM/LAINDIADNY](http://members.aol.com/laindiadny)

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ VARIOUS ARTISTS

Broadway In Love
PRODUCERS: various
RCA Victor 63645

While other recent musical theater compilations have strained to be comprehensive (with largely spotty results), "Broadway In Love" is uniquely focused. Working within a thematic framework of romantic stage moments, album compiler Bill Rosenfeld has wisely opted to primarily zero in on accessible tunes from shows written over the past 10 or so years—performed by such notables as Audra McDonald and Bernadette Peters. Appropriate historical reverence is displayed with the inclusion of classics like "It Only Takes A Moment" from "Hello, Dolly!" and "Something Good" from "The Sound Of Music." But there's a strong message conveyed by the use of lovely tunes like "First You Dream" from "Steel Pier" and "Love Has Come Of Age" from "Jekyll And Hyde": Musical theater continues to be a vibrant resource for fine original compositions. Revivals and adaptations of films may grab the headlines, but there's a core community of writers and performers who are keeping the true essence of musical theater alive. This collection effectively supports that concept.

JULIE WILSON

The Cy Coleman Songbook
PRODUCER: Hugh Fordin
DRG 5252

With a track record that puts him in the company of other legendary show music composers, Cy Coleman has had a career squarely set in the cabaret style and general pop idiom. For immediate proof, one need look no further than that tuneful, finger-snappin' Frank Sinatra classic "Witchcraft." Wilson, in her sixth songwriter salute from DRG, draws from both Coleman's show music and his nonaffiliated catalog to present a well-rounded, intimately affectionate portrait, underscoring the composer's wide-ranging creativity. Once again recording live at the Algonquin Hotel's Oak Room in New York, Wilson and her pianist accompanist, William Roy, survey a total of 29 songs, including 16 with warm and witty lyrics by the late Carolyn Leigh, who wrote both show and cabaret material with Coleman. Standouts in the Coleman/Leigh cabaret category are "Witchcraft," "You Fascinate Me So," "It Amazes Me," "When In Rome," and "Come Summer."

R & B / HIP-HOP

► AMEL LARRIEUX

Infinite Possibilities
PRODUCERS: Amel Larrieux, Laru Larrieux
550 Music/Epic 69741

The memorably alluring voice that captivated fans of Sweetback and Groove Theory is back. Powered by the chart-climbing jazzy lead single "Get Up," Amel Larrieux's solo set is already generating buzz—and rightly so. Larrieux, along with

SPOTLIGHT



TINA TURNER

Twenty Four Seven
PRODUCERS: various
Virgin 23180

The original soul queen is back—and with a fiery passion, it should be noted. Having recently celebrated her 60th birthday, the Zurich-residing Turner apparently won't let something as silly as a two-digit number get in the way of her singing career. For that, the entire music industry should breathe a sigh of relief. Because quite honestly, artists like Turner don't come along every day—or every year, for that matter—especially in these times of cookie-cutter wannabes. For "Twenty Four Seven," which follows in the footsteps of the under-appreciated 1996 album "Wildest Dreams," Turner delivers a sterling collection that deftly treks across a beat-savvy terrain. The singer has aligned herself with such dancefloor-conscious remixers/producers as the Absolute and Metro, who have produced for Spice Girls and Cher, respectively. On the opening track, "Whatever You Need," midtempo rhythms and heartfelt strings provide the perfect backdrop for Turner's emotional delivery. Other highlights include the rock-etched "Without You," which features a cameo from Bryan Adams; the shuffling "I Will Be There," a never-before-recorded Bee Gees track; the harmonica-drenched title track; and the set's first single, "When The Heartache Is Over," which is reminiscent of Cher's "Believe"—both musically and lyrically. A hit throughout Europe, "Heartache" is poised to repeat the process in the U.S. That is, if radio would open its ears!

husband/musical collaborator Laru, has crafted 10 intricate tunes that blissfully integrate R&B/soul, jazz/fusion, and pop—calling to mind such old-school and new-school practitioners as Lonnie Liston Smith and Les Nubians. Larrieux's silky vocals smoothly navigate a musical course that traverses love ("Make Me Whole," "Even If") and introspection ("I N I," "Searchin' For My Soul"). And while the set's laid-back feel does not jibe with today's "all hip-hop, all the time" mentality, here's hoping people will have the opportunity to discover the infinite possibilities of this talented artist—for they will be highly rewarded.

★ JAZZHOLE

Blackburst

PRODUCERS: Warren Rosenstein, Marlon Saunders, Jon Pondel
Beave Music 60355 3530

The theory behind good music appears to be a pretty simple one—mix good songwriting, talented artists, and inspired production. Jazzhole founding members Marlon Saunders and Warren Rosenstein seem to understand that recipe. "Blackburst" is filled with lush grooves and intense rhythms.

SPOTLIGHT

DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS
tri-city4.com

PRODUCERS: Donald Lawrence, Cedric Thompson, Daniel Weatherspoon, James Poyser
EMI Gospel 0251

Lawrence's Tri-City Singers return to the modern gospel arena more than four years after their No. 1 gospel chart breakthrough, "Bible Stories." Applying his training and experience in both theater and popular music, Lawrence—principal producer and songwriter for the 35-voice ensemble—ties the album together with segues that draw on an intriguing range of sci-fi sounds and techno-gadgets, lending a cleverly futuristic flavor to the project. But it's Lawrence's timeless gifts as tunesmith, lyricist, and master of the mix that give the



project its power and punch. The hyper-hooky "Never Seen The Righteous" puts a jazzy, rollicking rhythm section underneath jamm'n', jump-for-joy horns unrivaled since '70s-heyday Earth, Wind & Fire. "Testify" lays down an irresistibly funky groove that defies anyone with a pulse to remain seated, while "Sign Me Up," featuring gospel greats Doug & Melvin Williams, smolders like slow-burning embers. After much too long a break, Lawrence and Tri-City are back with both barrels blazing.

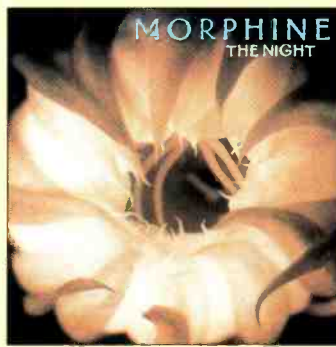
"You're My Baby," featuring Rosa Russ, sets a mood as Saunders and Russ lay down sensuous riffs, perfect for late nights with that special someone. That passionate feeling continues on tracks like "Hush," where Saunders solos with very sultry results. "Winter Sky," featuring newcomer Michella Deville, is a mellow piece accented wonderfully by saxophone passages. The group increases the vibe quotient on the funk-inspired piano and guitar inflections of both "Interlude" and "Dancing In My Head." The seamless fusion of drum'n'bass and Latin music on "Interlude Two" only further piques the interest of what might have been possible had it not been just an interlude. "Blackburst" is a balanced effort that pays off in its simplicity. Fans of Sweetback, Sade, and Maxwell should give this serious consideration. Contact: 212-645-7947.

COREY COKES

Coreyography
PRODUCERS: Corey Cokes, Chokdee Rutirasiri
Varunee 53738 0370

The oral tradition has always played a role in African-American culture, particularly in music. From the political prose of the Last Poets and Gil Scott-Heron to the raging rhymes of Public Enemy and KRS-One, the spoken word has been as powerful as the music itself. So the recent resurgence of spoken-word poetry and its presence in African-American music is no surprise. Corey Cokes' "Coreyography" follows

SPOTLIGHT



MORPHINE

The Night
PRODUCERS: Mark Sandman, Morphine
DreamWorks 0044-50056

Before his premature death from a heart attack at age 46, Morphine leader Mark Sandman had consolidated production of the band's next studio album in his loft in Cambridge, Mass., and was also working on mixing a live release by the band. For the studio endeavor, Morphine clung to its trademark sound: Sandman's grave voice and two-string fretless bass (with both strings tuned to the same pitch); Dana Colley's imaginative saxophone; and Billy Conway's groovy drumming. However, more than on past efforts, the band fleshed out that formula with piano, organ, guitars, and other polyphonic instruments, plus the occasional female vocal. (Guests include organist John Medeski, a string section, oud player Brahim Frigane, and former Morphine drummer Jerome Deupree, who plays in tandem with Conway on some tracks.) Among the highlights are the moody title track; "Top Floor, Bottom Buzzer," a twisted party tune with organ; "A Good Woman Is Hard To Find," as close as Morphine gets to a catchy pop song; "Rope On Fire," a dark, beautiful acoustic guitar ballad with Middle Eastern airs; and the jazzy "Souvenir." A sad and beautiful farewell from one of the most innovative artists of the past decade.

in that vein. Cokes' 11-track debut touches on issues of race, identity, and cultural values. His no-nonsense, confident approach to these issues is very similar to the way rappers tackle their material. The concise verses of "Trainspotting" and "Snapshot" criticize the hip-hop world with a sting of honesty that can only be applied by a member of one's own community. Here the music is only an accent to Cokes' voice, which is the mainstay of the album. "Coreyography" continues in the rich tradition of the spoken word. This should be required listening for all members of hip-hop's new school. Contact: 617-928-1630.

DANCE

★ SMITH & MIGHTY

Big World Small World
PRODUCERS: Rob Smith, Ray Mighty, Peter D. Rose
Studio K7 30003 7080

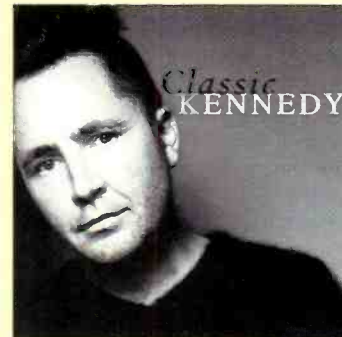
Known throughout Europe, Smith & Mighty are well-poised to finally break out in the U.S. With American ears opening up to new and refreshing sounds, the timing couldn't be better for the act's unique and encompassing sound, which is amply represented on "Big World Small World." True originators of the Bristol Sound—a fusion of reggae, soul, house, drum'n'bass, and hip-hop—Smith & Mighty are one of the acts largely responsible for the drum'n'bass and trip-hop movements that have become synonymous with the U.K. "Big

SPOTLIGHT

CLASSIC KENNEDY
English Chamber Orchestra; Kennedy, violin/leader

PRODUCERS: Kennedy, David Groves
EMI 7243 5 56890

Following his valiant venture into Jimi Hendrix's work for Sony Classical, British violin individualist Kennedy chases his restless muse back to EMI for a set of specially arranged classical miniatures. Although it will doubtless prove hard to resist for many, "Classic Kennedy" is not the usual collection of bonbons from a famous fiddler. This is a highly personal album—and contemporary in sound and selection. The program ranges from old-school encore items to more uncommon folk-accented material, with the latter often the most beguiling. Opening the disc is an extremely exciting "Sum-



mer" prelude from Vivaldi's "Four Seasons," and as the program progresses, such beautiful tunes as "Scarborough Fair" and Joni Mitchell's "Urge For Going" are accorded place with Bach's "Air On A G String" and Massenet's "Meditation From 'Thais.'" In Kennedy's open mind, music is music—the only thing that's out of bounds is somnambulant sentimentality. That's not to say there isn't sentiment here; with "Danny Boy" and the Bach/Gounod "Ave Maria" in the lineup, that could hardly be the case. It's just that the playing from Kennedy and company is so fresh and alive. The Gershwin prelude slink and sway as they should, and the violinist even adds an improvisatory touch to "Scarborough Fair." For all Kennedy's virtuosity, perhaps "The Flight Of The Bumblebee" was best avoided, but then there is the inspired inclusion of his own rhapsodic "Melody In The Wind" to wind down this wonderfully songful album.

World Small World" is filled with numerous gems, including the enchanting "Move You Run" and "That Woman," which both feature the ethereal vocals of Tammy Payne. On these tracks Payne's voice is hauntingly beautiful as it slides over diverse musical beds. Similarly, the reggae rhythms of "No Justice" and the drum'n'bass antics of "Year 2000" demand immediate dancefloor attention. "Seeds" grows and grooves with a sound that is reminiscent of the current underground hip-hop scene in New York. The overall variety on this album is what makes it so good. Smith & Mighty have crafted a sound that can be best described as mood music. Let the mood swings begin... Contact: 212-685-7161.

JAZZ

BARBARA ADAMSON

Now Is The Time
PRODUCERS: Barbara Adamson, Steve Robertson
Stet Records 1011

A vocalist who did not begin singing

(Continued on page 40)

ALBUMS:

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks 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 Bamberger (classical/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

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BEST FEMALE POP
VOCAL PERFORMANCE

LARRY RUDOLPH/RUDOLPH & BEER, LLP

Reviews & Previews

(Continued from page 38)

jazz seriously until her late thirties, Adamson is the embodiment of the term "late bloomer." As evidenced by this, her recording debut, she clearly does not suffer for lack of seasoning. If anything, Adamson's tantalizing mix of youthful exuberance and slightly world-weary charm is a winning combination and unique calling card. Toying playfully with a set of standards, Adamson displays both a solid command of the genre and an almost child-like innocence as she seemingly discovers the endless possibilities that the material offers. At the same time, her warm timbre suggests the trials and tribulations of a life being lived to its fullest, with all of the sweet and sour that experience can bring. Contact: 415-902-3078.

JACKIE MCLEAN

Nature Boy

PRODUCERS: Hitoshi Namekata, Jackie McLean

Blue Note 23273

Throughout his four-decade-plus career, two elements have defined McLean's output—a restless sense of adventure and a trademark acerbic alto saxophone tone. While at first glance this collection, consisting solely of well-worn ballads and standards, might seem to be lacking in the adventure department, a casual listen to even one of the disc's eight tracks quickly proves otherwise.

McLean and his quartet (pianist Cedar Walton, bassist David Williams, and drummer Billy Higgins) infuse the familiar titles with more fire and emotional grit than most out-and-out blowing sessions, giving each track a multitude of twists, turns, and gently swinging surprises. And that alto tone remains intact, piercing the warmly inviting arrangements with a rock-hard intensity that is equal parts gutsy poignancy and lyrical introspection.

LATIN

★ ANA TORROJA

Pasajes De Un Viaje

PRODUCERS: Andrés Levin, Arto Lindsay

Ariola/BMG Latin 72969

A positively scrumptious menu of melodious, well-crafted love songs by the former lead songstress of legendary Spanish pop act Mecano is bracketed by smart, percolating pop backdrops and caressed by Ana Torroja's distinctive, wispy, high voice. Nearly every track possesses radio potential, including the groove-driven, leadoff single "Ya No Te Quiero." A tale of a forlorn affair, "Ya No Te Quiero" has the potential not only to snare copious rotations at Latin pop radio but also to garner a few spins at progressive English-language AC outlets. Among the prime follow-up singles are yearning ballads "Cuando No Estás" and "Una Canción De Amor," the soulful "Jugando Al Escondite," and the funky, tropical ode to positive thinking titled "Al Sur."

MARCELA MORELO

Eclipse

PRODUCER: Rodolfo Lugo

RCA/BMG Latin 71159

This alluring Argentinian siren follows her domestic hit CD with a winning pop disc full of straightforward romantic fare. It highlights a more confident vocalist who is equally comfortable performing bouncy rhythmic numbers like the solid first single "Ponernos De Acuerdo," "Para Toda La Vida," and impassioned ballads like "Tormento De Amor" and "Te Seguí." An interesting glimpse of where Morelo may be headed is found in the set's most satisfying tracks, "Otra Oportunidad" and "Abrazame," two midtempo narratives that offer jazz-etched sonic sophistication, neatly complemented by lush, warm background vocals.

CLASSICAL

MESSIAEN: QUARTET FOR THE END OF TIME

Nash Ensemble

PRODUCER: Adam Gatehouse

BBC Music 1007

Olivier Messiaen's "Quartet For The End Of Time" is one of the signal works of the last century, both in its genesis and its gestalt. The composer wrote the piece in a Nazi prison camp; the clarinet, violin, cello, and piano lineup was determined by the instruments available to the incarcerated musicians, who premiered the work in January 1941, in front of 5,000 freezing fellow prisoners. Music of beauty and hope in the face of desolation, "Quartet For The End Of Time" stands as a spiritual testament to human creativity. Britain's Nash Ensemble performs Messiaen's jewel here, in one of the initial releases in the BBC's series of live recordings from London's famed chamber venue Wigmore Hall. While previous studio takes by the likes of Tashi may be more subtly insightful, the Nash embodies this charged music with a communicative sense of occasion. Also out in the Wigmore series is a Chopin/Ravel recital from pianist Cecile Ousset and a pairing of Janacek's "Kreutzer" Quartet and Dvóřák's Piano Quintet, with the Skampa Quartet and pianist Melvyn Tan. The BBC Music imprint is distributed in the U.S. by Koch.

NEW AGE

★ UTTARA-KURU

East Wind

PRODUCERS: Kazumasa Yoshioka, Seiichi Kyoda

Pacific Moon PMR-0012

Uttara-Kuru is a Japanese group whose name means Shangri-La. In this impressive follow-up to its chant'n'groove-driven debut, "Prayer," the act explores a more impressionistic terrain, employing traditional instruments from Japan within synthesizer orchestrations that owe a debt to fellow countryman Kitaro. Eiji Sato's shakuhachi flute is a dominant voice, whether cutting the impassioned pleas of "Wings Of The Eagle" or blowing seductive entreaties across the inventive electronica grooves of "Our Life." Electronica rhythms also power "Neyuki," along with a traditional vocal from Kaori Kizu, while "Wooden Ships" is a delicate duet for shakuhachi and acoustic guitar. "Winter Dance" turns into a Mannheim Steamroller-like bombast, but the album quickly recovers with a delicate koto solo by Mizuyo Komiya on "First Image." Uttara-Kuru avoids many of the East/West clichés, and its shakuhachis are decidedly real, not sampled.

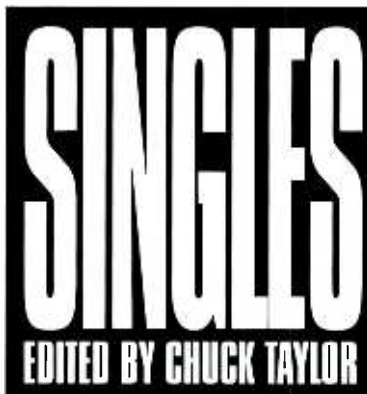
▶ THE TREY GUNN BAND

The Joy Of Molybdenum

PRODUCERS: Trey Gunn, Bob Muller

Discipline Global Mobile 001

Molybdenum is a metallic element used in alloy and stainless steels. Trey Gunn melds his own alloys in this power-trio recording with exotic music edges. A student of guitarist Robert Fripp and a member of his mentor's group, King Crimson, Gunn plays touch guitars. These instruments have up to 12 strings that are played by tapping both hands on a wide fretboard. It allows him to simultaneously negotiate intricate cross-picking cycles, thundering bass-lines and scorched-earth leads. Joined by guitarist Tony Geballe and Bob Muller, who plays a trap kit as well as a mixed array of ethnic percussion instruments, Gunn maneuvers through compositions full of odd time signatures, dynamic shifts, and dive-bomb guitar solos. But there's also a more atmospheric, meditative side, heard on songs like the Eastern-oriented "Gate Of Dreams" and the Middle Eastern arabesques of "Brief Encounter." This is modern instrumental music without compromise.



POP

WILL SMITH Freakin' It (3:59)

PRODUCER: Poke and Tone

WRITERS: P. Sawyer, M. McLeod, B. Edwards, N. Rogers, W. Smith, S. Barnes, J. Olivier, L. Bennett
PUBLISHERS: Jobette Music/Warner-Tamerlane/Treyball Music, ASCAP; Bernard's Other Music/Sony/ATV Songs/12 & Under Music/Love-N-Loyalty Music/O'Brook Music, BMI
Columbia 48757 (CD promo)

In the cavalcade of hook-lifted, painfully unimaginative songs that Will Smith has released since the latter part of the '90s, none has been as low-grade as his latest, from the album "Willennium." "Freakin' It" comes on the heels of his American Music Award for favorite male pop/R&B vocalist, and it's apparent that he's mighty proud of himself. This song represents Smith's response to those who question his credibility as a rap artist; his answer comes via a series of self-posturing remarks about how loaded he is with money, cars, and kudos alike—which he apparently believes equate credibility—making him "the king of the hill, big Will." He even challenges accusations of being "soft" as a rapper with "yeah, Microsoft." At another point, Smith brags that he has so many awards, "I could start a Grammy chess board." Frankly, who cares? When an artist begins to use his music to prove something to detractors, it's time to lighten up a bit, take some time off, and—for the sake of those who enjoy an occasional ounce of creativity from an artist—come up with a new gimmick. The stolen hook this time around comes courtesy of Diana Ross' instrumental bed for "Love Hangover." It

SPOTLIGHT



STING Desert Rose (3:54)

PRODUCERS: Sting, Kipper

WRITER: Sting

PUBLISHERS: EMI Music Publishing/Magnetic Publishing, PRS

A&M/Interscope 490443 (album cut)

Sting has always been the essence of the album-oriented artist, yet his albums have invariably featured a world-class single, a flagship song that rallies a wider audience to the cause. It's no different with his top 15 album "Brand New Day," which yields as its second single "Desert Rose," a gorgeous, galvanizing track very much in the tradition of "If I Ever Lose My Faith In You" and "If You Love Somebody Set Them Free." Already top 15 in the U.K., the sweeping, cinematic "Desert Rose" sounds as fresh and contemporary as anything on the airwaves anywhere, as it manages to mix East with West and pop drama with electric groove. Over a swirling bed of Arabic strings and ambient dance rhythms, Sting duets with star French-Algerian singer Cheb Mami, whose melismatic arabesques are the heart of the track—and have proved to be a highlight of Sting's current live show. A remarkable achievement for a veteran artist, "Desert Rose" is on the cutting edge of one-world pop. Savvy programmers will recognize that U.S. audiences are more than ready to expand their horizons to embrace it.

sounds fine, but unfortunately isn't dominant enough to distract from Smith's four-minute rant. Smith is a swell guy who's had some on-the-mark party songs through time, and radio

SPOTLIGHT



MONTELL JORDAN Once Upon A Time (3:38)

PRODUCER: Shep Crawford

WRITERS: M. Jordan, A. Crawford

PUBLISHER: not listed

Def Soul 405 (CD promo)

Coming off his hit single "Get It On Tonight," Montell Jordan scores another slam dunk with the dramatic ballad "Once Upon A Time." With a melody filled to the brim with sweet highs and rich lows, Jordan's vocals shine in ways that he's not shared with us before, drawing in listeners with an enchanted story. Using lovely and poignant lyrics, he tells a virtual Romeo and Juliet fairy tale—only, for these times, Juliet is wanted by the police. Romeo is the savior who "plans to set her free." (One can only imagine the creative potential in making the video for this one.) While the song ends with the duo's escape, the listener still wants to know the rest of the story. Do they ever get caught? Where do they end up? Musically, the song's Latin accents flavor the track from beginning to end, from its guitar intro and the Spanish lyrics sprinkled throughout to the song's flamenco-flecked bridge. While "Get It On Tonight" did well for Jordan at rhythmic top 40 radio, this latest single will likely take him further along with that format's audience without losing his R&B fans.

will probably make "Freakin' It" a hit. But this descent into banality and bad taste could not make the Fresh Prince more stale.

(Continued on page 42)

NEW & NOTEWORTHY

SASHA If You Believe (4:17)

PRODUCER: Michael B. di Lorenzo

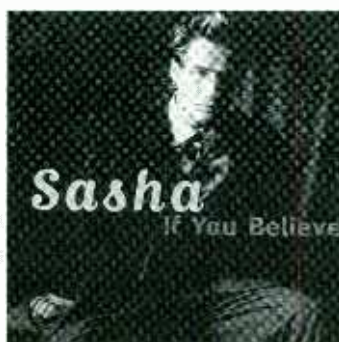
WRITER: M. Grant, P. di Lorenzo, P. Smith

PUBLISHERS: Click Music/BMG-UFA

REMIKER: the Groove Brothers

Reprise 9998 (CD promo)

Hip is the first word that'll hop into your head when you hear this cool, easygoing pop number the first time



through. Newcomer Sasha brings an instantly appealing warmth to one of the crispest new offerings of the year, the kind that will prick listeners' ears, making them say, "Who dat?" Already a star in his native Germany, with success in Austria,

Switzerland, Denmark, Greece, Portugal, and elsewhere, Sasha could be one to keep an eye on—which is exactly what women of all ages will be doing as soon as they get a glance of his video or Web site (reprise.com/sasha). Strikingly handsome and tall with piercing blue eyes, he could be the one to make Ricky Martin's bon-bon yesterday's news. Ah, but that's just image: This guy truly has the chops and a grand breakthrough song to set the wheels in motion. And wait until his upcoming album hits: It's full of heart-lifting midtempo pop, flavored with the slightest reggae edge. Solid stuff.

BELL BOOK & CANDLE Rescue Me (Let Your Amazement Grow) (3:25)

PRODUCERS: Ingo Politz, Bernd Wendlandt

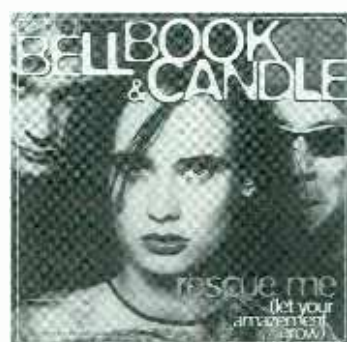
WRITER: not listed

PUBLISHER: Turbo Beat Music

Blackbird Recording Co./Sire 9145 (CD promo)

The East Berlin-based pop trio of Jana Gross, Andy Birr, and Hendrik Roder first released this fine single in December 1998. Since then, they've made the move from Sire to Atlantic, and if the world is just, they're primed for a second shot at success. "Rescue Me" certainly hasn't aged a bit—and could well become

the "Kiss Me" of 2000, given the chance to be heard by adult top 40, modern adult, and triple-A radio programmers. In one spin, you'll see why this full-bodied anthem midtempo number went platinum in Germany in six months and why the supporting album, "Read My Sign," hit gold there in three months. Gross'



vocals are truly a gift, unlike anything we're hearing these days (see Music to My Ears, page 7). This innovative single is waiting to become the secret-weapon record of the winter. Let's not miss the opportunity this second time around.

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.)

MARCH 9, 2000 • CCH

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MARCH 10, 2000 TV Prime Time ARD 8.15 p.m.

Reviews & Previews

(Continued from page 40)

LENNY KRAVITZ | *Belong To You* (4:17)

PRODUCER: Lenny Kravitz
WRITER: L. Kravitz
PUBLISHER: Miss Bessie Music, ASCAP

Virgin Records 14944 (CD promo)

Following the success of hard-rocking hits "American Woman" and "Fly Away," Lenny Kravitz shifts gears with this laid-back song, fueled by a calypso-inspired rhythm. "I Belong To You" serves up a predictable chorus that isn't likely to win over critics who believe Kravitz's lyrics can sometimes be too trite, while it will probably be deemed too soft by Kravitz's core rock radio base. Truly, this song simply isn't up to par with what we know this artist is capable of, particularly compared with the fine ballads we heard on his 1991 album, "Mama Said." With that in mind, "I Belong To You" is still better than the sluggish "If You Can't Say No," the first single from current album "5."

R & B

DALVIN DEGRATE (FEATURING STEVIE J.) *Why Can't We* (4:08)

PRODUCER: Stevie J.
WRITERS: S. Jordan, D. DeGrate, K. Scott
PUBLISHERS: Steven A. Jordan Music/Warner Bros. Music, ASCAP, DeGrate Music/Grubworks Music, BMI
Maverick/Warner Bros. 100009 (CD promo)
Former Jodeci member Dalvin DeGrate finally follows in the footsteps of other members K-Ci and JoJo Hailey in pursuit of a solo career. It's been a while since we've been reunited with DeGrate's voice, and it's easy to forget just how many Jodeci songs he was actually featured on. But his vocals are as strong as ever, if not more robust. Even though "Why Can't We" is a distinct departure from Jodeci's hit-ballad formula, the song has potential to be widely played at radio. With a tempo-building track and a live-performance feel to the instrumentation, "Why Can't We" has a unique style and vibe not commonly heard on R&B tracks of late. Some may say it has an almost funk/rock feel, with guitar prominently featured in the song's track. DeGrate is helped out by the vocal backing and expert musicianship of producer Stevie J., who has worked with Jodeci in the past and more recently with Mary J. Blige and Puff Daddy.

COUNTRY

COLLIN RAYE *Couldn't Last A Moment* (3:40)

PRODUCERS: Dann Huff, Collin Raye
WRITERS: D. Wells, J. Steele
PUBLISHERS: Irving Music/Songs of Windswept Pacific/Yellow Dessert Music/My Life's Work Music, BMI
Epic 45785 (CD promo)
The new millennium is starting off busy for Collin Raye. The transplanted Texan (now a Nashville resident) released a family-oriented album Jan. 25 titled "Counting Sheep," and he has a new Epic album coming in May that spawned this single. From early indications, it looks to be another hit, as it enters the Hot Country Singles & Tracks chart at No. 53 this issue, earning Hot Shot Debut status. Raye eases into the song with a spoken-word intro, then segues into a bluesy vocal that intermingles throughout the song with spoken passages. Written by Danny Wells and Jeffrey Steele, the lyric tells the story of a man who thinks he's over a relationship, then realizes he just can't move past it. The song is an impassioned plea to work things out in which he acknowledges the blame and tries to woo his woman back. Raye turns in a winning performance, balancing ache and hope, urgency and regret. There's a passion in his voice that sells this song so well. That, combined with Dann Huff's skilled production, make this a formidable single. The strength of the song and performance, and the fact that it's a great uptempo record with a radio-ready chorus, should provide programmers with all the ammunition they need to spin this plenty.

TRACE ADKINS *More* (2:57)

PRODUCER: Trey Bruce
WRITERS: T. McHugh, D. Gray
PUBLISHERS: Warner-Tamerlane Publishing Corp./Golden Wheat Music/McHuge Music, BMI; Volunteer Jam Music/Go-To-Del Music, ASCAP

Capitol 14429 (CD promo)

With inventive production by Trey Bruce, this single commands attention from the first few notes. Then when Adkins' warm-throated baritone comes barreling along, listeners will be absolutely hooked. This uptempo single has a radio-friendly feel and sing-along chorus that should make it instantly appealing to country programmers. As the title cut of Adkins' current Capitol album, "More" illustrates the qualities that have made Adkins a breakthrough artist in country music—good song choices, a great performance, and lots of personality. This should keep his momentum at country radio going strong.

RANDY TRAVIS *Where Can I Surrender* (3:21)

PRODUCERS: James Stroud, Byron Gallimore, Randy Travis
WRITER: R. Killough
PUBLISHERS: Music Corporation of America/Final Approach Publishing, BMI

DreamWorks 5294 (CD promo)

Country radio has jumped the gun and already begun playing this powerful ballad, placing it on Billboard's Hot Country Singles & Tracks chart, despite the fact that the label wasn't going for airplay yet. With one listen it's easy to see why there was a rush to get on board. Penned by veteran tunesmith Rock Killough, the song boasts a cleverly written lyric that compares a man who has been guilty of breaking hearts and fleeing love to a criminal now ready to surrender and serve his time. Travis delivers the poignant lines like the modern-day country master he is, especially on the stirring chorus, "Oh, where can I surrender, I'm tired of being free/I want love to come and make a prisoner out of me/I'm a big offender, oh, love come capture me/Lock me in your velvet cell and throw away the key." His voice echoes the wasted years, the teary-eyed repentance, and the longing for a redeeming love, and when the gospel choir kicks in on the chorus, it's a magical moment. This fine single has all the elements—a stunning performance, great song, and solid production. It looks sure to be another fine accomplishment in this gifted artist's stellar career.

ROCK TRACKS

NO DOUBT *Ex-Girlfriend* (3:30)

PRODUCER: Glen Ballard
WRITERS: G. Stefani, T. Dumont, T. Kanai
PUBLISHERS: World of the Dolphin/MCA Music, ASCAP

Interscope 10036 (CD promo)

Of the numerous acts that broke during the modern-is-pop revolution of the mid-'90s, No Doubt probably struck the best balance between the genuine rock (via ska) roots behind "Just A Girl" and the embraceable pop of "Don't Speak." Most acts of the time either faltered, were deserted by both modern rock and top 40, or had to choose sides once pop returned to the top 40 format. It took a while, for sure, but at last, we can see the path that No Doubt chose. "Ex-Girlfriend," produced by Glen Ballard, leans toward the rock side—where it will certainly break with fervor—but still possesses enough campy pop sensibility to make the cross, perhaps with a somewhat toned-down mix. Never mind that now, though—lead Gwen Stefani sounds fantastic here, twisting and writhing her vocal from a coy purr into a finger-pointing vamp, with a stop-and-start pace that will keep listeners guessing until the end. This vital act has returned with a song that will keep the ball rolling—No Doubt about it.

RED HOT CHILI PEPPERS *Otherside* (4:16)

PRODUCER: Rick Rubin
WRITERS: A. Kiedis, Flea, J. Frusciano, C. Smith
PUBLISHER: Moebetoblame Music, BMI
Warner Bros. 100001 (CD promo)
Who would ever have dreamed that the

ultra-wacky Red Hot Chili Peppers would grow up to be hit balladeers? The double-platinum "Californication," the band's comeback album, yielded the worldwide favorite "Scar Tissue," a strangely moving dirge in the manner of the quartet's early '90s top 40 breakthrough "Under The Bridge." As a follow-up, the angst-ridden "Otherside" looks to touch much the same chord—although its rougher charms will probably prove most thrilling to the Chili Peppers' core followers. As a song, "Otherside" is actually more interesting than "Scar Tissue," and as a performance it is vastly superior, with Anthony Kiedis' singing at his most sincere (and in tune). An obvious alternative to much of the dross clogging the rock airwaves, "Otherside" is poised to add fire to the Peppers' hot streak.

★ STEELY DAN *What A Shame About Me* (4:20)

PRODUCERS: W. Becker, D. Fagen
WRITERS: W. Becker, D. Fagen
PUBLISHERS: Zeon Music/Freejunkt Music/Len Freedman Music, ASCAP
Giant 4267 (CD promo)

STEELY DAN *Cousin Dupree* (4:23)

PRODUCERS: W. Becker, D. Fagen
WRITERS: W. Becker, D. Fagen
PUBLISHERS: Zeon Music/Freejunkt Music/Len Freedman Music, ASCAP
Giant 4265 (CD promo)

The world is a mighty different place from the one that welcomed the last Steely Dan studio effort, "Gaucho," in 1980. But hearing the jazzy, dry-martini groove of these tandem singles from the fine new album "Two Against Nature," you wouldn't know a day had passed. And that's a good thing. All plangent harmonies and oblique lament, "What A Shame About Me" is a new-century blues about passing time and missed connections. Like the FM staples of Becker and Fagen's golden age, the track is immaculate and the imagery cinematic. "Cousin Dupree" is more upbeat on the surface, but its sanguine funk and high irony channel a darkly humorous story about relative romance. Although these tracks immediately envelop you in a warm blanket of sound, the virtuoso production and literate tropes of this very adult music reveal more with every spin. In particular, "What A Shame About Me" serves as an airwave antidote to the white noise of teen culture run amok. Welcome back and thank you, Steely Dan.

RAP

BLACK ROB *Whoa!* (4:07)

PRODUCER: Buckwild
WRITER: A. Best
PUBLISHERS: Still Diggin' Music/BMG Songs, ASCAP

Bad Boy Records 9297 (CD promo)

The long-awaited Bad Boy project by rapper Black Rob finally arrives, with the single "Whoa!" and along with it, Bad Boy's return to its appeal in the streets. While the label has seen a great deal of mainstream success in recent years with label president and artist Puff Daddy, it hasn't had a strong, successful street presence since the Notorious B.I.G.'s "Life After Death." And for Black Rob, the expectations have been mounting. He was signed to the label several years ago, and his reputation in rap circles has grown, but without a project to back up and prove his so-called expertise. With the release of "Whoa!" naysayers will be shut down. Black Rob's style is rough, raspy, and confident. The track has a chunky beat, backed with an eerie string sample. The total feel of the single says, "Watch out, 'cause here I come." Finally, Black Rob has bragging rights to his abilities, with a strong attitude and single to back it up. But while Black Rob could put Bad Boy back in good standing in the 'hood, the song will probably have to trade off any major crossover radio airplay, due to its less-than-melodic sound.

ON ★ STAGE

THE GREAT GATSBY

By John Harbison
Starring Dawn Upshaw, Jerry Hadley, Dwayne Croft, Susan Graham, Mark Baker, Lorraine Hunt Lieber-son

Metropolitan Opera, New York

Few stories beg to be performed like "The Great Gatsby," F. Scott Fitzgerald's iconic 1925 novel—and still fewer prove as difficult to translate to the stage. Pulitzer Prize-winning composer John Harbison and New York's Metropolitan Opera took their own stab at "Gatsby" in December and January with the premiere of Harbison's Met-commissioned opera, whose starry cast includes Dawn Upshaw, Jerry Hadley, Dwayne Croft, Susan Graham, and Met darling Lorraine Hunt Lieber-son. The curtain opened on the highly anticipated work Dec. 20



Shown, from left, Mark Baker as Tom Buchanan, Susan Graham as Jordan Baker, and Dawn Upshaw as Daisy Buchanan in "The Great Gatsby."

to a New York crowd quite familiar with the story's circumstances: Business is booming, a new leisure class has cash to burn, and everyone looks marvelous. Opera-goers hungry for new works rubbed elbows with fans of the pop-friend-

ly Upshaw, and Met regulars knitted their brows at the thoroughly 20th-century musical setting. What all three demographics found was an exquisitely dressed stage, grandly competent singers, and a theatrical work ultimately propelled more by Fitzgerald's original narrative than by Harbison's score. The opera opens with a cinematic overture adapted from Harbison's orchestral fox trot "Remembering Gatsby," a crowd-pleaser laced with bouncy clarinet and snatches of jazz. The poppy period touches evoke musical theater's heyday, but that's where the Broadway stops; the principals' first scene evolves into an eerie, recitative-cum-duet between Graham (Jordan) and Upshaw (Daisy) along distinctly nontraditional harmonic lines.

For the most part, the cast is well-chosen, with its biggest strength its comfortable cohesion, even during the opera's awkward junctions of operatic custom and more modernist gesture. Mark Baker's impressive bravado as Tom and Lieber-son's scintillating, show-stealing scenes as Myrtle are vocal high-

lights, although the excellent Croft (as Nick Carraway) is left without a proper spotlight until the opera's funereal conclusion. Upshaw's voice is noticeably lighter than her fellows', yet she makes a persuasive Daisy. Hadley also works well with the duality of Gatsby, contrasting sidelong glances and shifty body language with a straightforward vocal presence.

The first scenes set up the remainder's melodic character, as the opera supplants the pervasive cynicism of the novel's inhabitants with an ominous—or at least mournful—harmonic foreshadowing. While the original text's characters (Daisy, in particular) are allowed their joyful moments, Harbison's keening melodies often impart

more sorrow than the characters themselves seem aware of in context. This is the composer's rather ingenious way around the story's lack of dialogue: Harbison has written its inherent sadness into the music rather than the libretto, which he also penned.

While such advanced literary/musical concepts are consummately executed, the score's aspects of more overt cleverness (such as building the plot device of the ringing telephone into the orchestration, illustrating the sounds of an auto shop with steel drum, and working new Tin Pan Alley-style pop songs into the texture of Gatsby's party scenes) are too obvious. Such moments, along with the motion of the cacophonous party scenes, actually serve to emphasize the rest of the piece's excess of operatic standing-around. Denser, less lilting harmonies that appear at the story's climaxes are refreshing, as are several shorter arias.

But while Fitzgerald's story unfolds slyly, Harbison's contribution tends to languish in dissonant recitatives that too seldom break into out-and-out arias.

Perhaps, though, this work's tragic flaw is also its achievement: "Gatsby" the opera is the ultimate homage to the novel, because in the end the dramatic triumph belongs to Fitzgerald.

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Phil Perry Sings All About Love

Artist's New Private Music Set Returns To Romantic Themes

BY JIM BESSMAN

NEW YORK—As its title suggests, Phil Perry's new album, "My Book Of Love," has a built-in book hook.

"My wife spends a lot of time at Borders and checks out a lot of books," says Perry, whose follow-up to 1998's "One Heart One Love" comes out March 7 on Private Music/Windham Hill. "So I thought an interesting concept would be to have an 'audio book.'"

"My Book Of Love" is a concept album "fitting together tunes depicting the different stages of love," Perry continues. "The title track, which I wrote with Barry [Eastmond, who produced it and two other cuts], is a synopsis of what's going to happen and makes interesting reading—but don't call it fiction."

"I don't know if listeners perceive this, but a song needs to mean something to me first," he adds. "And these songs are my way of exposing the fragility of relationships. No matter what stage you're in, there's always some fragility that keeps you square."

Perry points to another original, "F.M.L. (My Fantasy, My Mystery, My Love)," that's both true and current. "It solidifies and rededicates the intentions I have for my wife," he says. "Makin' Memories," which he also wrote, recalls a family beach outing when he and his wife "got busted smooching" by their four kids. "I said to her, 'We made a little more than babies when we made them.' It reflects a time when we're getting older and can see how they've grown."

The album as a whole, Perry says, offers something for everyone. "I affectionately call 'To Fall In Love'—which Dick Winzeiler wrote—my 'Disney song,'" he notes, "because it's a movie score waiting for the movie."

As on his previous albums, an R&B classic is included. This time it's Thom Bell and Linda Creed's "You're As Right As Rain," earlier recorded by the Stylistics and Nancy Wilson.

First single "Closer To Heaven" was written by Eastmond and Gary Brown, who produced five tracks. It was sent to adult R&B stations Jan. 3.

"We hope to expand to mainstream urban formats," says Windham Hill marketing VP Ron McCarrell, who was an executive at Capitol Records when Perry, a St. Louis native who sang in the '70s soul group the Montclairs, recorded there as one-half of Perry & Sandlin. "He's an incredible singer."

Says Joe Davis, music director at WCFB Orlando, Fla., "He's the type of artist who can sing the most soulful soul and the most traditional gen-

res—but also make the crossover transition. 'One Heart One Love' had mainstream adult contemporary written all over it. He's very underrated."

McCarrell is encouraged by early response to "Closer To Heaven" and additional interest piqued by the album track "(A Postcard In) Winter," which originally appeared on the Windham Hill compilation "A Winter Solstice On Ice" and was prominently featured on an ice skating special co-produced by the label and cable's A&E.

Perry also singles out "Winter," written by Brown and Thomas Verdonek. "It's the kind of tune that

needed to have strings," he says, "so we implored the record company, and they came through. It's great to have that support in the recording process, even if they don't see the vision but know you have one and allow you to go for it."

The Associated Booking Corp. books Perry, who's man-

aged by Andrew Leff at Morey Management Group and self-published through Pepsongs Music Corp. (ASCAP). Perry has performed "Winter" during his slot on the Jazz Explosion tour package, which includes artists like Will Downing, Gerald Albright, and Vesta. While planning new Jazz Explosion dates in March, Perry remains an active performer on his own.

"He does a lot of track dates in support of radio station listener-appreciation dates," says McCarrell. "Put him on a plane with a DAT tape, and he can rock the house."

McCarrell adds that Perry is a favorite with R&B indie retailers, for whom "this kind of project is still an important factor." So the label has sent out album advances to that account base, while expecting mainstream retail support as well.

"A couple of tracks really give the feel of the Isley Brothers or Al Jarreau," says Sonya Askew, urban music buyer for the Musicland Group. "It's a no-brainer that adult contemporary and jazz formats—and the same formats that embrace Jodeci and Mary J. Blige—should embrace Phil Perry as well. He definitely has a following with the older demo. But if he could tour with younger artists on the bill, Windham Hill could introduce him to a younger audience who may like his sound but have no clue as to who he is."

Perry realizes his demographic limitations. "I'll be 50 soon, I have no hair on top of my head, and I'm over 250 pounds—not anybody's sex symbol," he says. "And if you're an African-American over 40 with more than four notes in a chord, you're a jazz artist, because we're a rhythmi-

cally enthused society as opposed to harmonically. But that's OK because there are places where rhyming won't do; i.e., the bedroom, where you want a tender moment as opposed to the dancefloor.

"There's no feeling in the world like somebody coming up and saying they listened to 'One Heart One Love' all night when they got married," Perry says. "I like having commercial success. But to become part of someone's life is more of a blessing for me that you can't put a price on."



Silk's Got 'Love.' Elektra's Silk recently celebrated the platinum certification of its "Tonight" album and the gold certification of the first single, "If You." The group is currently on its third single, "Let's Make Love." Pictured standing, from left, are Elektra senior VP of marketing Steve Kleinberg; senior director of marketing Michelle Murray; VP of promotion Bill Pfordresher; Silk's John John, Jimmy, and Big G; Elektra senior VP of A&R Merlin Bobb; executive VP/GM Greg Thompson; senior VP of black music Richard Nash; and senior VP of sales Steve Heldt. Shown sitting, from left, are Silk's Timzo and Lil' G.



PERRY

The Stories Behind 'It's Not Right,' 'Scrubs' & Other Grammy-Nominated R&B Songs

GRAMMY PREVIEW: As the countdown to the Feb. 23 Grammy Awards ceremony intensifies, five songwriters—four of whom are first-time Grammy contenders—chat about their nominated songs:



RICH

RICH RHYTHMS: Calling herself a "real" barometer, Denise Rich says the inspiration for the Aretha Franklin/Mary J. Blige duet "Don't Waste Your Time" (best R&B performance by a duo or group with vocal) was an "easy one . . . It's about

any woman who's been in a relationship." Adds co-writer Gen Rubin, "It wasn't hard to get inspired when you consider who the artists were. It came immediately."

It took almost a year for the Queen of Soul and the Queen of Hip-Hop Soul to record the Babyface-produced song, owing to busy schedules. But once the two were in place, "it was amazing to see the whole thing go down," says Rich.

Rich—with Chucky Thompson and Phillip Aaron—also co-wrote the Teddy Riley-produced "Love Sets You Free." The Kelly Price/Aaron Hall duet appears on "The Hurricane" soundtrack. Previously nominated in 1998, Rich is writing songs with Sami McKinney for Patti LaBelle's gospel project. Rubin's slate includes work with Yab Yum/Elektra's Beverly.

BENÉT'S DREAM: Also nominated in the duo/group vocal category is Eric Benét. His pairing with Tamia ("Spend My Life With You") netted the Warner Bros. artist his first Grammy nod—for a song he co-wrote with Demonté Posey and cousin George Nash Jr.

"A lot of the songs I write come out of my low periods," says Benét. "With this song I was dreaming about the kind of relationship I wasn't having at the time. I started writing about how wonderful it would be to have that trust, to wake up to that special person. And Tamia's beautiful voice was able to convey everything that song is about: tenderness, strength, conviction, and passion."

The "Spend" writing team reconvened to write and produce four tracks on Earth, Wind & Fire's forthcoming 30th anniversary album. "That was a dream

come true," says Benét. "I've been influenced by everything they've done."

Declaring he's not "going to trip too hard" about the nomination, the NAACP Image Award nominee is busy preparing for select dates on Brian McKnight's tour, which kicks off Feb. 3 in Cleveland. Stops include New York, Atlanta, and Los Angeles.

EAR KANDI: "No Scrubs" and "Bills, Bills, Bills" co-writer Kandi Burruss says many of her songs tell



BURRUSS

a story. "I always want to have something everyone's talking about," she says, laughing. "I like to come up with songs where people say, 'I can't believe she said that.'"

And she certainly did. The chart-topping female anthems laid down by TLC and Destiny's Child both earned nominations for best R&B song as well as best

duo/group with vocal. But "Scrubs"—written with fellow Xscape member Tameka "Tiny" Cottle and Kevin "Shek'spere" Briggs—was originally meant for Burruss and Cottle to sing as a duo.

"It was our first time working with Kevin," recalls Burruss. "But when he said TLC wanted to do the song, I said, 'Great.' And he and I have continued writing together." They co-wrote "Bills" with Destiny's Child.

Saying an Xscape reunion is possible, Burruss is now busy recording her first solo album on Columbia. She's also set to work with 'N Sync.

TONI AWARD: Not only did Toni Estes co-write a Grammy-nominated tune (best R&B song for "It's Not Right But It's Okay"), but she got the chance to work with idol Whitney Houston.

"I'm indebted forever to Rodney Jerkins," says Estes. "He knew how I felt about Whitney and called me when the project was ready to go." The track's co-writers include Jerkins, brother Fred, Lashawn Daniels, and Isaac Phillips.

The Tulsa, Okla.-bred R&B singer/songwriter is featured on the cut "Hot" from the "Next Friday" soundtrack. She's also laying down tracks for her debut Priority album, "Two-Eleven." "It's the number of the house I grew up in," explains Estes. "That's where I learned everything. I came out of the womb wanting to sing. Writing came extra."



by Gail Mitchell



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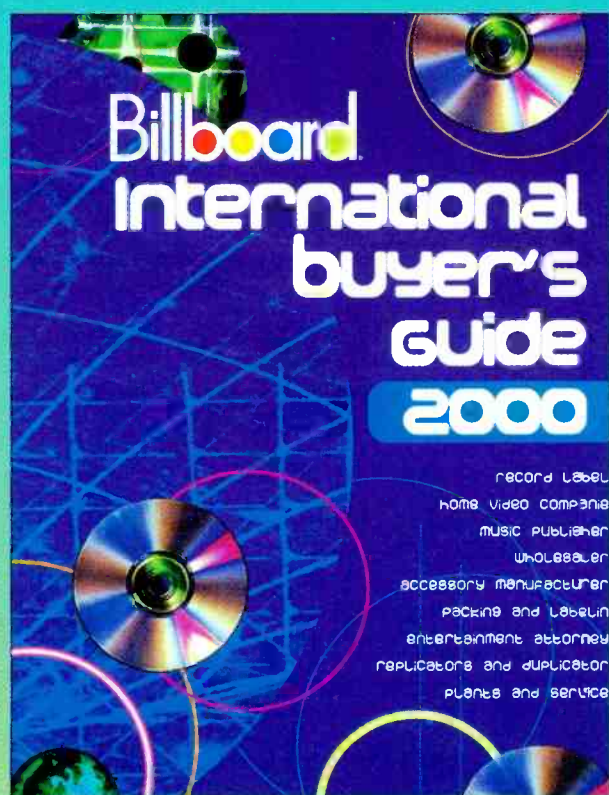
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Billboard CHARTS THE GRAMMYS R&B

ARTISTS & MUSIC

Rap's Swelling Influence May Add Grammy Categories, NARAS Says

RAPPING UP MORE GRAMMY CATEGORIES: Given the pervasive popularity of rap/hip-hop, Diane Theriot—VP of the awards department for the National Academy of Recording Arts and Sciences (NARAS)—envisions a stronger relationship between NARAS and the rap/hip-hop community.

"Eventually, there could be male solo and female solo categories as we have in pop," says Theriot. "With Mike's [Greene, NARAS president] commitment to the genre, I'm sure that more categories can be anticipated."

The first of NARAS' three rap categories was introduced in 1988, with D.J. Jazzy Jeff & the Fresh Prince winning best rap performance for "Parents Just Don't Understand." The next year, that Grammy went to Young MC for "Bust A Move."

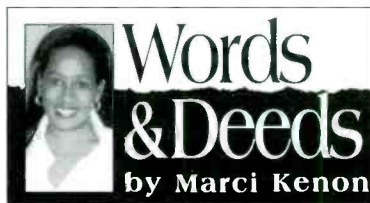
NARAS debuted the second rap category—best rap performance by a duo or group—in 1990. Taking home those honors that year were Ice-T, Melle Mel, Big Daddy Kane, Kool Moe Dee, Quincy D III, and Quincy Jones for "Back On The Block."

Recalls Theriot, "We were inundated with eligible rap entries during the first few years of having the category. We tried to determine the best way to continue and [still] be fair to all of the artists out there. So we split the category in half—solo and duo/group or collaboration. When we continued to get numerous entries in both categories, we realized we needed a best rap album category to give further recognition."

In 1995, Naughty By Nature's "Poverty's Paradise" became the first best rap album honoree. That same year, Coolio won the solo award for "Gangsta's Paradise," and Method Man and Mary J. Blige won the duo/group award for "I'll Be There For You/You're All I Need To Get By."

According to Theriot, new award categories are suggested by the NARAS membership. "A local chapter's board of governors can develop the proposal, or a [voting] member can send it in."

Over the years, NARAS has initiated campaigns to increase the membership of artists, producers, and others working in the R&B/hip-hop music industry. At one point, Puff Daddy was enlisted as a spokesman to help increase the genre's membership ranks. After all, in addition to presenting new category proposals, voting members select the Gram-



Words & Deeds
by Marci Kenon

my nominees and winners.

To become a voting member, an individual must have featured credits for lead vocals, production, engineering, songwriting, composing, arranging, or liner notes on six commercially released recordings. All six recordings may be on one album.

STILL SNOOP DOGG: Snoop



Snoop Dogg, center, and Tha Eastsidaz

Dogg has been so preoccupied with the launch of his Dogghouse/TVT label and its Tuesday (1) inaugural release, "Snoop Dogg Presents Tha Eastsidaz," that he didn't realize he'd been nominated with Dr. Dre for best rap performance by a duo or group for "Still D.R.E." on Aftermath/Interscope's "Dr. Dre—2001." This represents his second Grammy nomination.

"That's news to my ears," jokes the rapper-turned-CEO during an interview. "But it does feel good. It makes me feel like I had a good year in the music game. I pushed a little

harder this past year, and [the success] is visible. There was a point in the game when Snoop Dogg fell off as far as the public was concerned. The moves I was making weren't 100% Snoop Dogg. Now I feel my fan base is totally into what I'm doing."

Snoop ventures into new territory as a producer and partner in his joint venture with TVT. And he feels well prepared for the challenge. In fact, the initial response to "G'd Up," Tha Eastsidaz's first single (now at No. 21 on the Hot R&B/Hip-Hop Singles & Tracks chart), suggests the top Dogg is off to a winning start.

Adds Snoop, "I'm ready after helping Death Row become one of the biggest rap labels ever and then moving over to No Limit with Master P and learning from one of the greatest businessmen who's come out of the rap game."

AND THE WINNER IS . . . Not hardcore rap/hip-hop music. In fact, harder-edged rap/hip-hop is rarely nominated. With that in mind, Busta Rhymes and Janet Jackson are a favorite for best rap performance by a duo or group with "What's It Gonna Be?!" By sheer mathematics (and, of course, skills), Dr. Dre has a great shot at being a winner in this same category. He has two nominations—the aforementioned nod with Snoop Dogg and the other with Eminem for "Guilty Conscience."

If history repeats itself, Will Smith will win a Grammy—this time for best rap solo performance on "Wild Wild West." Q-Tip is also a strong contender with "Vivrant Thing."

Best rap album will probably go to Busta Rhymes for "E.L.E.: Extinction Level Event: The Final World Front)." His most formidable challenger is labelmate Missy Elliott with "Da Real World."

Marci Kenon can be reached at urbanfocusla@hotmail.com.



Dynamic Duo. Grammy-nominated Epic artist Macy Gray, left, and Hollywood Records newcomer Sy Smith recently performed at the House of Blues in Los Angeles. The pair announced that they will be touring together on a 15-city road trip. Smith, a former background singer for Gray, has recorded her first solo album, "psykosoul."

TO OUR READERS

The Rhythm Section will be on hiatus until further notice.

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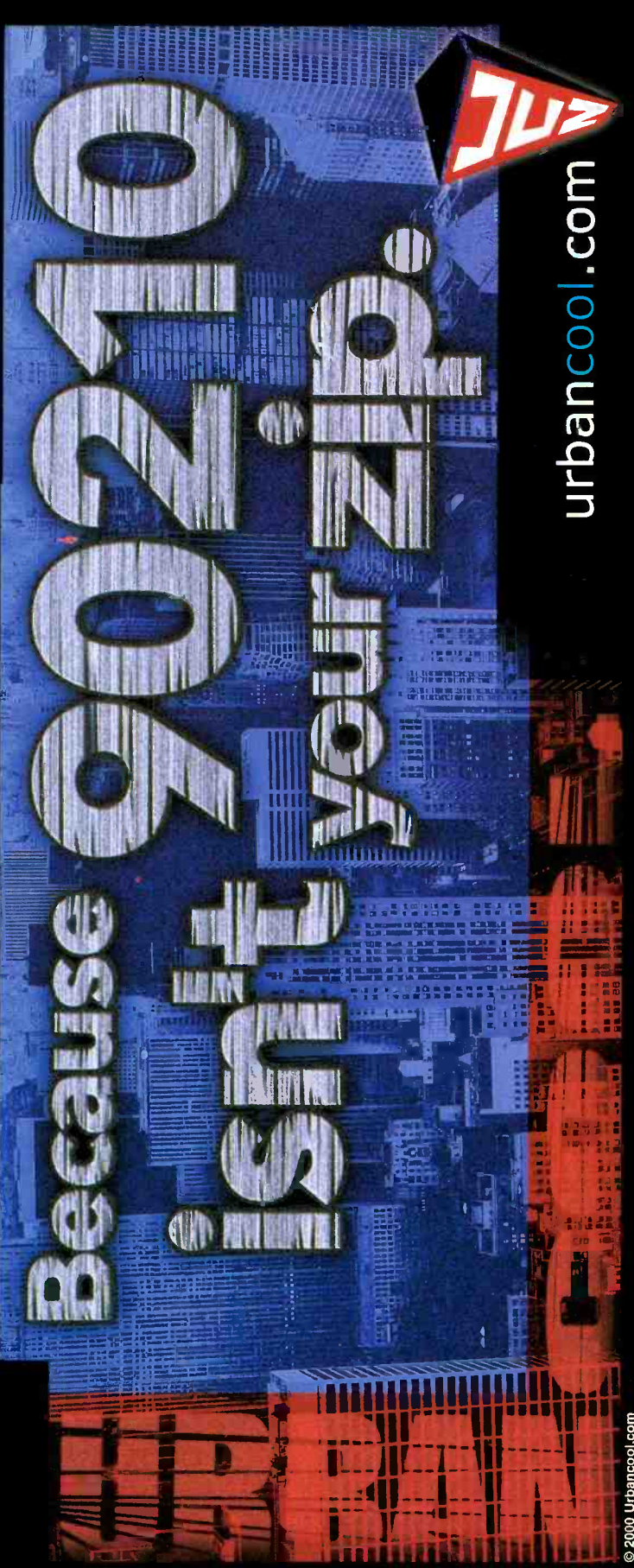


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Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	1	1	12	HOT BOYZ ● MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	11 weeks at No. 1
GREATEST GAINER					
2	3	4	7	G'D UP (C) (D) (T) DOGG HOUSE 2041/TVT †	SNOOP DOGG PRESENTS THA EASTSIDAZ
3	2	2	10	YOU CAN DO IT ICE CUBE FEATURING MACK 10 & MS. TOI (C) (D) (T) LENCH MOB/BEST SIDE 53562/PRIORITY †	
4	4	3	15	4, 5, 6 ● SOLE FEATURING JT MONEY & KANDI (C) (D) DREAMWORKS 459029/INTERSCOPE †	
5	5	6	15	LEFT/RIGHT (C) (T) (X) TIGHT 2 DEF 4501*	DRAMA
6	6	5	11	DOWN BOTTOM/SPIT THESE BARS DRAG-ON & JUVENILE (M) (T) (X) RUFF RYDERS 497186*/INTERSCOPE †	
7	7	7	21	I WANT IT ALL ● WARREN G FEATURING MACK 10 (C) (D) (T) G-FUNK 73721/RESTLESS †	
8	8	8	15	STEP TO THIS MASTER P FEATURING D.I.G. (C) (D) (T) NO LIMIT 38680/PRIORITY †	
9	NEW ▶		1	BOUNCE MIRACLE (M) (T) (X) SOUND OF ATLANTA 0001* †	
10	12	10	14	NASTRADAMUS NAS (T) (X) COLUMBIA 79299*/CRG †	
11	10	12	21	SIMON SAYS PHAROAHE MONCH (C) (D) (T) RAWKUS 53567/PRIORITY †	
12	14	9	7	DO IT AGAIN (PUT YA HANDS UP) JAY-Z FEATURING BEANIE SIGEL & AMIL (T) ROC-A-FELLA/DEF JAM 562575*/DJMGM †	
13	9	11	19	WHOLE LOT OF GANGSTAS DIE FLEXX G. FEATURING KURUPT AND ALKATRAZ (C) (D) SHANTY TOWN 1005/HOLLAND GROUP †	
14	13	13	23	JIGGA MY N**** JAY-Z (C) (D) (T) ROC-A-FELLA/DEF JAM 562201/DJMGM	
15	15	15	7	WHAT'S MY NAME DMX (T) RUFF RYDERS/DEF JAM 562540*/DJMGM †	
16	20	18	13	DA ROCKWILDER METHOD MAN/REDMAN (T) DEF JAM 562440*/DJMGM †	
17	18	21	21	PIMPIN' AIN'T NO ILLUSION UGK FEATURING KOOL ACE & TOO SHORT (C) (D) (T) JIVE 42633	
18	25	16	27	U-WAY (HOW WE DO IT) YOUNGBLOODZ (C) (D) (T) (X) GHET-O-VISION/LAFACE 24413/ARISTA †	
19	31	23	15	BLING BLING B.G. FEATURING BABY, TURK, MANNIE FRESH, JUVENILE & LIL' WAYNE (T) CASH MONEY 156483*/UNIVERSAL †	
20	26	27	6	WHEN I B ON THA MIC RAKIM (T) UNIVERSAL 156619* †	
21	17	17	10	I'M JUST A BILL IKE JACKSON PRESENTS TOM PAPER (D) (T) 447 0721/HMC †	
22	19	35	8	BUMPIN' UGLIES CHUCK SMOOTH (C) (D) (T) WINGSPAN 0006	
23	NEW ▶		1	Y.O.U. METHOD MAN/REDMAN (T) DEF JAM 562586*/DJMGM	
24	32	28	15	BACK THAT THANG UP JUVENILE FEATURING MANNIE FRESH & LIL' WAYNE (T) CASH MONEY 156482*/UNIVERSAL †	
25	22	20	9	FLOSS, DON, ONE HOT ONES (C) (D) (T) VACANT LOT 38579/PRIORITY	
26	42	39	35	WATCH OUT NOW THE BEATNUTS FEATURING YELLAKLAW (C) (D) (T) VIOLATOR 1795/LOUD †	
27	27	32	10	THA BLOCK IS HOT LIL' WAYNE FEATURING JUVENILE & B.G. (T) CASH MONEY 156546*/UNIVERSAL †	
28	28	30	13	STILL D.R.E. DR. DRE FEATURING SNOOP DOGG (T) AFTERMATH 497192*/INTERSCOPE †	
29	29	29	16	MS. FAT BOOTY MOS DEF (T) RAWKUS 203* †	
30	23	48	8	STROKIN' 2000 GRANDMASTER SLICE (C) (D) (T) WINGSPAN 0005	
31	35	24	30	VIVRANT THING Q-TIP (T) VIOLATOR/DEF JAM 562170*/DJMGM †	
32	41	38	9	WE IN HERE FUNKMASTER FLEX & BIG KAP FEATURING THE RUFF RYDERS (T) DEF JAM 562541*/DJMGM	
33	36	—	17	EGO TRIPPING LT. STITCHIE FEATURING MAD LION (T) (X) PRG 0412*/DEH TYME	
34	RE-ENTRY		40	BIG POPPA/WARNING ▲ THE NOTORIOUS B.I.G. (C) (D) (M) (T) (V) (X) BAD BOY 79015/ARISTA †	
35	30	33	21	TAKE A LICK AKINYELE (C) (D) (T) VOLCANO 34281/JIVE †	
36	33	26	8	BANG BANG BOOGIE CHAMPTOWN INTRODUCING D'PHUZION (D) (T) 447 7017/STRAIGHT JACKET	
37	24	19	6	N 2 GETHER NOW LIMP BIZKIT FEATURING METHOD MAN (T) FLIP 497183*/INTERSCOPE †	
38	16	25	21	LUV AT FIRST SIGHT CHILDRIN OF DA GHETTO FEATURING SOULTRE (C) (D) (T) HOD-BANGIN' 53564/PRIORITY †	
39	21	—	3	G.I. STREETS BIG POPE FEATURING MC BREED (D) F.O. 234	
40	RE-ENTRY		6	APOLLO KIDS GHOSTFACE KILLAH FEATURING RAEKWON (T) RAZOR SHARP 79317*/EPIC †	
41	39	31	30	JAMBOREE ● NAUGHTY BY NATURE FEATURING ZHANE (C) (D) (T) (X) ARISTA 13712 †	
42	43	43	19	BIZARRE U-GOD (C) (D) (T) WU-TANG 53574/PRIORITY	
43	NEW ▶		1	BEST FRIEND PUFF DADDY FEATURING MARIO WINANS & HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR (C) (D) BAD BOY 79318/ARISTA †	
44	38	45	27	B-BOY DOCUMENT 99 THE HIGH & MIGHTY FEATURING MOS DEF & MAD SKILLZ (C) (D) (T) EASTERN CONFERENCE/RAWKUS 53498/PRIORITY †	
45	37	40	6	THICK D.I.T.C. (T) (X) TOMMY BOY 2058*	
46	45	50	5	H-O-S-T-Y-L-E SCREWBALL (T) (X) HYDRA 2020*/TOMMY BOY †	
47	34	—	23	BOUNCE TO THE OUNCE O.G.C. (C) (D) (T) DUCK DOWN 53495/PRIORITY †	
48	NEW ▶		1	FOREVER DJ REVOLUTION (T) ILL BOOGIE 72014*/CAROLINE	
49	40	—	49	HARD KNOCK LIFE (GHETTO ANTHEM) ● JAY-Z (C) (D) (T) ROC-A-FELLA/DEF JAM 566977/DJMGM †	
50	44	42	8	LIVE FROM NEW YORK CHEF RAEKWON (T) LOUD/COLUMBIA 79321*/CRG †	

○ 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. © 2000, Billboard/BPI Communications, and SoundScan, Inc.



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Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 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 'NO. 1' section for 'UNTITLED (HOW DOES IT FEEL)' by D'Angelo.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent hits like 'FORTUNATE' by Maxwell and 'GOT YOUR MONEY' by Ol' Dirty Bastard.

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

R&B SINGLES A-Z

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles alphabetically by title, including '24/7' by C-Town and 'Baby Don't Cry' by Oshua's Dream.

Hot R&B/Hip-Hop Singles Sales

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



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

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

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, ARTIST, TITLE, PEAK POSITION. Includes sections for No. 1/Hot Shot Debut, Greatest Gainer, and Pacesetter.

Continuation of the Billboard Top R&B/Hip-Hop Albums chart, showing ranks 49 through 100.

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

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Some Deserving Remixer Nominees Left Out In The Cold

REMIX THIS: Days after the nominations were announced on Jan. 4 for the 42nd annual Grammy Awards, Dance Trax was inundated with phone calls from industry observers who had strong words to say about the two dance music categories, best dance recording and non-classical remixer of the year (Dance Trax, Billboard, Jan. 22).

In the weeks since, we've received plenty more phone calls and E-mails regarding the nominations, both positive and negative. Through it all, we've come to some conclusions of our own—especially regarding the non-classical remixer of the year category.

No disrespect to any of the nominees for non-classical remixer of the year, but we have to question the inclusion of some names. While **Club 69** (aka **Peter Rauhofer**) and **Hex Hector** are deserving of the nomination—due to a year that included hit remix-



HECTOR

es and remixes that pushed the envelope of the genre—one can argue that the same doesn't hold true for nominees **Steve "Silk" Hurley**, **Masters At Work**, and **Soul Solution**.

Without question, Hurley, Masters At Work, and Soul Solution have each delivered Grammy-worthy post-productions in previous years. We're just not convinced that the same can be said for their productions this past year. Simply put, this was not a year where any of them displayed any notable creative growth—and some of their work was just plain lackluster. In a genre of music that thrives

4 Divas, 1 DJ Up For Best Recording

Nominees for best dance recording:

- Cher, "Believe," Warner Bros.
- Gloria Estefan, "Don't Let This Moment End," Epic.
- Fatboy Slim, "Praise You," Astralwerks.
- Jennifer Lopez, "Waiting For Tonight," Epic/Work.
- Donna Summer, "I Will Go With You (Con Te Partiró)," Epic.

on new ideas, perpetual growth remains truly vital.

That said, we're still a bit plucked that remixer like **Thunderpuss 2000**, **Jonathan Peters**, **Maurice Joshua**, and the **Dronez** (aka **Erick Morillo**, **Harry "Choo Choo" Romero**, and **Jose Nuñez**)—all of whom made a bid to be nominated—weren't nominated. Each had a stellar year in terms of remix output. More important, perhaps, each was responsible for pushing the boundaries of clubland. They didn't rest on their laurels. Or, for that matter, their reputations.

From our viewpoint, this category does not reflect the real contributions made to the growth of dance music on a yearly basis. To that end, consider the previous two winners in the non-classical remixer of the year category: **Frankie Knuckles** and **David Morales**.

Much as we worship the ground these two pioneers walk on, we question the validity of their respective wins. Which leads us to the following slice of reality: Is a win based purely on great remixes for a specific 12-month period or on historic relevance?

Since this is such a new category, is the National Academy of Recording Arts and Sciences (NARAS) trying to pay respect to historic remix figures before truly recognizing this area's current trendsetters? If so, perhaps many equate the category with a lifetime achievement award.

Several Billboard-reporting club DJs—including **George Calle**, **Jackie Christie**, and **J.D. Arnold**—apparently agree. "This category isn't so much about what's currently going on as it is about a remixer's history," says Arnold.

"Where is Thunderpuss 2000?" wonders Calle.

"This was their year," adds Christie.

In the hip-hop community, it was also the year of remixer like **DJ Clue** and **Funkmaster Flex**. We find it rather interesting that a category that could easily have been dominated by hip-hop remixer has yet to recognize the remixer of this genre. Since this category is still in its infancy, this may very well change in the future.

THE NOMINATION PROCESS for the non-classical remixer of the year and best dance recording categories is rather straightforward. In both categories, all work must have been available between Oct. 1, 1998, and Sept. 30, 1999. Also, in both categories, entry forms are sent to record labels and NARAS members.

For best dance recording, all entries received are screened for eligibility by a committee comprising experts in the field of dance music.

According to **Ellyn Harris**, president of New York-based **Buzz** Publicity and chairwoman of the dance music screening committee, "We make sure that each submitted track, in its original form, was intended for



by Michael Paoletta

the dancefloor."

Uptempo remixes of downtempo songs are not permitted (sorry, **Whitney** and **Deborah**).

"We try to remain open-minded and fair at all times," continues Harris, who adds that submissions were up from last year, which were down from the previous year.

Once the dance music screening committee has completed its job, a nominations ballot consisting of all eligible entries is delivered to NARAS' approximately 10,000 voting members.

Each voting member is permitted to vote in nine of the following fields: pop, traditional pop, rock, alternative music, R&B, rap, country, new age, jazz, gospel, Latin, blues, folk, reggae, world music, polka, children's, spoken word, musical show, film/TV/visual media, composing/arranging, package, album notes, historical, production, classical, and music video, as well as the general field (record of the year, album of the year, song of the year, and best new artist). The top votes result in the five nominees in each category within the various fields.

THE PROCESS for the non-classical remixer of the year category differs slightly. To be eligible, remixer must have a minimum of six tracks that they remixed and that were released (commercially or promotionally) within the eligibility period.

NARAS compiles a nominations ballot that includes the names of all entrants and that is voted on by voting members. The remixer with the top votes are compiled onto another nom-

inations ballot; this is forwarded to the various remix craft committees that NARAS has in chapter cities.

According to NARAS, craft committees are made up of knowledgeable remixer, producers, and engineers who are qualified to judge the quality of a remixer's *oeuvre*. The remixer receiving the most votes are put on the final ballot.

KEEPING IN MIND that the best dance recording and non-classical remixer of the year categories are included, respectively, in the pop and production fields, it's easy to see how the potential for voting on name recognition—and nothing else—could come into play.

Voters are encouraged to vote only in the fields they know something about. That said, voters who choose the pop field may know everything about nominees for the best male and female pop performances, but next to nothing about the nominees for best dance recording.

Ditto for the production field. The majority of voters who choose this field are likely to be more knowl-



ESTEFAN

edgeable about the nominees for non-classical producer of the year (**Walter Afanasieff**, **Rob Cavallo**, **Dann Huff**, **Rick Rubin**, and **Matt Serletic**) than about the nominees for non-classical remixer of the year.

Thus, when voting in unfamiliar territory, it's quite easy—and common—to vote not actually for the deserving party, but for the most rec-

(Continued on next page)

Grammy Nominees For Nonclassical Remixer Of Year

CLUB 69 (AKA PETER RAUHOFFER)

- "Believe," Club 69 Future Anthem mix (Cher).
- "Body," Club 69 Future mix (Funky Green Dogs).
- "Five Fathoms," Club 69 Future Club mix (Everything But The Girl).
- "I Will Go With You (Con Te Partiró)," Club 69 Future mix (Donna Summer).
- "It's Not Right But It's Okay," Future Club mix (Whitney Houston).
- "Nothing Really Matters," Club 69 Vocal Club mix (Madonna).

HEX HECTOR

- "Chanté's Got A Man," Hex Hector Intimate Club mix (Chanté Moore).
- "Heartbreak Hotel," Hex Hector Club mix (Whitney Houston).
- "It's Over Now," Hex's Retro-Future mix (Deborah Cox).
- "I've Had Enough," Intimate Room mix (Regina Belle).
- "Outside," Hex Hector Radio mix (George Michael).
- "Waiting For Tonight," Hex's Momentous Club mix (Jennifer Lopez).

STEVE "SILK" HURLEY

- "Go Down Moses," Silk's Spiritual Anthem Pt. 1 & 2 (Kelly G. Featuring Sharon Pass).
- "He Loves Me 2," Silk's 12" mix (CeCe Peniston).
- "Higher," Silk's Journey to Heaven mix (Vernessa Mitchell).

- "Jack Your Body 2000," Silk's Y2K mix (Steve "Silk" Hurley).
- "Roller Coaster," Silk's Uplifting Extended mix (B*witched).
- "Yeah Get Down," Silk's Disco Dub of Life mix (Maurice Joshua Presents the Reunion Project).

MASTERS AT WORK (AKA "LITTLE" LOUIE VEGA & KENNY "DOPE" GONZALEZ)

- "Canned Heat," MAW mix (Jamiroquai).
- "If I Lose My Woman," MAW mix (Kenny Lattimore).
- "Inside," MAW mix (Monica).
- "Latin Lover," MAW 12" mix (Stephanie Mills).
- "Main Thing," Main mix (Robyn).
- "To Be In Love," MAW '99 mix (India).

SOUL SOLUTION (AKA ERNIE LAKE & BOBBY GUY)

- "All I Have To Give," Soul Solution Club mix (Backstreet Boys).
- "All Night Long," Soul Solution Club Vox mix (Faith Evans).
- "Disco Inferno," Soul Solution mix (Cyndi Lauper).
- "I Could Never Take The Place Of Your Man," Soul Solution Extended Vocal mix (Jordan Knight).
- "Maria," Soul Solution Full remix (Blondie).
- "Sometimes," Soul Solution Mid Tempo remix (Britney Spears).

Billboard Dance Breakouts

FEBRUARY 5, 2000
CLUB PLAY

1. THE CHASE GIORGIO MORODER VS. JAM & SPOON LOGIC
2. JUMP FOR JOI 2000 JOI CARDWELL NERVOUS
3. LET NO MAN PUT ASUNDER MARY J. BLIGE MCA
4. THINK IT OVER JENNIFER HOLLIDAY JELLYBEAN
5. RAINBOW COUNTRY BOB MARLEY VS. FUNKSTAR DELUXE EDEL IMPORT

MAXI-SINGLES SALES

1. THE CHASE GIORGIO MORODER VS. JAM & SPOON LOGIC
2. ALRIGHT RICHARD "HUMPTY" VISSION FEAT. DEVON'E TOMMY BOY SILVER LABEL
3. LISTEN TO THE PEOPLE SMALL VOICES CALLING FEAT. MARTHA WASH VITAL
4. GET ON DOWN L.E.D. NERVOUS
5. GOD HELPS THOSE (WHO HELP THEMSELVES) DJ SPEN BASEMENT BOYS

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

CLUB PLAY					COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST	
No. 1						
1	2	3	8	TAKE A PICTURE F-111 44788/REPRISE †	FILTER	
2	3	6	8	I'M OUTTA LOVE EPIC PROMO †	ANASTACIA	
3	5	14	5	TEMPERAMENTAL ATLANTIC PROMO	EVERYTHING BUT THE GIRL	
4	11	28	3	I LEARNED FROM THE BEST ARISTA PROMO †	WHITNEY HOUSTON	
5	1	2	11	THAT SOUND STRICTLY RHYTHM 12576 †	MICHAEL MOOG	
6	7	9	9	RHYTHM DIVINE INTERSCOPE 497226 †	ENRIQUE IGLESIAS	
7	9	16	7	BLUE (DA BA DEE) REPUBLIC 156638/UNIVERSAL †	EFFEL 65	
8	8	10	9	DON'T STOP FRESKANOVA 219/MAMMOTH †	FREESTYLERS	
9	4	4	11	TAKE ME LOVE ME (SQUEEZE ME BABY) GROOVILICIOUS 202/STRICTLY RHYTHM	FRIBURN & URIK	
10	6	1	10	ABOVE THE CLOUDS TOMMY BOY 2053	AMBER	
11	12	19	8	(I) GET LOST REPRISE 44783 †	ERIC CLAPTON	
12	13	21	7	HORNY HORNS GROOVILICIOUS 204/STRICTLY RHYTHM	PERFECT PHASE	
13	10	12	10	VOID (I NEED YOU) TOMMY BOY SILVER LABEL 2049/TOMMY BOY	CATAPILA	
14	14	20	10	LISTEN TO THE PEOPLE VITAL 2000	SMALL VOICES CALLING FEATURING MARTHA WASH	
15	23	26	7	AL-NAAFYISH (THE SOUL)-Y2K MIXES CUTTING 445	HASHIM	
16	16	7	13	SUPERSONIC WORK 79307/550-WORK †	JAMIROQUAI	
17	17	8	13	AIN'T THAT A LOT OF LOVE EASTWEST 67014/EEG	SIMPLY RED	
18	25	32	5	I SEE YOU BABY JIVE ELECTRO 42646/JIVE	GROOVE ARMADA	
19	18	15	13	ALL AROUND THE WORLD JELLYBEAN 2562	SOUL SOLUTION FEATURING CAROLYN HARDING	
20	27	40	3	UP IN FLAMES C2 PROMO/COLUMBIA †	SATOSHI TOMIIE	
21	26	35	5	I BELIEVE IN LOVE IMAGO PROMO/WARNER BROS. †	PAULA COLE BAND	
22	22	18	11	WAKE UP NERVOUS 20362	DAWN TALLMAN	
23	33	45	3	STOP PLAYING WITH MY MIND STRICTLY RHYTHM 12585	BARBARA TUCKER	
24	20	17	9	NEVER DANCE ATLANTIC 84633	LINDA EDER	
25	19	5	12	DOV'E L'AMORE WARNER BROS. 44774	CHER	
26	29	36	4	DAMMIT JANET GROOVILICIOUS 209/STRICTLY RHYTHM	PANTS & CORSET	
27	38	46	3	PLANET LOVE JELLYBEAN 2578	TAYLOR DAYNE	
Power Pick						
28	42	—	2	SSST...(LISTEN) NERVOUS 20406	JONAH	
29	15	13	12	FLY AWAY (BYE BYE) PLAYLAND 53571/PRIORITY	EYES CREAM	
30	24	30	7	MOVE YOUR BODY WAAKO 1291	OSIO	
31	39	44	3	STOP THE ROCK 550 MUSIC 79313/EPIC †	APOLLO FOUR FORTY	
32	37	41	4	MAKE SOME NOISE JELLYBEAN 2575	MIKE SKI	
33	35	37	5	CAN'T HELP IT TWISTED PROMO/MCA	FUNKY GREEN DOGS	
34	40	43	3	YOU'RE WHERE I BELONG MOTOWN PROMO/UNIVERSAL †	TRISHA YEARWOOD	
35	28	33	8	DEEP IN U JELLYBEAN 2571	AL E MOOD	
36	32	29	9	LA MOUCHE ASTRALWERKS 6283	CASSIUS	
37	21	11	11	17 AGAIN ARISTA PROMO †	EURYTHMICS	
38	46	—	2	WHEN THE HEARTACHE IS OVER VIRGIN PROMO †	TINA TURNER	
39	50	—	2	MOVE YOUR BODY JELLYBEAN 2560	JOHNNY VICIOUS FEAT. JUDY ALBANESE	
40	48	—	2	ALRIGHT TOMMY BOY SILVER LABEL 2056/TOMMY BOY	RICHARD "HUMPTY" VISSION FEAT. DEVON'E	
41	30	24	11	DON'T GO (1999 MIXES) MUTE/KINETIC 44740/REPRISE	YAZ	
Hot Shot Debut						
42	NEW	1	1	THERE YOU GO LAFACE PROMO/ARISTA †	PINK	
43	31	23	13	MYSTERIOUS TIMES CONTAGIOUS 1011	SASH! FEATURING TINA COUSINS	
44	47	—	2	YOU WON'T SEE ME CRY RISK 017/PLASTIK	MARKUS SCHULZ	
45	49	49	4	HE'S ALL I WANT V2 97061	ANGELMOON	
46	NEW	1	1	BARBER'S ADAGIO FOR STRINGS MAVERICK PROMO/WARNER BROS.	WILLIAM ORBIT	
47	NEW	1	1	LOVE WILL FIND YOU SONY DISCOS PROMO †	JACI VELASQUEZ	
48	34	22	14	DO IT PROPERLY STAR 69 PROMO	THE COLLABORATION (VICTOR CALDERONE & PETER RAUHOFFER)	
49	NEW	1	1	DO YOU WANT MY LOVE 550 MUSIC PROMO/EPIC	COCO LEE	
50	45	38	15	HE LOVES ME 2 S/LK 9903	CECE PENISTON	

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	37	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381 †	AMBER	
Hot Shot Debut						
2	NEW	1	1	SHAKE YOUR BON-BON (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN	
Greatest Gainer						
3	42	—	2	TAKE A PICTURE (T) (X) F-111/REPRISE 44788/WARNER BROS. †	FILTER	
4	24	33	7	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER	
5	NEW	1	1	PUSH IT (T) (X) F-111 44782/WARNER BROS. †	STATIC-X	
6	7	23	3	I SEE YOU BABY (T) (X) JIVE ELECTRO 42646/JIVE	GROOVE ARMADA	
7	2	2	19	I NEED TO KNOW (T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY	
8	4	5	11	NEW YORK CITY BOY (T) (X) PARLOPHONE 35014/SIRE †	PET SHOP BOYS	
9	3	4	13	ALL OR NOTHING/DOV'E L'AMORE (T) (X) WARNER BROS. 44774 †	CHER	
10	5	6	63	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER	
11	8	8	9	THE GREATEST ROMANCE EVER SOLD (T) (X) NPG 13749/ARISTA †	THE ARTIST	
12	6	7	28	BOOM, BOOM, BOOM, BOOM!! (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS	
13	14	14	14	SUN IS SHINING (T) (X) EDEL AMERICA 005880 †	BOB MARLEY VS. FUNKSTAR DE LUXE	
14	11	3	8	HE'S ALL I WANT (T) (X) V2 97061	ANGELMOON	
15	9	9	74	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO	
16	10	10	7	GET IT ON TONITE (T) DEF SOUL 562576/DJMG †	MONTELL JORDAN	
17	12	11	8	SUN IS SHINING (THE REMIXES) (T) (X) TUFF GONG/PALM PICTURES 7023/RYKODISC	BOB MARLEY	
18	13	16	87	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID	
19	15	13	22	MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 †	WHITNEY HOUSTON	
20	17	12	51	BLUE MONDAY (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY	
21	16	19	24	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB	
22	NEW	1	1	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH	
23	19	17	13	POKEMON THEME (X) ROBBINS 72038	POKEMON THEME	
24	18	15	30	I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 †	DONNA SUMMER	
25	23	24	6	MAMBO ITALIANO (X) JELLYBEAN 2576	WISEGUY ORCHESTRA	
26	26	28	7	BLUE (DA BA DEE) (T) REPUBLIC 156638/UNIVERSAL †	EFFEL 65	
27	21	20	70	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST	
28	29	—	2	LOVER (T) (X) ANTLER SUBWAY 6055/NEVER	LORDS OF ACID	
29	32	29	84	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC †	JAYDEE	
30	20	21	15	ALL IS FULL OF LOVE (X) ELEKTRA 63723/EEG †	BJORK	
31	NEW	1	1	COMMUNICATION (SOMEBOY ANSWER THE PHONE) (T) (X) TOMMY BOY SILVER LABEL 2063/TOMMY BOY †	MARIO PUI	
32	27	26	92	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY	
33	25	22	38	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †	CHER	
34	34	41	8	VOID (I NEED YOU) (T) (X) TOMMY BOY SILVER LABEL 2049/TOMMY BOY	CATAPILA	
35	28	31	7	ANOTHER WAY/AVENUE (T) (X) MUTE 9098 †	PAUL VAN DYK	
36	30	25	20	SITUATION/DON'T GO (1999 MIXES) (T) (X) KINETIC/REPRISE 44740/WARNER BROS.	YAZ	
37	22	18	19	HEARTBREAKER (T) (X) COLUMBIA 79261/CRG †	MARIAH CAREY FEATURING JAY-Z	
38	31	32	28	BODYROCK (T) (X) V2 27595 †	MOBY	
39	37	36	51	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104/CRG †	MARIAH CAREY	
40	RE-ENTRY	52	52	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS	
41	33	27	39	IT'S OVER NOW (T) (X) ARISTA 13656 †	DEBORAH COX	
42	35	30	19	FIVE FATHOMS (LOVE MORE) (T) (X) ATLANTIC 44530/AG †	EVERYTHING BUT THE GIRL	
43	43	34	24	STOMP TO MY BEAT (T) (X) PLAYLAND 53454/PRIORITY †	JS-16	
44	44	35	15	WAITING FOR TONIGHT (T) WORK 79292/550-WORK †	JENNIFER LOPEZ	
45	39	37	27	WINDOWLICHER (X) WARP 35007/SIRE †	APHEX TWIN	
46	41	40	26	RED ALERT (T) (X) ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX	
47	RE-ENTRY	39	39	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG †	TORI AMOS	
48	45	46	44	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA	
49	NEW	1	1	MARIA MARIA (T) (X) ARISTA 13774†	SANTANA FEATURING THE PRODUCT G&B	
50	36	—	10	MAMBO NO. 5 (T) (X) REPLICA 97001	L.B. PROJECT	

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

DANCE TRAX

(Continued from preceding page)

ognizable one. And in the dance music community, where hype is all too often seen as truth, therein lies a real danger.

Of course, there's an easy way to rectify this situation: become a voting member of NARAS. Although NARAS offers no concrete number, active and voting members of the club community say that of the approximately 10,000 voting members, roughly 200 are true disciples of clubland.

Explains New York-based independent music consultant **Debra Eriksen**, "The dance music community has to take more of a stand. All those who are eligible need to become voting members of NARAS. If there were 500-1,000 dance-conscious voting members, which at the present time there are not, we'd see a major difference in the nominees."

"The true underground will be represented only when people within the underground club scene participate

in the voting process," Eriksen says. "Simply put, you can't complain if you don't participate."

BECOMING A VOTING MEMBER is easy. All it takes is a check/money order in the amount of \$85 (\$65 for the annual fee, \$20 for a one-time administration fee), a completed application form, and photocopies of a minimum of six recording credits.

The only stipulation is that each credit must be in the same area,

whether that be production, remixing, performance, or songwriting, among others. For additional information and application forms, access www.grammy.com.

OUR JEANNE DIXON PREDICTIONS: Best dance recording will go to Chér's "Believe," which, if ya' think about it, was the only pure dance record (from last year) that thoroughly transcended its intended genre. It had the added benefit of lov-

ingly reviving a diva's singing career.

The non-classical remixer of the year trophy will be handed to **Hex Hector**. Of all the nominees, Hector effortlessly flexed his creative muscle, showcasing his diverse vibology, from filtered disco loops (Deborah Cox's "It's Over Now") to trance-hued tribalisms (Jennifer Lopez's "Waiting For Tonight") to jagged house beats (Whitney Houston's "Heartbreak Hotel"). Keep up the good work!



Live Tonight! AMFM Radio Networks recently celebrated the launch of new listener call-in show "Country Live Tonight." Shown, from left, are Kim Leslie, AMFM director of talent relations; Steve Wariner; Clint Black; Gary Krantz, AMFM VP of programming, music and entertainment; and Richard Winn, producer of "Country Live Tonight."

Six Grammy Noms Honor Wills Tribute By Asleep At The Wheel

BY CHET FLIPPO

NASHVILLE—When Ray Benson set out 31 years ago to preserve, play, and perpetuate the western swing music that Bob Wills pioneered, the idea that Benson and his group, Asleep At The Wheel, would one day garner six Grammy nominations for a tribute album to Wills was the farthest thing from his mind.

The Wheel's current tribute package, "Ride With Bob" on DreamWorks Nashville, outstripped all other Nashville projects with its six Grammy nominations. Benson says it's just the continuation of modest tributes he had planned to honor fellow Texan Wills.

Even so, he was stunned by the across-the-board nominations for the album, which include best country album and two nods for best country collaboration with vocals.

He's perhaps most proud of the Grammy nomination for best longform music video for "The Making Of 'Ride With Bob.'" And justifiably so. The video is an intimate, up-close look at the studio collaboration of artists ranging from Lyle Lovett singing with Shawn Colvin; Merle Haggard jamming with the Squirrel Nut Zippers; Willie Nelson jumping with the Manhattan Transfer; and Dwight Yoakam, Tim McGraw, Dixie Chicks, and other contemporary country artists.

Interspersed are extensive clips of Wills and his Texas Playboys segueing into the current versions of his hits, plus visits with veteran Texas Playboys pickers Johnny Gimble, Herb Remington, and Tommy Allsup.

"It's Count Basie with fiddles," says Vince Gill. Yoakam notes, "We all owe Bob Wills our hats, our boots, our fancy cowboy suits, and our buses."

Benson says that before becoming a latter-day preserver of western swing, he was a film student at Antioch College, and that's why he felt it was important to capture a filmed capsule of the artists doing the music.

"I've wanted to do that for every album I've ever made," he says. "So me and a friend who's a director and cameraman and an Asleep At The Wheel and Bob Wills nut, Dan Karlok, decided to do it. It was just him and a cam-

era and me and a few well-placed lights. There was no crew; it was unobtrusive. What you see is what happened. If you come in with a big crew and lights and a big production, you intimidate people, and you wouldn't capture that. So this took us a year to do.

"Now we're showing it," Benson continues. "TNN showed it, but nobody saw it. We showed it at the Austin Film Festival, and it got a huge response. They cheered and laughed and yelled all through it. I'm talking now to PBS and the Sundance Channel."

This actually is the Wheel's second Bob Wills tribute. The first, done seven years ago on the late Liberty Records, also won a Grammy, and Benson says he planned a four-album set at the time. "Jimmy Bowen [then president of Liberty] said, 'Yeah, right, Ray,' but he let me do a double-album, 18-cut set. So, we didn't do 'San Antonio Rose,' we didn't do 'Faded Love,' 'Milkcow Blues,' all the ones we do on this album, what I would call Bob Wills' hits.

"We had recorded 'San Antonio Rose' for the Liberty set with Garth Brooks and an old recording by his mother, Colleen, and Garth didn't like the way it turned out. So it went in the can. When I delivered the album to Bowen, he said, 'Where's 'San Antonio Rose'?' I said, 'Garth.' He said, 'Oh, Garth. OK.'"

Benson says he strived to make a historical document while also creating a listenable and fun album. "That's not so easy," he says, "but this is a good album. I'm overwhelmed."

Along the way, Benson learned much about recording old music and re-creating its sound.

"The secret," he says, "is, first, to use a lot of tube gear, vacuum tube gear. Now, we've got a ton of it. And also to utilize the old recording techniques: a lot of room ambience and microphone techniques. We mixed analog and digital and tube electronics and computers to make it sound like it's happening as a unit, rather than being pieced together the way modern records are.

"Most of it was done live," he says. "Reba [McEntire's] cut, 'Right Or Wrong,' for instance, we did the whole thing in 25 minutes."



BENSON

Acts Grab Noms Without Radio Play Asleep At The Wheel, Jones, Trio In Running For Grammys

BY DEBORAH EVANS PRICE

NASHVILLE—One of the most interesting aspects of this year's Grammy nominations in the country categories is that there are several acts that achieved a Grammy nod without strong support from mainstream country radio.

Without airplay as a sales tool, Grammy nomination exposure becomes an even more valuable marketing component, and several Nashville labels are capitalizing on the opportunity to tout their nominated product.

Asleep At The Wheel, George Jones, Alison Krauss, BR5-49, and the trio of Emmylou Harris, Dolly Parton, and Linda Ronstadt are

among the nominees whose product is benefiting from Grammy exposure. "We've had a couple of good bumps over the last few weeks since the nomination process," DreamWorks senior VP of marketing John Rose says of Asleep At The Wheel's "Ride With Bob" album. "Right off the bat it allowed us to go into a lot of the programs that are out there at retail, allowed us a higher profile."

Rose sees a definite correlation between the nomination and sales. "When they announced the

nominations, we got Greatest Gainer. I think it was about an 18% jump against a 30% drop on the chart. So we were way against the grain," says Rose. "Our jumps on the country album chart went from 73 to 52 to 41 over the last three weeks since the announcements were made.

"Being the most-nominated title in country drew a lot of attention to us," Rose continues. "We had some accounts that maybe we don't talk to on a regular basis want to be a part (Continued on page 58)



BR5-49

Lonestar Hopes To 'Amaze' Web Users; '80 Nelson Show Launches Reissue Line

TO ACCENTUATE its two Grammy nominations for its hit "Amazed," BNA recording group Lonestar has also made the song available over the Internet through Liquid Audio. It's the first such single download by a major country act, especially notable since the song has not been available as a retail single. RCA Label Group chairman Joe Galante says the label decided to try it since the song has now also broken through to AC and top 40 markets (Billboard, Jan. 15). Consumers can sample the song on Liquid Audio, read the lyrics, and buy a download if they want.

LIVE: Grammy-nominated Willie Nelson (up for best pop instrumental) is represented by yet another old Texas radio barn-dance reissue. "Willie Nelson Live At The Grapevine Opry" is a 45-minute recording of a live show he did at the Grapevine, Texas, venue on May 17, 1980.

Nelson was recording his album "Family Bible" in nearby Garland when his engineer, Phil York, suggested they take in a show at the Grapevine Opry. York and Nelson introduced themselves to Grapevine Opry owner Chisai Childs. Nelson decided to perform, with his drummer Paul English, his sister Bobbie Nelson on piano, and Jerry Hargrove on bass. He did 17 songs, including eight cuts from his "Red Headed Stranger" album. Childs taped the show on a reel-to-reel recorder.

Childs sold the Grapevine Opry in 1985 and moved to Branson, Mo. Her tapes sat in a closet until last year, when she played them for a friend, who recommended she do something with them. So now the Nelson album will be the first in a line of "Grapevine Radio Memories" reissues, with recordings by the late Faron Young and Boxcar Willie to come next. Distribution is by Tommy Martin's Great Music.

ON THE ROW: Alan Jackson makes a rare Nashville appearance when he performs March 1 on the "Superfaces" show at this year's Country Radio Seminar (CRS). Previous "Superfaces" performers include Garth Brooks, Brooks & Dunn, Reba McEntire, the Judds, and Tim McGraw.

The silent auction returns to this year's CRS, and items to be auctioned include autographed guitars from Lonestar, Arista, Curb, and MCA Records; an autographed mini-tractor from Kenny Chesney; George Jones' infamous cell phone; round-trip tickets to Hawaii with accommodations at the Honolulu Marriott; an autographed photo album from Kenny Rogers; subscriptions to select publications; a framed platinum album from Lonestar; an original art print by Steve Wariner; and Eddie Montgomery's (of Montgomery Gentry) autographed hat. The event benefits the Country Radio Broadcasters' Scholarship Fund and Disc Jockey Hall of Fame.

Alan Jackson will again appear in Nashville when he and Clay Walker perform Feb. 25 at the Gaylord Entertainment Center. That will mark Walker's first appearance here in seven years.

ADDED ATTRACTIONS: Merle Haggard dropped in at the Country Music Hall of Fame the other day. Saying he had never had the time to properly tour the place,

he proceeded to do so. At one point he picked up one of Jimmie Rodgers' guitars and played it, to the delight of several tourists. Haggard, who was inducted into the Hall of Fame in 1994, also inspected his own display, a silver and black Nudie suit he used to wear onstage.

Tickets go on sale Jan. 31 for the 29th annual International Country Music Fan Fair, to be held June 12-15 at the Tennessee State Fairgrounds here.

Shedaisy and Jason Sellers recently performed at the "Grammy In The Schools" program at Belmont University. Others taking part included Tony Brown, Evelyn Shriner, Phil Vassar, Wayne Halper, Karen Conrad, George Flanigen, Tony Conway, and Dez Dickerson. The event brings together high school students from across middle Tennessee to learn about the music industry.

Ellen Jones is promoted to the newly created post of director of corporate relations at SESAC.

Garth Brooks is contemplating another summer of baseball. No word on Chris Gaines' summer plans.



by Chet Flippo



LONESTAR

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	1	21	DIXIE CHICKS ▲ ³ MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
2	2	2	116	SHANIA TWAIN ◆ ¹⁶ MERCURY 536003 (10.98/17.98)	COME ON OVER	1
3	4	3	11	FAITH HILL ▲ ² WARNER BROS. 47373/WRN (11.98/17.98)	BREATHE	1
4	5	4	38	TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
◀ GREATEST GAINER ▶						
5	6	7	34	LONESTAR ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
6	3	—	2	MARK WILLS MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
7	7	6	104	DIXIE CHICKS ▲ ³ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
8	8	5	13	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
9	9	8	13	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
10	11	12	37	SHEDAISY ● LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
11	10	9	47	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
12	14	13	97	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
13	12	11	19	MARTINA MCBRIDE ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
14	13	10	9	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
15	16	19	12	TOBY KEITH DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	15
16	15	16	13	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
17	17	15	17	CLINT BLACK RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
18	18	18	34	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	13
19	21	21	62	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
20	19	14	92	FAITH HILL ▲ ² WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	2
21	37	27	12	VARIOUS ARTISTS UTV 545203/UNIVERSAL (10.98/17.98)	SUPERSTAR COUNTRY HITS	21
22	20	24	37	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
23	23	31	42	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
24	22	22	31	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
25	26	23	18	BROOKS & DUNN ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
◀ PACESETTER ▶						
26	55	60	22	LINDA RONSTADT & EMMYLOU HARRIS ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL — THE TUCSON SESSIONS	6
27	28	29	14	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	22
28	29	34	12	TY HERNDON EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
29	25	26	47	GEORGE STRAIT ▲ MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
30	27	32	36	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
31	33	41	42	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
32	30	30	90	MARK WILLS ▲ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
33	31	33	25	ALISON KRAUSS ROUNDER 610465/MERCURY (10.98/16.98)	FORGET ABOUT IT	5
34	24	20	12	TRACE ADKINS CAPITOL 96618 (10.98/16.98)	MORE...	9
35	36	40	33	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
36	34	35	22	CLAY WALKER GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE	5
37	42	45	76	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
38	41	53	22	ASLEEP AT THE WHEEL DREAMWORKS 450117/INTERSCOPE (10.98/16.98) HS	RISE WITH BOB	24
39	35	37	14	ROY D. MERCER VIRGIN 48214 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 6	16
40	32	36	88	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
41	40	44	38	JESSICA ANDREWS DREAMWORKS 450104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	31
42	38	38	35	JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
43	39	42	36	DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
44	46	50	35	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
45	52	58	33	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
46	58	—	2	MINDY MCCREARY BNA 67920/RLG (4.98/9.98)	SUPER HITS	46
47	43	43	13	DOLLY PARTON SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
48	45	46	74	ALABAMA ▲ ³ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
49	47	39	16	VARIOUS ARTISTS WARNER BROS. 47537 (10.98/16.98)	COUNTRY FUN	37
50	49	47	73	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
51	48	48	15	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
52	44	52	19	JOHN PRINE OH BOY 019 (9.98/15.98)	IN SPITE OF OURSELVES	21
53	51	49	12	TRACY BYRD RCA 67881/RLG (10.98/16.98)	IT'S ABOUT TIME	20
54	53	56	63	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
55	59	64	18	YANKEE GREY MONUMENT 69085/SONY (10.98 EQ/16.98) HS	UNTAMED	41
56	54	59	11	THE MAVERICKS MERCURY 170112 (10.98/17.98)	SUPER COLOSSAL SMASH HITS OF THE 90'S: THE BEST OF THE MAVERICKS	45
57	64	62	30	LYLE LOVETT CURB 111964/MCA (10.98/17.98)	LIVE IN TEXAS	7
58	56	55	38	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
59	62	63	24	SHERIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98) HS	LOVE IN THE REAL WORLD	14
60	67	65	22	BRYAN WHITE ASYLUM 62278/EEG (10.98/16.98)	HOW LUCKY I AM	7
61	63	57	44	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
62	68	70	43	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
63	65	67	38	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	56
64	66	66	80	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
65	57	51	18	RANDY TRAVIS DREAMWORKS 450119/INTERSCOPE (10.98/16.98)	A MAN AIN'T MADE OF STONE	15
66	60	54	22	MERLE HAGGARD TBA/BNA 67844/RLG (24.98 CD)	FOR THE RECORD — 43 LEGENDARY HITS	38
67	69	69	42	TRACY BYRD MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
68	61	61	32	ALABAMA RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
69	70	68	78	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
70	72	75	50	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
71	RE-ENTRY	44	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13	
72	71	71	39	CHAD BROCK WARNER BROS. 47071/WRN (10.98/16.98) HS	CHAD BROCK	37
73	RE-ENTRY	3	RODNEY CARRINGTON MERCURY 558210 (10.98/16.98)	HANGIN' WITH RODNEY	73	
74	75	72	36	PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
75	RE-ENTRY	73	ROY D. MERCER VIRGIN 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19	

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

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®
■■■■■
FEBRUARY 5, 2000

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	138
2	3	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	123
3	2	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (10.98/17.98) HS	THE WOMAN IN ME	259
4	5	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	231
5	4	PATSY CLINE MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)	HEARTACHES	58
6	6	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	126
7	7	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	222
8	8	HANK WILLIAMS JR. ▲ ² CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	294
9	9	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	83
10	10	TIM MCGRAW ▲ ³ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	304
11	11	PATSY CLINE ▲ ⁸ MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	670
12	12	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	124
13	20	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	500

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	16	ALISON KRAUSS ▲ ² ROUNDER 610325/DJMG (10.98/16.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	171
15	15	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	121
16	13	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	260
17	17	GEORGE STRAIT ▲ ⁶ MCA NASHVILLE 110651 (10.98/16.98)	PURE COUNTRY (SOUNDTRACK)	372
18	18	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	112
19	14	WILLIE NELSON ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	278
20	22	VINCE GILL ▲ ⁸ MCA NASHVILLE 111047 (10.98/16.98)	WHEN LOVE FINDS YOU	276
21	19	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	209
22	—	DEANA CARTER ▲ ³ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	164
23	25	ANNE MURRAY SBK 31158/CAPITOL (10.98/16.98)	THE BEST...SO FAR	10
24	24	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	112
25	—	VINCE GILL ▲ ² MCA NASHVILLE 111394 (11.98/17.98)	SOUVENIRS	190

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

SHOW ME THE MONEY: Billboard's Top Country Albums chart shows several notable sales jumps that are traceable to the American Music Awards (AMA) show, which aired Jan. 17, and the recently announced slate of Grammy nominees, including Greatest Gainer stripes for **Lonestar's "Lonely Grill"** (BNA). That set gains more than 6,000 units and rises 6-5 by adding an AMA performance and significant crossover airplay with "Amazed" to the single's heady legacy as country's longest-running No. 1 radio hit in 35 years. On Hot Country Singles & Tracks, "Amazed" spent eight out of its 41 total chart weeks at No. 1. On The Billboard Hot 100, "Amazed" bullets at No. 17 and hops 4-3 on our Adult Contemporary list. Meanwhile, country radio gives the second single from "Lonely Grill" the biggest increase in the top five on Hot Country Singles & Tracks, as "Smile" gains 148 to bullet at No. 5. On The Billboard 200, "Lonely Grill" steps 41-40.

IT'S COUNTRY, BY GOD: The country music world felt a not-so-subtle echo of its unruly past as new duo **Montgomery Gentry** lifted the AMA trophy for best new country artist with a ragged, bald-faced proclamation by **Eddie Montgomery** that "there's gonna be a party tonight." Apparently, a few more of the act's rowdy friends found "Tattoos & Scars" (Columbia), which gains 15% to bullet at No. 23 on Top Country Albums and trips 16-12 on Heatseekers.

After scoring attention-getting runs on Hot Country Singles & Tracks with "Hillbilly Shoes" and "Lonely And Gone" last year, the rootsy pair challenges corporate farming greed with the staunchly rural "Daddy Won't Sell The Farm," which gains 141 detections to bullet at No. 29 on the radio chart. It spins on 141 monitored signals and finishes with more than 12 million estimated audience impressions.

DID YOU FEEL THAT? Other awards-related gains on Top Country Albums include our Pacesetter title, **Linda Ronstadt & Emmylou Harris's** "Western Wall—The Tucson Sessions" (Asylum), which closes with a 106% hike at No. 26 after grabbing a Grammy nod in the best contemporary folk album category. Meanwhile, fellow Grammy nominee **Shedaisy** increases 14% to re-enter the top 10 with "The Whole Shebang" (Lyric Street) at No. 10, while six-time nominee "Ride With Bob" (DreamWorks) by **Asleep At The Wheel** gains 19% and rises 41-38. AMA winner **Garth Brooks** sees his "Double Live" gain 19% to move 21-19.

WHAT ROUND IS IT? Opening with spins at 68 monitored stations, **Collin Raye** earns Hot Shot Debut honors on Hot Country Singles & Tracks at No. 53 with "Couldn't Last A Moment" (Epic), the lead single from a yet-to-be-named set that drops at retail May 2.

Raye often collaborates with artists outside the mainstream country arena (he charted in '97 with "The Gift" with **Jim Brickman** and **Susan Ashton**), and his "Counting Sheep" (Sony Wonder) project should hit our Kid Audio chart next issue. A videoclip for "A Mother And Father's Prayer" with **Melissa Manchester** is airing on CMT.

ACTS GRAB NOMINATIONS WITHOUT RADIO PLAY

(Continued from page 56)

of this record, and accounts that aren't pure country accounts."

"This album was absolutely magical," says Jeff Stoltz, senior buyer for the Torrance, Calif.-based Wherehouse chain "The Grammys responded to that, and I think the fans have really responded to that. We've had exceptional sales. We've been real happy with it the whole way . . . And I think the 'Trio' record was wonderful. Anytime Emmylou is associated with a recording, it's worth a nomination in my book."

Jon Kerlikowske, GM of Tower Nashville, says Grammy-nominated acts always get a boost.

"Especially for those kind of records that don't get that commercial radio play, those are the ones that are really helped out, not only by Grammy nominations, but if they get to play at all on the show, and especially if they win," he says. "It seems that in country music, people will buy just on that notion—that it won a Grammy."

Stoltz and Kerlikowske say their stores are playing up Grammy-nominated product.

"We do have a stand-alone retail [point-of-purchase] campaign, with advertising attached to it," Stoltz says, "and depending on the level of the artist, the record companies can plug into the different packages. Asleep At The Wheel is one that is plugged in."

"We always do a Grammy display that has nominees in it, and once the show has [revealed] the winners, then we have a winners' display also," says Kerlikowske. "The display will sell product fairly well for two weeks."

Rose says they've been doing what they could to fuel the fire created by the Grammy nods. "We've done a heavy pre-Grammy campaign with mailers and servicing the record, and at Christmas we had Christmas ornaments going out," he says. "We also did a full page ad in Billboard."

Likewise, Asylum is touting the nominations the label received on the "Trio" album and on George Jones. "We've done a postcard mailing, like

a threefold thing," says Asylum president Evelyn Shriver. "We ran an ad in Billboard. We've also done a poster mailing to a lot of different places."

DreamWorks and Asylum are both participating in Grammy-oriented retail campaigns. "We bought a lot of the Grammy programs across the board with the major accounts," says Asylum sales and marketing VP Walt Wilson. "So we're going to have high visibility. We have everything from the Wherehouse chain to Tower to Barnes & Noble. We're all over the map. We have Hastings, Wax Works, most of them."

Wilson says they've also discounted Grammy-nominated Asylum product. "It's a nationwide discount retail and rack," says Wilson. "It's the WEA Grammy-nominated program, a two week discount."

The Grammy nominations have also helped secure additional media exposure.

Rose says Asleep At The Wheel is booked to appear on "Late Show With David Letterman," "CBS The Early Show," and "Politically Incorrect" and has been offered a date on "Late Night With Conan O'Brien." "All that helps spread our message that it's an awful cool record," says Rose. "So we'll just continue to gain momentum and scatter the press around it as we move toward the show next month."

"You take from the nomination period to the Grammys to really try and capitalize off of that, especially if you have an active record out there," says Arista senior VP of marketing Fletcher Foster. "Unfortunately with BR5-49, this is from a soundtrack ["Happy, Texas"], and the movie has already lived its life. The next thing we're looking at with the soundtrack is the home video, and that doesn't come out until after the Grammys, so we're in kind of a weird space."

For acts with current product,

Grammy exposure is crucial, especially for the nominated artists who don't get widespread radio airplay. "There's been several great examples of that this year," Rose says. "The 'Trio' album and the Emmylou and Linda album, a lot of those records didn't garner airplay and have sold well and been critical successes."

"The George record has gone gold," says Wilson, "and the 'Trio' record is on the verge of going gold. So we're hoping that between the nominations, and also hopefully the award, that the 'Trio' will go gold, and we'll wind up with two gold records on records that radio stations don't play."

Foster says the Grammys are known for recognizing artists based on merit rather than airplay.

"It goes back to the that lovely Johnny Cash thing," Foster says, referring to Cash's win for best country album two years ago. "I think the reason it happens is you get people from outside the Nashville community voting on artists in our format, and I think that's what spreads it out a little bit."

Shriver says the Grammy nominations are extremely encouraging.

"I think that the Grammy nominations give hope to a lot of good music that doesn't necessarily find that perfect niche at radio, which has certainly been the case with us here," says Shriver. "I'd love to have country radio join the party, and certainly on George they've made an effort."

"For music like the 'Trio,' that music needs to exist. It's hard for companies in this day and age to step out on projects that might not have the benefit of radio marketing. Something like the 'Trio' has been such an inspiration to people, I think, that they can move forward and do those kinds of projects."

"The reality is, if we don't, all that kind of music is going to disappear, and that's really the music of our souls."

Stoltz agrees. "It shows that in the end, artistry will win out," he says of the Grammy nods. "As an artist, if you follow your vision, people will respect that and give you credit for that."



JONES

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

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

65	800 POUND JESUS (Illegal, BMI/Yo Man, BMI)	Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI)
51	A COUNTRY BOY CAN SURVIVE (YZK VERSION) (Bocephus, BMI) HL	
64	AGAINST THE WIND (Gear, ASCAP) WBM	1 COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
25	ALL THINGS CONSIDERED (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM	67 CRACKER JACK DIAMOND (Universal-Songs Of PolyGram International, BMI/Virgin Timber, BMI/Rio Bravo, BMI) WBM
41	ANOTHER NINE MINUTES (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets O' Music, ASCAP) HL/WBM	29 DADDY WON'T SELL THE FARM (Kreditkard, ASCAP/Penny Annie, BMI/Copperfield, BMI)
7	BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM	31 DON'T MAKE ME BEG (EMI April, ASCAP/Sea Gayle, ASCAP) HL
17	BECAUSE YOU LOVE ME (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) WBM	30 DO WHAT YOU GOTTA DO (Almo, ASCAP/Craftworks, ASCAP) WBM
28	BEEN THERE (Blackened, BMI/Steve Wariner, BMI) WBM	43 GOD GAVE ME YOU (Warner-Tamerlane, BMI/New Non-parallel, BMI/Scoggin, BMI/On The Mantel, BMI) WBM
32	BEER THIRTY (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM	72 GOODYBY EARL (EMI Blackwood, BMI/Rising Gorge, BMI) HL
6	BIG DEAL (Mighty Nice, BMI/AI Andersons, BMI/Blue Water, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM	9 HE DIDN'T HAVE TO BE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
2	BREATHE (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM	74 HERE COMES MY BABY (Mainstay, BMI) WBM
33	BUY ME A ROSE (Rex Benson, BMI/Stone Forest, BMI/Trip, BMI/Blue Plate, BMI)	11 HOW DO YOU LIKE ME NOW? (Tokeco Tunes, BMI/Wacissa River, BMI/EMI, BMI)
32	CAN'T NOBODY LOVE YOU (LIKE I DO) (Universal-MCA, ASCAP/Chrysalis, ASCAP/Songs For Debin, ASCAP) WBM	21 I LOVE YOU (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazoo, ASCAP) CLM/HL
28	CARLENE (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL	56 I'M DIGGIN' IT (Burg-Isle, BMI/Starstruck Angel, BMI) HL
53	COULDN'T LAST A MOMENT (Irving, BMI/Songs Of	70 I THINK YOU'RE BEAUTIFUL (Diamond Three, BMI/Seven Peaks, ASCAP/Criterion, ASCAP)
		59 IT'S A BEAUTIFUL THING (Windswept, ASCAP/Yellow

	Desert, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM	3 MY BEST FRIEND (Careers-BMG, BMI/Silverkiss, BMI) HL
19	IT'S A LOVE THING (Coburn, BMI/Sony/ATV Cross Keys, ASCAP) HL	71 MY HOMETOWN (Warner-Tamerlane, BMI) WBM
26	IT WAS (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM	46 NO MERCY (Mighty Moe, ASCAP/Ernest Whitney, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI/Hamstein Cumberland, BMI/Chrysalis, BMI) WBM
61	I'VE FORGOTTEN HOW YOU FEEL (Miss Surret, BMI/Coburn, BMI/Keith Sewell, BMI/Ten Ten, BMI) WBM	55 NOTHING CATCHES JESUS BY SURPRISE (Waylon Jennings, BMI/Irving, BMI/Sony/ATV Tree, BMI/Wilderness, BMI) HL/WBM
49	I WILL BE (Tiana, BMI/Songs Of Note, BMI/Ensign, BMI/Bob Farrell, ASCAP/MRB, ASCAP/Summerdawn, ASCAP/McSpadden-Smith, ASCAP) HL	8 POP A TOP (Sony/ATV Tree, BMI) HL
69	I WILL... BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM	15 PUT YOUR HAND IN MINE (Acuff-Rose, BMI/Milene, ASCAP) HL
50	JIMMY'S GOT A GIRLFRIEND (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Ron Harbin, ASCAP/Sony/ATV Tree, BMI) HL/WBM	39 REAL LIVE WOMAN (Cryner Way To The Bank, SESAC/Child Brde, SESAC)
54	JUST BECAUSE SHE LIVES THERE (Sony/ATV Cross Keys, ASCAP) HL	35 ROCK THIS COUNTRY! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, BMI) WBM
12	LESSONS LEARNED (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL	36 SHE'S MORE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Warner-Tamerlane, BMI/Crutchfield, BMI) HL/WBM
66	LET'S MAKE LOVE (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) CLM/HL/WBM	27 SMALL STUFF (Daniel Island, BMI/How Ya' Doin', BMI/Leipers Fork, BMI/Tender Vittles, BMI/ESP, BMI/Music & Media, BMI) HL
44	LET'S MAKE SURE WE KISS GOODYBYE (Vinny Mae, BMI)	5 SMILE (DreamWorks, BMI/Encore, ASCAP) CLM
24	LIVE, LAUGH, LOVE (Gary Nicholson, ASCAP/MRB, ASCAP/Built On Rock, ASCAP/EMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL	16 SMOKE RINGS IN THE DARK (Universal-MCA, ASCAP/Bar R, SESAC) HL/WBM
13	LOVE'S THE ONLY HOUSE (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL	20 SOMETHING LIKE THAT (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazoo, ASCAP) CLM
37	ME AND MAXINE (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP/Lunnmusic, ASCAP) WBM	48 TAKE A LETTER MARIA (Universal-Songs Of PolyGram International, BMI) WBM
58	MORE (Warner-Tamerlane, BMI/Golden Wheat, BMI/McHuge, BMI/Volunteer Jam, ASCAP/Go-To-Del, ASCAP) WBM	68 THAT HURTS (Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI/Housenotes, BMI) WBM
		10 THE BEST DAY (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL/WBM

62	THE CHAIN OF LOVE (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM
45	THE COLD HARD TRUTH (Sony/ATV Cross Keys, ASCAP/Trick Knee, ASCAP) HL
40	THE FUN OF YOUR LOVE (Almo, ASCAP/BNC, ASCAP/Lilaly, ASCAP/Anwa, ASCAP) WBM
57	THE LOOK (EMI Blackwood, BMI/Ty Land, BMI/Warner-Tamerlane, BMI) HL/WBM
23	THE QUITTING KIND (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI/Starstruck Writers Group, ASCAP/Universal-MCA, ASCAP) HL/WBM
52	THE WAY YOU LOVE ME (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL/CLM
14	THIS WOMAN NEEDS (Without Anna, ASCAP/Songs Of Hamstein, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) CLM/WBM
63	TO GET TO YOU (WB, ASCAP/Platinum Plow, ASCAP/Sony/ATV Tree, BMI) HL/WBM
34	UNBREAKABLE HEART (Blue Gator, ASCAP/Maverick, ASCAP/WB, ASCAP) WBM
60	UNCONDITIONAL (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM
73	UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST) (Irving, BMI/Almo, ASCAP) HL
4	WHAT DO YOU SAY (Michael Dulaney, BMI/Dulaney-house, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
42	WHAT I NEED (Warner-Tamerlane, BMI/Golden Wheat, BMI) WBM
47	WHAT I NEED TO DO (Careers-BMG, BMI/Bradley, ASCAP) HL
18	WHEN I SAID I DO (Blackened, BMI) WBM
75	WHERE CAN I SURRENDER (Universal, BMI/Final Approach, BMI)

Billboard HOT COUNTRY SINGLES & TRACKS

FEBRUARY 5, 2000

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 153 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
▶ No. 1 ◀						
1	2	2	22	COWBOY TAKE ME AWAY B.CHANCEY.P.WORLEY (M.SEIDEL,M.HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT †	1
2	1	1	18	BREATHE B.GALLIMORE,F.HILL (H.LAMAR,S.BENTLEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	1
3	3	4	20	MY BEST FRIEND B.GALLIMORE,J.STROUD,T.MCGRAW (A.MAYO),B.LUTHER	TIM MCGRAW CURB ALBUM CUT	3
4	4	3	21	WHAT DO YOU SAY D.MALLOY,R.MCINTIRE (M.DULANEY,N.THRASHER)	REBA (V) MCA NASHVILLE 172131 †	3
5	5	8	21	SMILE D.HUFF (C.LINDSEY,K.FOLLESE)	LONESTAR (V) BNA 65906 †	5
6	6	7	23	BIG DEAL W.C.RIMES (A.ANDERSON,J.STEELE)	LEANN RIMES (C) (D) (V) CURB 73086 †	6
7	9	10	14	BACK AT ONE C.CHAMBERLAIN (B.MCKNIGHT)	MARK WILLS (V) MERCURY 562530 †	7
8	7	6	18	POP A TOP K.STEGALL (N.STUCKEY)	ALAN JACKSON (V) ARISTA NASHVILLE 13183 †	6
9	8	5	23	HE DIDN'T HAVE TO BE F.ROGERS (B.PAISLEY,K.LOVEACE)	BRAD PAISLEY (V) ARISTA NASHVILLE 13176 †	1
10	18	29	6	THE BEST DAY T.BROWN,G.STRAIT (C.CHAMBERLAIN,D.DILLON)	GEORGE STRAIT (V) MCA NASHVILLE 172147	10
11	16	23	12	HOW DO YOU LIKE ME NOW?! J.STROUD,T.KEITH (T.KEITH,C.CANNON)	TOBY KEITH DREAMWORKS ALBUM CUT †	11
12	14	19	14	LESSONS LEARNED T.LAWRENCE,F.ANDERSON,B.CARR (T.LAWRENCE,P.NELSON,L.BOONE)	TRACY LAWRENCE ATLANTIC ALBUM CUT †	12
▶ AIRPOWER ◀						
13	19	26	12	LOVE'S THE ONLY HOUSE M.MCBRIDE,P.WORLEY (T.DOUGLAS,B.CASON)	MARTINA MCBRIDE (V) RCA 65933 †	13
▶ AIRPOWER ◀						
14	17	20	23	THIS WOMAN NEEDS D.HUFF (K.OSBORN,B.BAKER,C.HARRINGTON)	SHEDAISY LYRIC STREET ALBUM CUT †	14
15	11	15	20	PUT YOUR HAND IN MINE B.J.WALKER,JR. (S.ewing,J.W.BARBER)	TRACY BYRD (V) RCA 65907	11
16	12	16	26	SMOKE RINGS IN THE DARK T.BROWN,M.WRIGHT (R.RUTHERFORD,H.ROBERT)	GARY ALLAN (V) MCA NASHVILLE 172109 †	12
17	13	21	16	BECAUSE YOU LOVE ME T.MCGRAW,B.GALLIMORE (J.S.SHERILL,KOSTAS)	JO DEE MESSINA CURB ALBUM CUT †	13
18	10	9	23	WHEN I SAID I DO C.BLACK (C.BLACK)	CLINT BLACK (V) RCA 65897 †	1
19	20	22	24	IT'S A LOVE THING M.ROLLINGS (K.URBAN,M.POWELL)	KEITH URBAN CAPITOL ALBUM CUT †	19
20	22	17	33	SOMETHING LIKE THAT B.GALLIMORE,J.STROUD,T.MCGRAW (R.FERRELL,K.FOLLESE)	TIM MCGRAW CURB ALBUM CUT †	1
21	21	14	28	I LOVE YOU M.MCBRIDE,P.WORLEY (T.HYLER,A.FOLLESE,K.FOLLESE)	MARTINA MCBRIDE (V) RCA 65896 †	1
22	23	24	17	BEER THIRTY B.GALLIMORE,R.DUNN,K.BROOKS (R.DUNN,T.MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13188 †	19
23	24	25	23	THE QUITTIN' KIND D.COOK,L.WILSON (S.HOGIN,P.BARNHAFT,M.D.SANDERS)	JOE DIFFIE (C) (D) (V) MCA NASHVILLE 172121	21
24	15	11	27	LIVE, LAUGH, LOVE D.JOHNSON,C.WALKER (G.NICHOLSON,A.SHAMBLIN)	CLAY WALKER GIANT ALBUM CUT †	11
25	25	13	33	ALL THINGS CONSIDERED R.THOMAS,J.LEO,R.E.ORRALL (T.HUNT)	YANKEE GREY (C) (D) (V) MONUMENT 79248 †	8
26	26	30	18	IT WAS T.BROWN,B.CANNON,N.WILSON (G.BURR,M.WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 172113 †	26
27	27	28	17	SMALL STUFF D.COOK,ALABAMA (M.COLLIE,H.KANTER,E.STEVENS)	ALABAMA (V) RCA 65935	27
28	29	32	15	CARLENE B.GALLIMORE (P.VASSAR,C.BLACK,R.M.OURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	28
29	28	31	12	DADDY WON'T SELL THE FARM J.SCAIFE (S.FOX,R.BRANDA)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	28
30	31	41	6	DO WHAT YOU GOTTA DO A.REYNOLDS (P.FLYNN)	GARTH BROOKS CAPITOL ALBUM CUT	30
31	30	33	17	DON'T MAKE ME BEG W.C.RIMES (F.ROGERS)	STEVE HOLY (C) (D) (V) CURB 73087 †	30
32	33	36	13	CAN'T NOBODY LOVE YOU (LIKE I DO) J.STROUD (D.ORTON,C.MAJESKI)	WYNONNA (C) (D) (V) CURB 172141/MERCURY	32
33	34	35	15	BUY ME A ROSE K.ROGERS,B.MAHER,J.MCKELL (J.FUNK,E.HICKENLOOPER)	KENNY ROGERS WITH ALISON KRAUSS & BILLY DEAN DREAMCATCHER ALBUM CUT †	33
34	37	39	9	UNBREAKABLE HEART B.GALLIMORE (B.TENCH)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	34
35	38	48	4	ROCK THIS COUNTRY! R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	35
36	36	42	6	SHE'S MORE D.MALLOY,J.G.SMITH (L.HENGBER,R.CROSBY)	ANDY GRIGGS (V) RCA 65936 †	36
37	35	37	11	ME AND MAXINE K.STEGALL (G.BRADBERRY,M.LUNN)	SAMMY KERSHAW (V) MERCURY 117212	35
38	45	56	4	BEEN THERE C.BLACK (C.BLACK,S.WARINER)	CLINT BLACK WITH STEVE WARINER (V) RCA 65966	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	39	47	4	REAL LIVE WOMAN G.FUNDIS,T.YEARWOOD (B.CRYNER)	TRISHA YEARWOOD (V) MCA NASHVILLE 172146	39
40	41	43	10	THE FUN OF YOUR LOVE R.BYRNE (A.ROBOFF,B.N.CHAPMAN,J.DAY)	JENNIFER DAY (C) (D) (V) BNA 65931 †	40
41	44	49	4	ANOTHER NINE MINUTES R.E.ORRALL,J.LEO (T.DOUGLAS,B.CRAIN,T.BUPPERT)	YANKEE GREY MONUMENT ALBUM CUT †	41
42	43	44	11	WHAT I NEED S.HENDRICKS (M.GREEN)	JULIE REEVES VIRGIN ALBUM CUT †	42
43	42	40	16	GOD GAVE ME YOU D.HUFF (J.HOUSTON,A.GOLDMARK,J.D.HICKS)	BRYAN WHITE ASYLUM ALBUM CUT	40
44	62	—	2	LET'S MAKE SURE WE KISS GOODBYE T.BROWN (V.GILL)	VINCE GILL (V) MCA NASHVILLE 172148	44
45	48	46	13	THE COLD HARD TRUTH K.STEGALL (J.O'HARA)	GEORGE JONES ASYLUM ALBUM CUT †	45
46	49	68	3	NO MERCY J.SCAIFE (D.MORGAN,T.CERNEY,S.A.DAVIS)	TY HERNDON (C) (D) (V) EPIC 79345 †	46
47	51	70	3	WHAT I NEED TO DO B.CANNON,N.WILSON (B.LUTHER,T.DAMPHER)	KENNY CHESNEY BNA ALBUM CUT	47
48	46	45	11	TAKE A LETTER MARIA W.WILSON,D.STONE (R.B.GREAVES)	DOUG STONE ATLANTIC ALBUM CUT	45
49	50	50	10	I WILL BE M.SPIRO (T.LEAH,B.FARRELL)	LILA MCCANN ASYLUM ALBUM CUT	47
50	53	53	4	JIMMY'S GOT A GIRLFRIEND D.JOHNSON,R.ZAVITSON,T.HASELDEN (A.SMITH,R.HARBIN,R.MCDONALD)	THE WILKINSONS GIANT ALBUM CUT †	50
51	40	34	12	A COUNTRY BOY CAN SURVIVE (Y2K VERSION) N.WILSON,B.CANNON (H.WILLIAMS,JR.)	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES (C) (D) (V) WARNER BROS. 16895WRN	30
52	54	66	5	THE WAY YOU LOVE ME B.GALLIMORE,F.HILL (K.FOLLESE,M.DELANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	52
▶ Hot Shot Debut ◀						
53	NEW ▶	—	1	COULDN'T LAST A MOMENT D.HUFF,C.RAYE (D.WELLS,J.STEELE)	COLLIN RAYE EPIC ALBUM CUT	53
54	56	58	5	JUST BECAUSE SHE LIVES THERE J.TAYLOR (D.DODSON,B.LAWSON)	CHALEE TENNISON ASYLUM ALBUM CUT †	54
55	57	63	3	NOTHING CATCHES JESUS BY SURPRISE G.FUNDIS (W.JENNINGS,T.DOUGLAS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	55
56	52	51	18	I'M DIGGIN' IT T.BROWN,J.TEAGUE (D.BURGESS,M.MCCORD)	ALECIA ELLIOTT (C) (D) (V) MCA NASHVILLE 172121	50
57	55	61	4	THE LOOK S.BOGARD,J.STEVENS,S.HENDRICKS (T.NICHOLS,J.STEVENS)	JERRY KILGORE VIRGIN ALBUM CUT †	55
58	65	—	2	MORE T.BRUCE (T.MCHUGH,D.GRAY)	TRACE ADKINS CAPITOL ALBUM CUT	58
59	47	38	20	IT'S A BEAUTIFUL THING C.FARREN (J.STEELE,C.WISEMAN)	PAUL BRANDT (C) (D) (V) REPRISE 16926WRN	38
60	60	57	4	UNCONDITIONAL S.HENDRICKS,J.COLE (L.HENGBER,D.BRYANT,R.RUTHERFORD)	CLAY DAVIDSON VIRGIN ALBUM CUT	57
61	61	60	3	I'VE FORGOTTEN HOW YOU FEEL V.GILL (S.ISAACS,K.SEWELL)	SONYA ISAACS (C) (D) LYRIC STREET 16403B	60
62	63	62	8	THE CHAIN OF LOVE D.JOHNSON,C.WALKER (J.BARNETT,R.LEE)	CLAY WALKER GIANT ALBUM CUT	62
63	RE-ENTRY	—	2	TO GET TO YOU J.STROUD,L.MORGAN (H.LAMAR,B.JAMES)	LORRIE MORGAN BNA ALBUM CUT	63
64	58	54	9	AGAINST THE WIND R.SALL (B.SEGER)	BROOKS & DUNN ELEKTRA SOUNDTRACK CUT/EEG	53
65	69	—	2	800 POUND JESUS M.A.MILLER,M.MCANALLY (B.MADDOX,P.W.THORN)	SAWYER BROWN CURB ALBUM CUT	65
66	59	55	10	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
67	67	—	2	CRACKER JACK DIAMOND R.HALL (R.SCAIFE,N.THRASHER)	MARTY RAYBON TRI CHORD ALBUM CUT †	67
68	NEW ▶	—	1	THAT HURTS C.FARREN (G.BURR,G.HOUSE)	PAUL BRANDT REPRISE ALBUM CUT/WRN	68
69	70	69	4	I WILL...BUT D.HUFF (K.OSBORN,J.DEERE)	SHEDAISY LYRIC STREET ALBUM CUT	65
70	NEW ▶	—	1	I THINK YOU'RE BEAUTIFUL D.HUFF (S.DIAMOND,M.DERRY)	SHANE MINOR MERCURY ALBUM CUT	70
71	72	67	5	MY HOMETOWN L.MAINES,C.ROBISON (C.ROBISON)	CHARLIE ROBISON LUCKY DOG ALBUM CUT/COLUMBIA †	67
72	71	65	18	GOODBYE EARL B.CHANCEY.P.WORLEY (D.LINDE)	DIXIE CHICKS MONUMENT ALBUM CUT	50
73	NEW ▶	—	1	UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST) R.DUNN,T.MCBRIDE (D.WELLS,J.WOOD)	WADE HAYES MONUMENT ALBUM CUT	73
74	66	59	16	HERE COMES MY BABY R.MALO,D.COOK (C.STEVENS)	THE MAVERICKS MERCURY ALBUM CUT †	42
75	68	—	2	WHERE CAN I SURRENDER J.STROUD,B.GALLIMORE,R.TRAVIS (R.KILLOUGH)	RANDY TRAVIS DREAMWORKS ALBUM CUT	68

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. © 2000, Billboard/BPI Communications.

Billboard Top Country Singles Sales

FEBRUARY 5, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
▶ No. 1 ◀					
1	1	1	17	BIG DEAL CURB 73086 9 weeks at No. 1	LEANN RIMES
2	2	2	7	A COUNTRY BOY CAN SURVIVE (Y2K VERSION) WARNER BROS. 16895WRN	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES
3	4	4	18	I'M DIGGIN' IT MCA NASHVILLE 172121	ALECIA ELLIOTT
4	5	3	23	IT DON'T MATTER TO THE SUN/LOST IN YOU ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
5	7	6	18	STEAM EPIC 79269/SONY	TY HERNDON
6	6	5	12	LITTLE BIRD ARISTA NASHVILLE 13184	SHERRIE AUSTIN
7	8	9	10	CAN'T NOBODY LOVE YOU (LIKE I DO) CURB 172141/MERCURY	WYNONNA
8	9	8	8	TWENTIETH CENTURY/NEW YEAR'S EVE 1999 RCA 65917/RLG	ALABAMA
9	11	11	14	THE QUITTIN' KIND EPIC 79268/SONY	JOE DIFFIE
10	3	7	12	DECK THE HALLS LYRIC STREET 164036/HOLLYWOOD	SHEDAISY
11	12	10	138	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
12	10	12	44	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
13	13	15	12	DON'T MAKE ME BEG CURB 73387	STEVE HOLY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	13	24	ALL THINGS CONSIDERED MONUMENT 79248/SONY	YANKEE GREY
15	15	14	39	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
16	17	22	4	THE FUN OF YOUR LOVE BNA 65931/RLG	JENNIFER DAY
17	16	16	31	LONELY AND GONE COLUMBIA 79210/SONY	MONTGOMERY GENTRY
18	18	19	35	LIGHTNING DOES THE WORK WARNER BROS. 16984WRN	CHAD BROCK
19	19	17	23	ARE YOUR EYES STILL BLUE CURB 73085	SHANE MCANALLY
20	23	18	82	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA
21	21	23	23	A MATTER OF TIME BNA 65784/RLG	JASON SELLERS
22	22	20	37	NEVER BEEN KISSED ARISTA NASHVILLE 13140	SHERRIE AUSTIN
23	24	24	60	COMMITMENT ● CURB 73055	LEANN RIMES
24	RE-ENTRY	29	YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG	BRYAN WHITE	
25	NEW ▶	—	1	NO MERCY EPIC 79345/SONY	TY HERNDON

Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. © 2000, Billboard/BPI Communications and SoundScan, Inc.



by Steve Graybow

KRALL'S CROSSOVER: No one was more surprised than the artist herself when **Diana Krall's** "When I Look In Your Eyes" (Verve) was nominated for not only best jazz vocal performance Grammy but also the coveted album of the year honor. The inclusion of a traditional-jazz artist in a division frequented by pop stars is a monumental achievement for both Krall and the jazz community. It is also the culmination of a successful marketing campaign that saw the pianist/vocalist guesting on popular television shows and securing space in several pop-culture magazines.

While Krall appears to have been elevated to a pop-artist-like status, her chance of winning album of the year seems unlikely. If Krall's only competition were **Dixie Chicks**, **Backstreet Boys**, and **TLC**, she might have a dark-horse stab at winning the award. However, it seems likely and appropriate that **Santana's** "Supernatural" (Arista) will edge out Krall for album of the year. It is a spectacular comeback release from **Carlos Santana**, a beloved musician with decades of artistic merit to his name. "Supernatural" finds Santana returning to form and updating his sound just enough to net a No. 1 pop single.

Krall, does, however, stand a solid chance of winning the Grammy for best jazz vocal performance, although **Dianne Reeves'** "Bridges" and **Cassandra**

Wilson's "Traveling Miles" (both on Blue Note) are equally worthy opponents. However, neither release has had the impact on the artists' careers that "When I Look In Your Eyes" did for Krall in terms of sheer visibility. Plus, if Krall is passed over for album of the year, it is possible that the Grammys will throw her a bone with best jazz vocal.

Among the artists most deserving of being recognized with a nomination is vibraphonist **Gary Burton**, who appears in two categories: best jazz instrumental solo and best jazz instrumental performance (as part of the "Like Minds" project with **Chick Corea**, **Pat Metheny**, **Roy Haynes**, and **Dave Holland**, on Concord Jazz). Interestingly, the vibraphone, not exactly an instrument at the forefront of musical consciousness, appears twice in the "solo" nominations, as young **Stefon Harris** is also up for an award.

Ultimately, the most interesting and positive aspect of this year's Grammys is the sheer breadth of jazz nominees. If anyone were to doubt the validity of our current crop of artists, they need look no further than the diverse talents nominated. **Russell Gunn's** "Ethnomusicology—Volume 1" (Atlantic), which finds the trumpeter seamlessly integrating hip-hop technology with solid jazz playing, sits alongside releases by long-time practitioners **Bob James** and **David Sanborn** in the contemporary jazz performance category, and up-and-comers such as **Chris Potter** and **Brad Mehldau** are represented in the same categories with **Wayne Shorter** and **Chick Corea**.

It appears that jazz artists are reaching a higher plateau of awareness among consumers and the music industry at large. The trick now is for the jazz community as a whole to run with the ball and use the increased visibility to take the music to the next level of popularity.

Take a musical journey with Grammy Award nominee

Cassandra Wilson



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February Artist of the Month



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Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			◀ No. 1 ▶	
1	1	33	DIANA KRALL VERVE 050304/VG	21 weeks at No. 1 WHEN I LOOK IN YOUR EYES
2	2	14	KEITH JARRETT ECM 547949 HS	THE MELODY AT NIGHT, WITH YOU
3	3	34	HARRY CONNICK, JR. COLUMBIA 69618/CRG	COME BY ME
4	4	17	VARIOUS ARTISTS 32 JAZZ 32152	JAZZ FOR THOSE PEACEFUL MOMENTS
5	5	72	VARIOUS ARTISTS 32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
6	7	84	VARIOUS ARTISTS 32 JAZZ 32061	JAZZ FOR A RAINY AFTERNOON
7	12	3	STEVE TYRELL ATLANTIC 83209/AG	A NEW STANDARD
8	6	17	TONY BENNETT RPM/COLUMBIA 63668/CRG	BENNETT SINGS ELLINGTON HOT & COOL
9	13	4	VARIOUS ARTISTS SONY CLASSICAL 89019	SWEET AND LOWDOWN - MUSIC FROM THE MOTION PICTURE
10	9	51	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
11	11	7	PONCHO SANCHEZ CONCORD JAZZ 4863/CONCORD	LATIN SOUL
12	19	2	GLENN MILLER RCA VICTOR 63618	FALLING IN LOVE WITH GLENN MILLER
13	15	36	VARIOUS ARTISTS 32 JAZZ 32130	JAZZ FOR A LAZY DAY
14	18	51	VARIOUS ARTISTS 32 JAZZ 32106	JAZZ FOR WHEN YOU'RE ALONE
15	16	31	VARIOUS ARTISTS NARM 50003	JAZZ - DISCOVER AN AMERICAN ORIGINAL
16	17	2	VARIOUS ARTISTS HIGH STREET 10359/WINDHAM HILL	ORGAN-IZED: ALL-STAR TRIBUTE TO THE HAMMOND B3 ORGAN
17	14	18	THE RAMSEY LEWIS TRIO NARADA 47996/VIRGIN	APPASSIONATA
18	23	3	VARIOUS ARTISTS CONCORD JAZZ 5206/CONCORD	JAZZ AT WEEK'S END
19	20	12	MICHAEL BRECKER VERVE 547844/VG	TIME IS OF THE ESSENCE
20	21	58	VARIOUS ARTISTS 32 JAZZ 32101	JAZZ FOR THE OPEN ROAD
21	8	6	BENNY GOODMAN LEGACY/COLUMBIA 65143/CRG	LIVE 1938 AT CARNEGIE HALL - COMPLETE
22	22	2	KURT ELLING BLUE NOTE 22211/CAPITOL	LIVE IN CHICAGO
23	NEW ▶		GENE HARRIS CONCORD JAZZ 4859/CONCORD	ALLEY CATS
24	24	43	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL HS	TRAVELING MILES
25	RE-ENTRY		ROSEMARY CLOONEY CONCORD 4870	SONGS FROM THE GIRL SINGER - A MUSICAL AUTOBIOGRAPHY

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			◀ No. 1 ▶	
1	2	30	KENNY G ▲ ARISTA 19085	21 weeks at No. 1 CLASSICS IN THE KEY OF G
2	1	10	KENNY G ▲ ² ARISTA 19090	FAITH: A HOLIDAY ALBUM
3	3	17	DAVE KOZ CAPITOL 99458 HS	THE DANCE
4	4	48	BONEY JAMES WARNER BROS. 47283	BODY LANGUAGE
5	5	7	GROVER WASHINGTON, JR. COLUMBIA 69722/CRG	PRIME CUTS: THE COLUMBIA YEARS 1987-1999
6	6	40	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 059956/VG	THE SONG LIVES ON
7	8	18	BRIAN CULBERTSON ATLANTIC 83237/AG	SOMETHIN' BOUT LOVE
8	7	34	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM/PUSH 90506/V2	THE JAZZMASTERS III
9	9	8	PAT METHENY WARNER BROS. 47366	A MAP OF THE WORLD (ORIGINAL SCORE)
10	10	24	NORMAN BROWN WARNER BROS. 47300	CELEBRATION
11	11	11	KIM WATERS SHANACHIE 5062	ONE SPECIAL MOMENT
12	12	65	KIRK WHALUM WARNER BROS. 47124 HS	FOR YOU
13	NEW ▶		VARIOUS ARTISTS SONY DISCOS 83490	COLORS OF THE WORLD - BOLERO & JAZZ
14	NEW ▶		VARIOUS ARTISTS RHINO 78034/ATLANTIC	SMOOTH GROOVES: AFTER HOURS
15	13	20	BOB JAMES WARNER BROS. 47355	JOY RIDE
16	15	28	RICHARD ELLIOT BLUE NOTE 57451/CAPITOL HS	CHILL FACTOR
17	14	14	MEDESKI MARTIN & WOOD GRAMAVISION 79520/RKODISC	LAST CHANCE TO DANCE TRANCE (PERHAPS) BEST OF 1991-1996
18	17	25	INCOGNITO TALKIN' LOUD/BLUE THUMB 546371/VG HS	NO TIME LIKE THE FUTURE
19	16	35	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK/WINDHAM HILL JAZZ 11438/WINDHAM HILL	TOPAZ
20	RE-ENTRY		BELA FLECK WARNER BROS. 47332	THE BLUEGRASS SESSIONS - TALES FROM THE ACOUSTIC PLANET VOL. 2
21	NEW ▶		JOYCE COOLING HEADS UP 3053	KEEPING COOL
22	21	7	BELA FLECK AND THE FLECKTONES WARNER BROS. 47301	GREATEST HITS OF THE 20TH CENTURY
23	22	16	DAVID BENOIT GRP 9942/VG	PROFESSIONAL DREAMER
24	25	14	VARIOUS ARTISTS KKSF 0019/RKODISC	SMOOTH JAZZ KKSF 103.7 SAMPLER FOR AIDS RELIEF VOL. 10
25	18	24	DAVID SANBORN ELEKTRA 62346/EEG	INSIDE

Albms with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 1.0 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.



Classical KEEPING SCORE



by Bradley Bambarger

EYES ON THE PRIZE: The Grammy Awards celebrate "success," and this has always been a classic American mix of success in commercial and artistic terms, with the former generally outweighing the latter. In classical music, success in the recording world can prove more problematic to measure; the fiscal pie is considerably smaller than in pop, and artistic prestige still counts for something.

By default, the classical Grammys tend to stress the major American orchestras and those star soloists with major-label contracts, whether or not they happen to make the year's most meaningful recordings. In other words, the classical albums that are truly the "best"—the boldest and most assured in repertoire and performance, the most astute and creative in production and design—can still go wanting come Grammy time.

Beyond the usual suspects (both deserving and not) in this year's Grammy nominations are a few inspired choices that go some way toward recognizing creative, independent-minded recordmaking.

Prime among these is pianist **Marc-André Hamelin**, nominated in the category of best instrumental soloist performance (without orchestra) for his Hyperion recording of **Frederic Rzewski's** "The People United Will Never Be Defeated!" The American composer/pianist Rzewski wrote the title work in the mid-'70s as a contemporary complement to **Beethoven's** "Diabelli Variations," basing his own 50-minute set of theme and variations on a Chilean resistance anthem.

Folk music, jazz, minimalism, and an accessible brand of maximalism all go into "The People United Will Never Be Defeated!," and Hamelin weaves the strands together with a virtuosity and emotional acuity that have awed critics the world over.

Proving that the Grammys are sometimes prescient, Hamelin was nominated for a Grammy once before—in 1994, for an album of **Charles-Valentin Alkan's** Concerto for Solo Piano on the Music & Arts label. As an exclusive Hyperion artist, Hamelin since has busied himself rescuing rare gems of the repertoire like a keyboard knight-errant.

He has devoted another disc to the reclusive Parisian mystic Alkan, in addition to recitals revolving around such under-appreciated composers as **Max Reger**, **Percy Grainger**, and early Russian modern **Nikolai Roslavets**. Hamelin also resurrected the grandly Romantic concertos of **Erich Wolfgang Korngold** and **Joseph Marx** on an acclaimed '98 album, and he recorded a collection of miniatures by famous composer/pianists from **Godowsky** to **Sorabji**.

His recording of the complete **Scriabin** sonatas has become a latter-day benchmark, while his pioneering set of the 14 sonatas by **Rachmaninoff** contemporary **Nikolai Medtner** might never be bettered.

Hamelin's 1999 was a red-letter year, with Hyperion adding six albums to his discography—including a ravishing recital devoted to the obscure turn-of-the-century Muscovite virtuoso **Georgy Catoire** and a long-awaited take on **Busoni's** massively symphonic Piano Concerto, with **Mark Elder** and the **City Of Birmingham Symphony Orchestra**. The latter disc has proved something of a sensation in the U.K., garnering glowing reviews and shipping nearly 10,000 copies since its November release, according to Hyperion.

Hamelin's good fortune is deserved, for the 39-year-old Montreal-born Philadelphia resident is a model virtuoso for the new century—a fearless player with a musicological bent, an artist who can play **Liszt** and **Schumann** with the best of them but who constantly seeks to renew the repertoire.

"That a work of music is well-known or not is often just a matter of circumstance," Hamelin says. "A piece may not have wide currency not because it isn't good but because of a simple lack of printed music. Or there may be a lack of recordings or of persuasive ones. Or, and this is usually the case, it could be that it's a very complex piece, pianistically."

"Take the **Dukas Sonata** or **Szymanowski's** Second Sonata and Mazurkas," he continues. "These are masterful pieces of music that people don't often get a chance to hear, because most pianists tend to shy away from them."

Hamelin just returned from Belfast, where he recorded **Leonard Bernstein's** symphony-cum-piano concerto "Age Of Anxiety" and **William Bolcom's** Piano Concerto with **Dmitri Sitkovetsky** and the **Ulster Orchestra**. An album of solo **Villa-Lobos** is also in the can, as is a survey of **Godowsky's** arrangements of **Chopin** Etudes—a pet project of Hamelin's since he was a student.

Following his white-hot Liszt recital from '97, Hamelin has ventured into the standard repertoire again with a **Schumann** collection, due out later this year. Another disc of **Alkan** is planned, along with an album devoted to the complete piano music of **Roger Sessions** ("A far more important American composer than people give him credit for," he says). Moonlighting, Hamelin also just recorded for Helicon his third album accompanying his wife, soprano **Jody Applebaum**, in French and German cabaret songs.

The Grammy ceremonies won't find Hamelin in attendance, since the busy pianist will be on tour in Australia and Japan playing solo recitals and concerts with the **Australian Chamber Orchestra**. But if he were to accept an award, his speech would feature thanks to the cast and crew of Hyperion, who "support me completely," he says.

"A major label might offer some advantages," he adds, "such as better distribution, but Hyperion has the highest standards and works with the best people: **Tony Faulkner** is an incredible engineer, and my usual producer, **Andrew Keener** [who's also nominated for a Grammy this year], is an extremely sensitive musician."

"Also, Hyperion and I have a similar view toward repertoire, and the label rarely deletes records from its catalog," he continues. "That's great for someone like me. If I work like a dog to record a rare work, I don't want it buried after six months. I understand that the accountants must be kept happy, but I think the ultimate goal has to be taking music out into the world."



HAMELIN

TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	11	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	NO. 1 SACRED ARIAS 11 weeks at No. 1
2	2	94	ANDREA BOCELLI ● PHILIPS 462033 (12.98/18.98)	ARIA — THE OPERA ALBUM
3	3	8	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
4	5	26	VARIOUS ARTISTS CIRCA/VIRGIN 42203 (19.98/22.98)	THE BEST OPERA ALBUM IN THE WORLD...EVER!
5	4	12	ANNE-SOPHIE MUTTER DG 463259 (17.98 CD)	PLAYS VIVALDI'S THE FOUR SEASONS
6	6	42	VARIOUS ARTISTS CIRCA/VIRGIN 44890 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
7	9	12	RENEE FLEMING DECCA 466314 (10.98/17.98)	STRAUSS HEROINES
8	7	13	CECILIA BARTOLI DECCA 466569 (10.98/17.98)	THE VIVALDI ALBUM
9	8	14	LONDON SYMPHONY ORCH. LOMA MAR QUARTET MPL/ANGEL 56897 (10.98/17.98)	PAUL MCCARTNEY'S WORKING CLASSICAL
10	10	5	NINA KOTOVA PHILIPS 462612 (10.98/17.98)	PLAYS TCHAIKOVSKY/RACHMANINOFF
11	12	3	EROICA TRIO EMI CLASSICS 56873 (16.98 CD)	BAROQUE
12	11	50	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
13	13	18	YO-YO MA SONY CLASSICAL 61739 (16.98 EQ CD)	SOLO
14	14	2	SHARON ISBIN TELDEC 25736 (16.97 CD)	DREAMS OF A WORLD
15	RE-ENTRY		CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	2	10	CHARLOTTE CHURCH ● SONY CLASSICAL 64356 (11.98 EQ/17.98)	NO. 1 CHARLOTTE CHURCH 9 weeks at No. 1
2	1	45	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL
3	3	33	SARAH BRIGHTMAN REALLY USEFUL/DECCA 539330 (11.98/17.98)	THE ANDREW LLOYD WEBBER COLLECTION
4	4	40	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
5	5	15	ARIA ASTOR PLACE 40172 (16.98 CD)	ARIA 2: NEW HORIZON
6	6	12	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
7	7	38	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
8	8	9	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
9	9	34	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN
10	10	18	VARIOUS ARTISTS DECCA 466600 (10.98/17.98)	PAVAROTTI & FRIENDS FOR GUATEMALA AND KOSOVO
11	12	74	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC
12	11	56	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (17.98 EQ CD)	STEPMOM
13	13	15	JAMES GALWAY RCA VICTOR 63553 (10.98/16.98)	UN-BREAK MY HEART
14	15	19	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 60773 (10.98 EQ/16.98)	CINEMA SERENADE II: THE GOLDEN AGE
15	RE-ENTRY		ANNE DUDLEY ANGEL 56868 (16.98 CD)	ANCIENT & MODERN

○ 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 vinyl available. [CD] indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 2000 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

- 1 ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR
- 2 MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS
- 3 BEETHOVEN FOR RELAXATION VARIOUS ARTISTS RCA VICTOR
- 4 ALBINONI'S ADAGIOS I SOLISTI VENETI SCIMONE ERATO
- 5 PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR
- 6 CLASSICS-GREATEST HITS VARIOUS ARTISTS RCA
- 7 50 GREATEST CLASSICS VARIOUS ARTISTS STCLAIR
- 8 GERSHWIN-GREATEST HITS VARIOUS ARTISTS RCA VICTOR
- 9 SIMPLY THE BEST NIGHT AT THE OPERA VARIOUS ARTISTS ERATO
- 10 THE GREATEST OPERA SHOW ON EARTH VARIOUS ARTISTS DECCA
- 11 MOZART FOR MEDITATION VARIOUS ARTISTS PHILIPS
- 12 THE RUBINSTEIN COLLECTION-HIGHLIGHTS ARTUR RUBINSTEIN RCA VICTOR
- 13 FIEDLER-GREATEST HITS BOSTON POPS ORCHESTRA FIEDLER RCA
- 14 BUILD YOUR BABY'S BRAIN 2 VARIOUS ARTISTS SONY CLASSICAL
- 15 MOZART-GREATEST HITS VARIOUS ARTISTS RCA VICTOR

TOP CLASSICAL BUDGET

- 1 SURROUND YOURSELF IN CLASSICS VARIOUS ARTISTS PLATINUM
- 2 CLASSICAL MIX VARIOUS ARTISTS POINT CLASSICS
- 3 BEATLES GREATEST HITS VARIOUS ARTISTS INTERSOUND
- 4 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
- 5 BEETHOVEN: GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
- 6 MOZART-GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
- 7 BABY'S FIRST CLASSICS VARIOUS ARTISTS STCLAIR
- 8 CLASSICAL GREATNESS IN THE MAKING VARIOUS ARTISTS NARM
- 9 CLASSICAL MASTERPIECES VARIOUS ARTISTS MADACY
- 10 GERSHWIN: AN AMERICAN IN PARIS VARIOUS ARTISTS MADACY
- 11 WORLD'S MOST BEAUTIFUL MUSIC VARIOUS ARTISTS SPJ
- 12 MOZART: SYMPHONY NOS. 40 & 41 VARIOUS ARTISTS MADACY
- 13 BABY'S FIRST MOZART VARIOUS ARTISTS STCLAIR
- 14 25 PIANO FAVORITES VARIOUS ARTISTS VOX
- 15 BACH'S GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD

Sherry Celebrates 20 Years At ASCAP

As Both Songwriter & Exec, She Has Seen Organization Evolve

BY IRV LICHTMAN

NEW YORK—Her career at ASCAP having just passed the 20-year mark, Karen Sherry has represented the performance right society on any number of levels, from official spokeswoman to in-house producer of its special songwriter showcases to a role in which her skills are now partly channeled to the society's good-works efforts.

"I came on board as director of public relations in 1979," says Sherry, now senior VP of industry affairs, a member of the senior executive team, and VP/executive director of the ASCAP Foundation. "This was an excellent vantage point from which to witness the myriad changes during my tenure of two decades so far.



SHERRY

"I saw the organization evolve from a mom-and-pop mentality to a professional business organization; the legal leadership gave way to a business leadership; an all-male board of directors saw women writers and publishers elected to their ranks—with a woman [Marilyn Bergman] becoming president in 1994," she adds.

"Also, rooms of index cards con-

taining member information yielded to mighty technology with sophisticated computers," says Sherry. "The concept of 'licensees' has departed, replaced by 'customers' and a revolutionary approach toward relating to music users as 'partners.'"

Sherry adds that the ASCAP Foundation, one of the good-works aspects of her responsibilities today, blossomed from "a small, narrowly focused haven for new music creators into a major music education force and talent development launching pad."

In short, she says, "ASCAP has gone from a Tin Pan Alley provincial to a national and global meganetwork."

Says ASCAP CEO John LoFrumento, "Throughout her time at ASCAP she has

stood out as one of the most talented and resourceful executives. Further, since taking over as director of the ASCAP Foundation, Karen has had a substantial role in redefining its mission and expanding its reach."

It's possible that Sherry might have viewed this considerable change in the music industry's business and social attitudes from the perspective of a career songwriter

member, rather than as a member of ASCAP's executive team. As such, she'd be hopeful that ASCAP's policies would earn her as much royalties as good management and technology could muster.

Sherry says, "As a one-time songwriter, a member of ASCAP recording artist, and freelance publicist—a trade I learned promoting my own records—I've seen many changes in the music industry since I made my first demo at a local Brooklyn recording studio when I was just 8 years old. That demo landed my first gig in the Catskill Mountains, where I was later joined by my sister Lois, who was only 12 at the time. The act became the Sherry Sisters.

"Many records later—and a few hits, mostly in the international market, and one gold record—I decided to explore a career in the business vs. the creative end," she adds.

"But I do know that I had definite plans to work at the organization for two or three years and then resume my creative career. And then 20 years flew by, and I never looked back."

Sherry's career at ASCAP is of sufficient length to have known songwriter board members who were giants of Tin Pan Alley, Broadway, and Hollywood, as well as greats in classical music and legendary publishers. The writers include such now deceased talents

(Continued on page 78)

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
I KNEW I LOVED YOU	Darren Hayes, Daniel Jones	Rough Cut/ASCAP, WB/ASCAP
HOT COUNTRY SINGLES & TRACKS		
COWBOY TAKE ME AWAY	Martie Seidel, Marcus Hummon	Woolly Puddin'/BMI, Bug/BMI, Careers-BMG/BMI, Floyd's Dream/BMI
HOT R&B SINGLES		
GET IT ON TONITE	Montell Jordan, Brian Palmer, Sergio Moore, D. Moore, D. Denbow, A. Wilson, J. Evers, Juergen Korduletsch	Montell Jordan/ASCAP, Famous/ASCAP, Chubby/ASCAP, PLX/ASCAP, Tobaki/ASCAP, Levars Cribb/ASCAP, Warner/Chappell GMBH WB/ASCAP, Edition Lollipop, Gema Warner-Tamerlane/BMI
HOT RAP SINGLES		
HOT BOYZ	Missy Elliott, Timothy Mosley	Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP
HOT LATIN TRACKS		
DESNUDA	Ricardo Arjona	Sony/ATV/ASCAP, Arjona Musical/ASCAP

Grammy Songwriter Nominees List Contains Some Familiar Vets

THEY'VE GOT THE KNACK: The nominees for song of the year Grammy—the award for a notable single or track that goes to writers—are a stable of recognized vets this year.

Backstreet Boys' "I Want It That Way" comes from Andreas Carlsson and Max Martin, two names that have helped define pop's current love affair with uplifting, youthful-sounding music. Martin also wrote best new artist nominee Britney Spears' breakout song, "... Baby One More Time," while Carlsson is among the team of writers who penned Celine Dion's current uptempo top 10 hit, "That's The Way It Is."

The fuel that fired Ricky Martin's mainstream breakthrough in the U.S., "Livin' La Vida Loca," comes from longtime writer/producer Desmond Child, whose list of credits includes Aerosmith, Bon Jovi, and, recently, Billie Myers.

Co-writer Robi Rosa scribed and produced a number of songs on Martin's self-titled album that has U.S. sales topping 7 million. Rosa has been a close friend of the artist since their days together in Menudo.

Carlos Santana's celebrated comeback song, "Smooth," with matchbox 20 lead Rob Thomas, came from the hand of Itaal Shur, who co-wrote "Ascension (Don't Ever Wonder)" with Maxwell for his 1996 album, "Maxwell's Urban Hang Suite," and previously was a member of the acid-jazz ensemble Groove Collective.

Thomas co-wrote the lyric for "Smooth," the longest-running Hot 100 No. 1 hit of 1999. He has also written songs for matchbox 20's 1997 multi-platinum set, "Yourself Or Someone Like You."

TLC's "Unpretty," which returned the R&B/pop trio to the top of the Hot 100, was written by group member Tionne "T-Boz" Watkins, who has provided lyrics for a number of the act's female-empowering tracks, with music and

production chops from Dallas Austin. Artists he has worked with include Boyz II Men, Deborah Cox, George Clinton, and After 7. Robert "Mutt" Lange, with wife/artist Shania Twain, was the driving force on her love song "You've Got A Way," quite a contrast to his earlier days as a songwriter/producer for the likes of AC/DC, Def Leppard, and Foreigner. He has also been essential in maintaining Bryan Adams' career.

ASCAP NET APPLICATIONS: ASCAP'S online membership application program, introduced in the last quarter of 1999, has more than doubled the weekly applications received through its "basic paper system," says Phil

Crosland, senior VP of marketing at ASCAP.

"We've been averaging about 250 applications a week under the basic paper system,"

he says. "Since introducing online membership applications, we're getting 200 to 300 more weekly applications. It's a natural thing. About 80% of our members have online Internet access. [It follows] that music professionals [applying for membership] also have high Internet access."

ASCAP CEO John LoFrumento says online applications make "for less paperwork, a quicker turnaround in processing, and greater accuracy with first-time applications."

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

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

Assistance in preparing this column was provided by Chuck Taylor in New York.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"THE BAPTISM OF JESSE TAYLOR"

Written by Dallas Frazier, Sanger D. Shafer
Published by Acuff-Rose Music Inc., ASCAP

hard-living man who gets his life right with God and his family. The song was revived by the Gaither Vocal Band on its Spring Hill album "God Is Good" and is a favorite at the group's live shows.

"It just says a good thing," says Grammy nominee Bill Gaither, the writer of such classics as "He Touched Me" and "Because He Lives" (co-written with his wife, Gloria). "And I think, for whatever reason, country writers can say gospel stuff in better language than the gospel writers. The gospel writers sometimes get too much verbiage. The old country boy in that song says, 'From now on Nancy Taylor can proudly speak to neighbors.' You know what that means. She was embarrassed by his running around. And, 'Tell them just how Jesse has taken up with little Jim,' their little boy. 'Now Jimmy's got a daddy and Jesse's got a family and Franklin County's got a lot

more man.' What a line! That's not something that came from a gospel writer, I'm sorry to say. It tears up my guts when I hear it."

Gaither—the patriarch of the Gaither Vocal Band, which includes Mark Lowry, Guy Penrod, and David Phelps—says he first heard the song performed by the Oak Ridge Boys, before he heard Russell's version. When they decided to cut it on a Gaither Vocal Band album, he knew exactly which member should tackle the tune. "I wanted old Penrod to sing it because he looks like an old cowboy anyway,"

Gaither says with a warm laugh. "Johnny was there the night at the Nashville Arena, when we had the benefit concert and had 18,000 people there. He loves the videos [Gaither's "Homecoming" series], and when he heard [Penrod's performance], he told Billy Walker, 'I don't think I'm going to try to sing that song again after Penrod.' He was very complimentary."



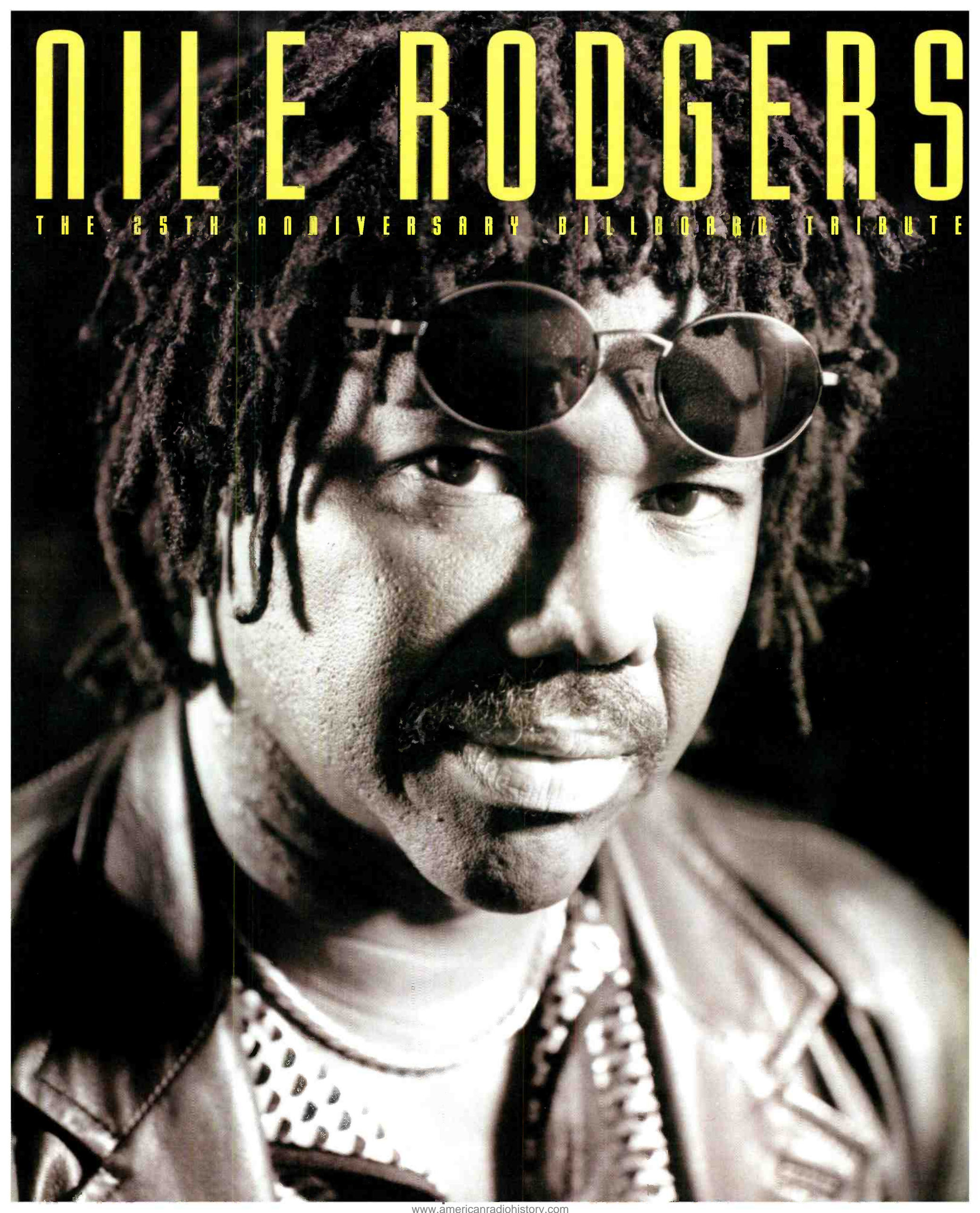
There's a language songwriters specializing in Christian music often rely on to convey spiritual truths to fellow believers, and that special vocabulary has produced some of the most powerful songs in religious music. However, sometimes it takes a writer from another musical community to serve up a unique perspective. Such is the case with "The Baptism Of Jesse Taylor." Penned by acclaimed country tunesmiths Dallas Frazier and Sanger "Whitey" Shafer, the song was a hit for Grand Ole Opry star Johnny Russell, peaking at No. 14 in 1973, and it still remains a favorite with Opry audiences. The song has long been embraced by both country and gospel music lovers, who are drawn to this hard-drinking,



by Irv Lichtman

NILE RODGERS

THE 25TH ANNIVERSARY BILLBOARD TRIBUTE



BusinessSuite

BY GAIL MITCHELL

“Musical chameleon.” Those two words embody the creative versatility of guitarist/studio musician/songwriter/producer/entrepreneur Nile Rodgers. And it’s that special trait that has kept Rodgers as vital and fresh as he was over 20 years ago, when he and the late Bernard Edwards crafted a rhythmic definition for the term Chic.

Since then, Rodgers’ cutting-edge ability to weave effortlessly from disco to R&B to pop to rock to hip-hop has allowed him to traverse a note-filled terrain inhabited by such acts as Diana Ross, Madonna, David Bowie, Duran



Material whirl: jammin’ with Madonna

Duran, Al Jarreau, Eric Clapton, Paula Abdul, Phil Collins and Peter Gabriel. As Rodgers recently reflected in a 1999 interview with *Westport* magazine, “Recording artists are like painters; the more colors they have on their palettes, the more they can express themselves. It’s all about feel, and it’s all about life. Existence is ever-changing. But you are only as good as your last record.”



Diana Ross

KUNG-FU AND SESAME STREET

The four-time Grammy winner’s feel for life dates back 47 years with his birth to a teenage mother and subsequent shuttling back and forth between relatives during his youth in New York City. Before dropping out of high school, he had learned the saxophone, clarinet and guitar. Even then, Rodgers’ inventiveness was apparent: to indulge his love of music, the high-school dropout sat in on classes at Jazz Mobile, the Juilliard School and the Manhattan School of Music. He even scored private tutoring sessions with noted

Continued on page 66

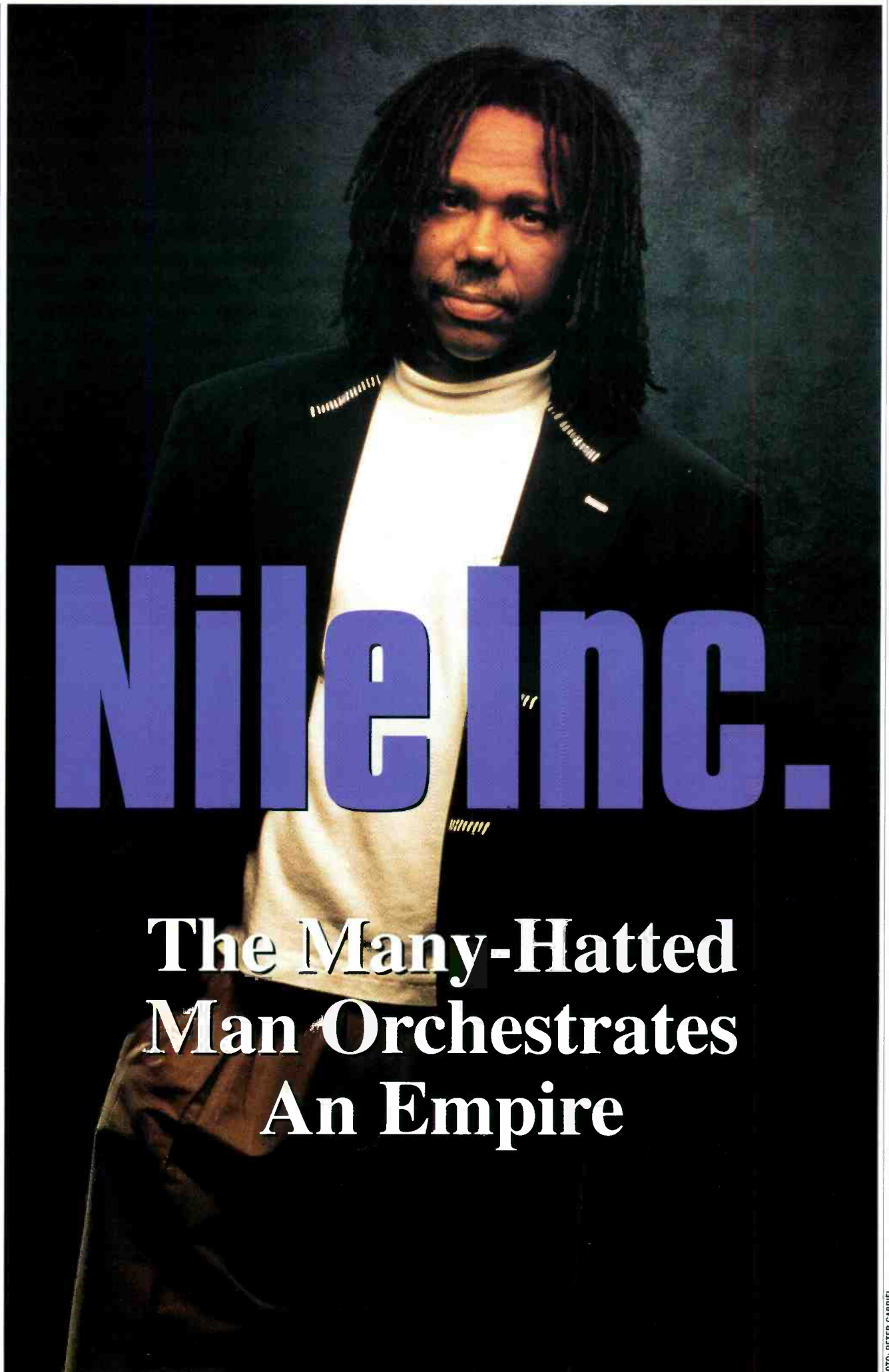


PHOTO: PETER GABRIEL

Nile Rodgers

The Billboard Interview

25th
Anniversary

*I*n his 25-year career, Nile Rodgers has gathered an amazing array of credits: producer, songwriter, guitarist, entrepreneur. He is the phantomlike figure behind the work of many superstar artists, including Madonna, Diana Ross and David Bowie (see accompanying story). Records bearing the stamp of his unique talents have sold more than 110 million copies and generated an estimated \$3.5 billion in revenues. At 47, Rodgers is a respected veteran in a business in which careers are notoriously short. In 1992, he received a Lifetime Achievement Award from the National Association Of Recording Arts and Sciences. For over 25 years, as a producer, composer, arranger and performer, Nile Rodgers has promoted an astonishingly wide range of musicians and musical styles. Now he aims to do the same with his business ventures, which are infused with a spirit of social activism befitting the one-time Black Panther. "I want to have a company that will give people a voice," he says.

How does it feel to be at a point in your life and career where people are citing you as an influence?

It's weird, very strange. I was working on some music this morning, and these kids were in the studio, and they were like, "Nile Rodgers...wow. I started playing guitar because of you!" I thought, "Do I look that old?" [Laughs]

Does it make you feel old when people respond to you that way?

It doesn't. But I don't always know how to react to it. I'm at a point in my life where I now take a compliment in the same way I take a slur. I just smile and say "cool." I don't want to overdo either feeling.

Does the reverence people show inhibit you in your work?

Not really. I'm a normal kind of guy. At the same time, I'm highly opinionated. I know that my opinions and work and ideas are somewhat left-of-center. Yet, I feel normal. Still, I know that when I look at my career, it's anything but normal. It's a life of contradictions. On one level, it's successful and focused. In fact, it's almost so successful that it makes the artists I've worked with rebel against it. I can understand why someone who achieves a certain artistic stature on his or her own does something wacky with me, and it stands out to the point of feeling uncomfortable. I had that with Bowie and Madonna and even Diana Ross. You do something quirky and then you wonder where did those numbers come from? Ironically, I didn't do any of the follow-up records with many of those artists.

Was it because it freaked them out?

I have no idea. It could be that. If you have a record as big as "Like A

Continued on page 72



BY LARRY FLICK

Nile is one of those rare human beings to excel in more than one direction. He is a great musician, an inspired writer and a brilliant producer. I've had the pleasure of working with him on a number of occasions over the years, and he has always been a true gentleman, a good friend and most definitely a winner in all he turns his hand to.

—STEVE WINWOOD

One of the quirky, ironic moves of the '70s—and the least expected on my part—was the overwhelming influence of the look of glam-rock and its development on Afro-American bands of the time. From Labelle to the Jackson 5, Funkadelic to Earth, Wind & Fire, the idea of creating a different identity to that of the "normal" visual vocabulary of rock seemed almost second nature to these artists. As the variety of costume widened through the '70s, the band who seemed to catch the idea of "visual language" in the most urbane manner was, undoubtedly, Chic.

Buying into the image of "buppiedom" 100%, they struck me as no less than the natural inheritors of the Modern Jazz Quartet. Suits, champagne and shimmer, living large. With a monstrous backbeat. Live, they were phenomenal.

As I got to know Nile, this struck me as more than a little amusing, knowing Nile's background as an original member of the NY chapter of the Black Panthers. In reality, "bourgie" he certainly wasn't. Funky, he certainly was.

He gave me some of the best musical times of my life. It was just a joy working with him. His unbridled enthusiasm for a project was contagious, to say the least, and his unshakable belief in the potential of the song "Let's Dance" was prophetic. I must be honest and tell you that I never got it. Even when it was all over the airwaves, I just didn't see it. But Nile, as I played the first few notes of the chorus, virtually screamed, "Oh my God, that's it, we have a smash." I seriously reconsidered our working together momentarily.

A lot of emphasis is put on the "hit" aspect of what Nile does, but for me his true genius comes through when working with left-field material. Just listen to the superb arrangement he wrote for "Ricochet," my favorite track on "Let's Dance," or the ominous, unsettling atmosphere we created for "You've Been Around" from 1992's "Black Tie, White Noise."

Never one to duck the strange—although ever aware of what appeals to the ear most—Nile has all the attributes that I look for in my collaborators, and it is these qualities that will draw me back to hopefully work with him again in our shared futures.

—DAVID BOWIE

Nile Rodgers is king of the rhythm guitar. He and Bernard Edwards revolutionized dance music. And that was hard to do. In recordings, they got the live feel of a dance floor. Today, we're conditioned to the computer machine, but that was never the case back then. It was from the heart. I love that they brought to dance and pop music a soulful sound that was all joy, good spirit and tight rhythms. Nile crafted his own sound, and everybody had to have it, from Bowie on. When people can stay around in this business, that is a mark of a champion.

—NARADA MICHAEL WALDEN

Nile Rodgers: an original, master of hot riffs, terrific musician/composer/producer.

—ARIF MARDIN

Tom Cossie, who had worked for me at Atlantic, formed a production company with another gentleman, Mark Kreiner. Tom came into my office on a Monday and told me he had this group signed that had an option from another record company, but, after waiting for months, that option lapsed with no signing. He said, "I want you to hear this record, I think it's a smash." He played "Dance, Dance, Dance" by Chic, and I agreed it was a smash. Tom said there was a disco convention happening the coming weekend in New York, and he wanted to have their record out in time for the that. I said, "But it's Monday." He said, "That's the deal." He had other record companies he'd played this record to, but Atlantic was his first choice. To make a long story short, I had our lawyers working 24 hours a day. We got a contract signed on Wednesday. We re-cut the masters, and I sent somebody on a helicopter with the parts out to our Pennsylvania pressing plant. They stayed the night and came back on Friday with 2,000 test pressings so Tom could give them out at the convention. By the next Monday, all of the DJs had gotten the record and it was being played in the clubs. "Dance, Dance, Dance" was a monster hit. Nile and Bernard were probably one of the most talented teams I ever met. As the relationship went on, I asked them to think about producing other acts. I was really excited about this young girl group called Sister Sledge. Nile knew something about them. I said to him, this group is like family to us. Nile went out and wrote "We Are Family," and that was major history.

—JERRY GREENBERG

COMPILED BY DEBBIE GALANTE BLOCK

NILE RODGERS

25th Anniversary

Nile By Numbers

A Life On The Charts

BY KEITH CAULFIELD

Nile Rodgers is an artist's best friend. Through writing, producing, an occasional guest performance and, lately, sampling, nearly everything associated with Rodgers has turned into chart gold.

Five tracks on this tally, including Rodgers' top two Hot 100 hits, are songs that sampled earlier compositions. Rodgers' first Hot 100 entry was Chic's 1977 breakthrough hit, "Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)." All told, seven Chic singles made Rodgers' career countdown, including the band's two Hot 100 No. 1's: "Le Freak" and "Good Times."

The powerful duo of Rodgers and Bernard Edwards not only wrote, produced and performed all of their Chic hits, but also found time to work with other artists in the '70s, including Sister Sledge and Diana Ross.

Rodgers can also take songwriting credit for what is considered the first rap song to scale the Hot 100: Sugarhill Gang's "Rapper's Delight." The 1979 release hit No. 36 on the Hot 100. It samples the rhythm track from Chic's "Good Times," but the appropriation wasn't acknowledged with a songwriting credit for Rodgers/Edwards until later.

In 1980, Supreme diva Ross enlisted Edwards and Rodgers to produce her "Diana" set, arguably her most commercially successful album to date. The release saw its two singles, "Upside Down" and "I'm Coming Out," both land in the top five, with the former spending a month at No. 1.

Throughout the '80s, Rodgers continued to write, arrange, produce and perform with a multitude of artists. In 1983, Rodgers produced David Bowie's "Let's Dance" set, which spawned the No. 1 title cut, in addition to the top-20 singles "Modern Love" and "China Girl." The following year, he produced Madonna's breakthrough album, "Like A Virgin." The set saw all four of its singles hit the top five, including the No. 1 title track.

When Duran Duran was preparing to promote "The Reflex" as a single in 1984, the group had Rodgers remix the track for its commercial release. The single spent two weeks at No. 1 on the Hot 100. Later that year, the band again went to the Rodgers well to produce "The Wild Boys," the only new studio cut on its live "Arena" album. The track spent four weeks at No. 2 on the chart. Their collaboration proved so successful, Rodgers returned to produce the band's next album, 1986's "Notorious."

Rodgers' work experienced a renewed life on radio in 1997, thanks to Sean "Puffy" Combs. The Bad Boy producer first utilized a sample of "Upside Down" in rapper MC Lyte's No. 11 hit "Cold Rock A Party." Later that year, Combs produced the Notorious B.I.G. hit "Mo Money Mo Problems." The single, which also features Mase, spent two weeks at No. 1 on the Hot 100.

In 1998, 21 years after Rodgers' first Hot 100 entry, Will Smith hit No. 1 on the chart with "Gettin' Jiggy Wit It." The cut samples the Rodgers/Edwards-penned Sister Sledge hit "He's The Greatest Dancer." "Jiggy" is Rodgers' No. 1 Hot 100 hit.

This year, Smith once again dug through the Rodgers/Edwards songbook for his new album, "Willennium." "Freakin' It," the latest single from the set, samples

Sugarhill Gang's "Rapper's Delight," which in turn borrowed from the Chic hit "Good Times." Indeed, it's a sample of a sample.

Even when Rodgers only strums a guitar, he can help score a smash. With Seal's "Space Jam" remake of the Steve Miller Band's "Fly Like An Eagle," Rodgers contributed some guitar licks and helped the single soar to No. 10 on the Hot 100 in 1996. It sits at No. 25 on this tally.

On Daryl Hall & John Oates' 1984 hit "Adult Education," Rodgers' guitar work aided the single's ascent to No. 8 on the Hot 100. It's at No. 22 on this career-spanning list. As part of the one-off supergroup the Honeydrippers (which also included Jimmy Page, Robert Plant and Jeff Beck), Rodgers once again played guitar on the band's two Hot 100 singles: "Sea Of Love" and "Rockin' At Midnight."

Below are Rodgers' biggest successes on the Hot 100, with rank determined by peak position, weeks on the chart and overall chart performance. The first 26 titles made the top 10 of the Hot 100.

All titles were produced by Nile Rodgers except for:

* = Singles that utilize samples of tracks written by Rodgers

** = Singles on which Rodgers performed



Will Smith

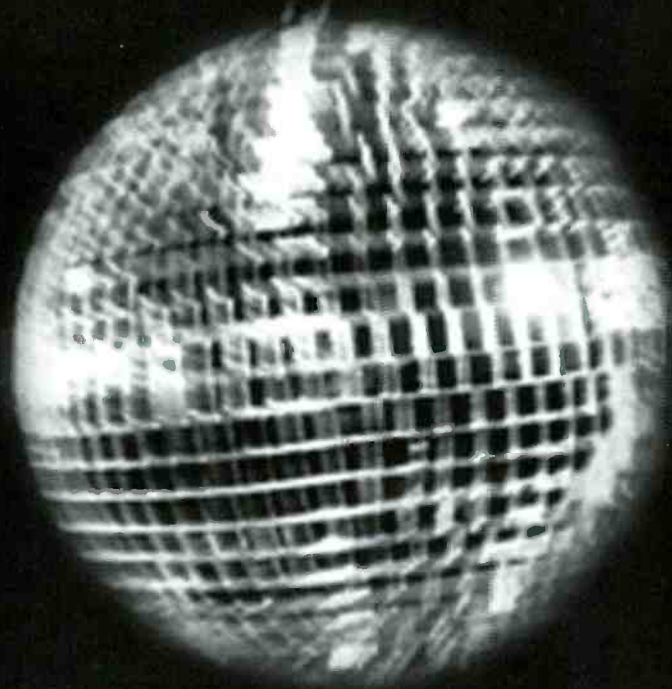


Sister Sledge



B-52's

1. Will Smith, "Gettin' Jiggy Wit It," 1997 * (Columbia)
2. The Notorious B.I.G. Featuring Puff Daddy & Mase, "Mo Money Mo Problems," 1997 * (Bad Boy)
3. Diana Ross, "Upside Down," 1980 (Motown)
4. Chic, "Le Freak," 1978 (Atlantic)
5. David Bowie, "Let's Dance," 1983 (EMI America)
6. Madonna, "Like A Virgin," 1984 (Warner Bros.)
7. Chic, "Good Times," 1979 (Atlantic)
8. Duran Duran, "The Reflex," 1984 (Capitol)
9. Sister Sledge, "We Are Family," 1979 (Cotillion)
10. Duran Duran, "The Wild Boys," 1984 (Capitol)
11. Madonna, "Material Girl," 1985 (Warner Bros.)
12. Duran Duran, "Notorious," 1986 (Capitol)
13. The B-52's, "Roam," 1989 (Reprise)
14. The Honeydrippers, "Sea Of Love," 1984 ** (Es Paranza)
15. Diana Ross, "I'm Coming Out," 1980 (Motown)
16. Madonna, "Angel," 1985 (Warner Bros.)
17. Madonna, "Dress You Up," 1985 (Warner Bros.)
18. Chic, "Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)," 1977 (Atlantic)
19. Thompson Twins, "Lay Your Hands On Me," 1985 (Arista)
20. Faith Evans, "Love Like This," 1998 * (Bad Boy)
21. Chic, "I Want Your Love," 1979 (Atlantic)
22. Daryl Hall & John Oates, "Adult Education," 1984 ** (RCA)
23. Thompson Twins, "King For A Day," 1986 (Arista)
24. Sister Sledge, "He's The Greatest Dancer," 1979 (Cotillion)
25. Seal, "Fly Like An Eagle," 1996 ** (Warner Sunset)
26. David Bowie, "China Girl," 1983 (EMI America)
27. MC Lyte, "Cold Rock A Party," 1997 * (EastWest)
28. David Bowie, "Modern Love," 1983 (EMI America)
29. Al Jarreau, "Moonlighting (Theme)," 1987 (MCA)
30. The Honeydrippers, "Rockin' At Midnight," 1985 ** (Es Paranza)
31. Sheena Easton, "Do It For Love," 1985 (EMI America)
32. The B-52's, "Deadbeat Club," 1990 (Reprise)
33. Sugarhill Gang, "Rapper's Delight," 1979 * (Sugar Hill)
34. Chic, "Everybody Dance," 1978 (Atlantic)
35. Duran Duran, "Skin Trade," 1987 (Capitol)
36. Debbie Harry, "Backfired," 1981 (Chrysalis)
37. Chic, "My Forbidden Lover," 1979 (Atlantic)
38. INXS, "Original Sin," 1984 (Atco)
39. Chic, "Rebels Are We," 1980 (Atlantic)
40. Nutta Butta Featuring Teddy Riley and Anonymous, "Freak Out," 1998 * (Lil' Man) ■



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NILE RODGERS 25th Anniversary

If sampling has replaced imitation as music's sincerest form of flattery, then Nile Rodgers must feel lavishly complimented indeed. Riffs fashioned by Rodgers and his late bass-playing colleague, Bernard Edwards—the twin engines driving that Rolls-Royce of disco acts, Chic—have cropped up in a vast variety of records over the last quarter-century.

The pillaging of Chic is not just a recent phenomenon, although the practice is certainly alive and well. Gettin' jiggy would be unimaginable without the underpinning of Rodgers' liquid guitar syncopation from Sister Sledge's 1979 disco classic "He's The Greatest Dancer." (Will Smith also employed Chic's "Good Times" for a companion track to "Gettin' Jiggy Wit It" on the "Big Willie Style" album, "It's All Good.") And, when the Notorious B.I.G., Puff Daddy and Mase detailed the relationship between wealth and inner peace on "Mo Money, Mo Problems," they used the Rodgers/Edwards-composed Diana Ross anthem "I'm Coming Out" as the musical foundation.

But hip-hop artists have found a treasure trove in the Chic catalog from the beginning. The first rap hit, 1979's "Rapper's Delight" by the Sugarhill Gang, bears a Rodgers/Edwards co-writing credit, since its entire musical structure is composed of Chic's then-recent hit "Good Times." That launched a trend that encompasses such hits as A Tribe Called Quest's remixed 1990 version of "Bonita Applebum" and Monie Love's 1991 "It's A Shame," originally based on the Spinners hit of the same title but remixed to score bigger by incorporating the same "Greatest Dancer" riff used by Smith. Pharcyde, the Lost Boyz, MC Lyte, the Def Squad and

many more rappers have also plundered Nile sources.

Such expeditions have not been restricted to hip-hoppers. Naturally, swarms of dance acts borrowed the basic Chic sound. Change (whose vocalists included Luther Vandross and Jocelyn Brown) based a five-year hit career on Rodgers/Edwards variations. Inner City's techno-dance landmark "Good Life" is a direct descendant of "Good Times." Later-day Kool & The Gang hits, such as "Fresh" and "Tonight," are indebted to Chic riffs, and Odyssey, Indeep, Young & Company and Narada Michael Walden all made withdrawals from the Chic sound banks.

Reggae and dancehall practitioners have also been influenced—particularly by "Why," a reggae-inflected tune Rodgers and Edwards wrote for Carly Simon in 1982. And anyone who hears Queen's 1980 chart-topper "Another One Bites The Dust" can't help but detect the strong similarity between its bassline and that good old "Good Times" riff.

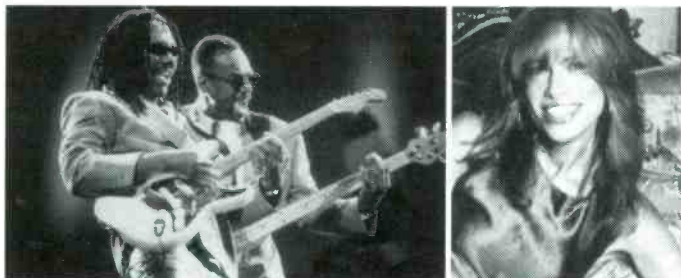
Strangely, straight cover versions of Rodgers/

Edwards material, while not unknown, have gone largely unheard. There are a few versions of "I Want Your Love" (Mariah Carey discoverer Brenda K. Starr, ex-Frankie Goes To Hollywood second banana Paul Rutherford), a few disco medleys incorporating Chic tunes and, perhaps most memorable, a striking version of the Chic ballad "At Last I Am Free" by British avant-gardist Robert Wyatt. But when it comes to sampling, borrowing or outright robbery, Rodgers and Edwards rank with James Brown and George Clinton in the source-material elite. ■

Nicking Nile

Prolific Rodgers' riffs and rhymes have provided inspiration—and sound foundations—for countless borrowers and followers.

BY KEN BARNES



Rodgers and Bernard Edwards; Carly Simon

NILE INC.

Continued from page 62

practitioners Julio Prol in classical music and Ted Dunbar in jazz. Caught up in the fervor of the times, the 17-year-old became a member of the New York Black Panther Party, teaching kung-fu and other forms of martial arts.

With musical influences running the gamut from Jimi Hendrix and the Isley Brothers to Frank Sinatra and Miles Davis, Rodgers secured a playing gig at the age of 19 with the Sesame Street band and was a member of the house band at Harlem's Apollo Theatre, supporting everyone from Aretha Franklin to the Cadillacs. These—in addition to other nightclub gigs—led to his fortuitous meeting with North Carolina native and bassist Bernard Edwards in the early '70s. Both played backup for the group New York City, which landed a hit in 1973 with "I'm Doin' Fine Now" before breaking up. With a mandate to become the "black version of Kiss," Rodgers and Edwards' musical convergence led to Chic precursor the Big Apple Band, comprised of former Labelle drummer Tony Thompson, piano men Rob Sabino and Raymond Jones and singer Norma Jean Wright. But, after discovering that Walter Murphy ("A Fifth Of Beethoven") had a band by the same name, Rodgers and Edwards opted for Chic, embracing the philosophy of that period as expressed by Edwards: "good vibes, good grooves and good clothes."

GOOD TIMES

Though, in other interviews, Rodgers has said Chic was not a disco band, the seminal group notched a top-10 hit—and became an icon of the genre—with its first Atlantic single in 1977, "Dance, Dance, Dance" from its eponymously titled first album, which spawned a string of bass- and beat-driven tunes that became era anthems and are still being sampled by today's hip-hop contingent. Leading the hit pack: Atlantic's best-selling single to this day, "Le Freak." That tune, along with the hugely popular singles "Chic Cheer" and "I Want Your Love," appeared on the group's 1978 second album, "C'est Chic."

Wright, who left the group that same year, was replaced by singers Luci Martin and Alfa Anderson. The third album, 1979's "Risqué," spun off the catchy groove "Good Times." And, while the group released four more sets between 1980 and 1983—"Real People," "Take It Off," "Tongue In Chic" and "Believer"—by then the death knell

Continued on page 76

Dear Nile,
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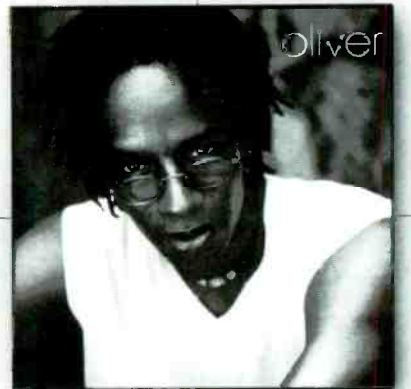
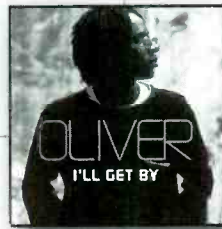


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NILE RODGERS
25th Anniversary

Going Outside Rodgers Produces Non-Music Ventures And Pitches In Where He's Needed

BY RICHARD HENDERSON

On his first post-Chic solo excursion, multi-platinum producer Nile Rodgers visited a virtual domain of his own creation, "In The Land Of The Good Groove." Now, it would appear that his fictional creation is set to become reality, as Rodgers braces for his entry into the resort business, with the construction of his artists colony, comprising a hotel/recording studio/music-museum complex set on island property in the Caribbean.

To realize his new, multifaceted project, Rodgers acquired a parcel of land in Turks & Caicos Islands, Providenciales, a British crown colony. Encapsulating the grand scale of his venture in a succinct fashion, Rodgers says, "It's mega. We're just finishing the final topographical survey. Our master plan has been OK'd. Everything has been done; we're 99% of the way there. It's been a long struggle, because not only am I doing the hotel on the 100-acre site, but I also developed a master plan for the larger, 300-acre site."

The forward-thinking, multi-talented Rodgers plans an impressive facility in the sunny island setting. Rodgers notes, "It's being done with the same hotel giant, Adrian-Zecha, who started the Aman Resorts hotel chain. Look at it like this: Aman is where I take my vacations. You fly for 24 hours, and then you spend absurd amounts of money on a small room. It's really the upper level of the hotel business."

Far from being a speculative venture, Rodgers' latest extra-musical undertaking comes with hard deadlines built in. "We open Oct. 28, 2001," he comments matter-of-factly. Rodgers was unable to comment in detail on the larger plans he has for the site ("In this business, as I'm finding out, discretion is the better part of valor. Everything is political"), but of his immediate development plans the producer says, "It's taken me two years to develop the hundred acres. The plan for the first 100 acres is quite impressive. I'm building a recording studio there, as well, which will incorporate television and film post facilities. We'll have a couple of AVID suites, as well as audio rooms. You've never seen a recording studio like this."

A VILLAGE OF ENGINEERS

"I had been thinking about this for years," Rodgers continues, "Michael Hutchence, the [late] lead singer from INXS, and I were talking about doing this together in Bali. We were into it, we planned it out, and we were just about to go forward. We thought we'd have this huge client base from Japan, what with their huge pop industry. We didn't realize that the upper-echelon Japanese pop artists would rather record in the U.S. or in England; we felt it was too far for Americans to travel to make records."

"The [recording] studio will be open before that. Because of the way that the complex is designed, when you come onto our property, the studio has its own little village. I'm building an artists' colony there, putting in a museum and the whole bit. Here's what we're going to do: My recording studio will happen as a two-phase project. The first structure that we put up will have a short shelf life. Once the construction on the second building is done,

we'll move the studio into the secondary structure.

"The primary structure will then become a museum dedicated to the history of music in the Caribbean and the history of Caribbean arts. When I was a kid, I used to work a lot down in the Caribbean, in Florida; the area has such a rich cultural history, but it's never been brought to the forefront. Haitian art became popular for a while and then disappeared. I would visit all the other islands back then and collect paintings. What I want to do is try to address that, to try to pull together a nice cultural community where people can go and lounge and hang out. I'm also going to have a school there. I want to teach kids how to

become the next generation of recording engineers. People love music in the Caribbean, on what seems like a genetic level. I want to have a place that has a vibe, where people can come and check out music and can make music via interactive exhibits, fun stuff just to create a vibe."

MENTORING

Continuing with this train of thought, Rodgers reflects on his spiritual commitment to his new Caribbean neighbors.

"The reason that I became the producer that I am is because I hung around and learned from other people who were smarter than me," he says. "I learned from Luther Vandross and Bob Clearmountain and Tony Bongiovi and others who were there before me. I would like to change the quality of life for the kids [in the Caribbean]. The future of music has always been with the youth; the way you make recording studios work is with interns, who are so enthusiastic; one moment they're sweeping the floors and the next they're winning Grammys."

ASSISTING THE ARCHIVE

Aside from his new resort venture, one organization in particular has benefited in a significant manner from Rodgers' philanthropic bent. "When a person is passionate about something, where the quality of their life can change because of that passion, that has always fascinated me," explains Rodgers. "The one cause that I donate the most of my liquid income to is the Archive Of Contemporary Music [in Manhattan]. For many years, I kept them afloat. You don't know how I had to go on a crusade to get the industry to listen, because the industry regarded them as the enemy, and I couldn't understand why. When I wanted to study a particular recording and the artists or the record company couldn't find the record from the artists, I could always find it at the Archive."

Bob George, director of the Archive Of Contemporary Music (currently located on two floors on White Street in downtown Manhattan), concurs. "He's always been there for us," he says. "He's always been there with money, support, contacts. He's one of the few people who gets it. We have a lot of great people on our board of directors, but he also uses the archive constantly. He's one of the producers who's always borrowing records—like if he wants to study a sound on a certain George Benson record. And he's DJ'ed for us at parties and donated a lot of his own vinyl to the Archive. I guess he had a girlfriend who owned a little white dog at one point. Whenever we open the gatefold on some record jacket and find a lot of white fur, we know it was one of Nile's." ■

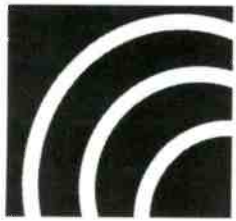


Visionary and site: Turks & Caicos Islands

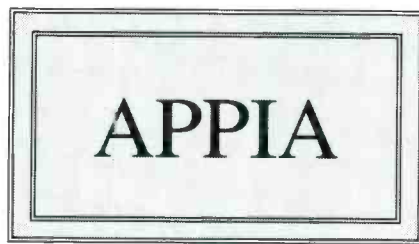


*Nile,
The first time we worked together...PURE MAGIC. With you,
Bernard and my sisters, we have united people of all races,
colors, and ages. To this day, no matter where I am in the
world, when I sing "We Are Family", it brings a joy to
people's faces that's indescribable. Thank you for changing
all of our lives. You're the best!*

Love, Kathy Sledge



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NILE RODGERS
25th Anniversary

**Putting A Label On It
Sumthing Else
Music Works**

BY DEBBIE GALANTE BLOCK

The phrase "Sumthing Else" evokes the image of uniqueness, and that's just what Nile Rodgers intended when he started up the music label with that name last April. After going through a period of time when music was just a business to him, Rodgers founded the label that allows creativity to artists who may never be mainstream or top-20 performers. Quoting his late friend and Chic co-founder Bernard Edwards, Rodgers says music is about "good vibes, good grooves and good clothes. The most important thing about the label is that I love music again, and I want to allow others who love music to find a home. I know I can't be all things to all people, but if I can help a few of those that touch my heart, then that's a great thing."



Rodgers jokingly compares himself to "Seinfeld's" infamous Soup Nazi. "I don't want to be the Russian Tea Room, I just want to offer a good cup of soup."

Sumthing Else Music was named as a tribute of sorts to Rodgers' grandmother, who used to say, "If you don't stand for something, you'll fall for anything." Rodgers' company stands for quality music; it is not about any one style. Rodgers says limiting himself to just one mindset would betray who he is. The first album he intended to put out on the label was "Chic, Live At The Budokan," which he produced as a tribute to Edwards and their partnership and friendship. The night the album was recorded was the last time Rodgers performed with Edwards, who passed away afterwards at his hotel.

PANTHERS AND PERSONS

Now, Willie Clayton's "It's About Love" is the first release. Rodgers describes Clayton as "an R&B singer with pipes. He can really sing, and he already has a following of devoted fans." Other artists signed to the label include Irish Catholic singer Michael O'Brien and rock group Missing Persons. The label's rap group, Facez Of Death (F.O.D.), is featured on a soundtrack album for "Public Enemy," a documentary film about the Black Panthers.

Who distributes this label? Sumthing Distribution, of course. The almost-2-year-old company was sort of "a calling," according to Rodgers. "When I was a child, I was at some political rally," he recalls, "and I heard a speaker say, 'Black people will never truly be free until they control the means of distribution.' It's one of those things you hear when you are younger and you apply it later on and you don't know why. I always thought I'd someday have something to do with distribution, but I didn't know what it was. The people who own Touchwood approached me about buying a company, and that bell rang in my head."

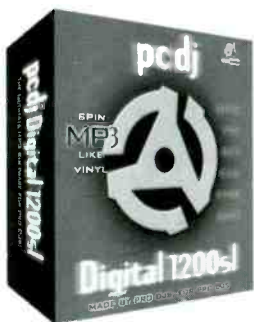
MEANS OF DISTRIBUTION

Sumthing Distribution's roster runs the gamut of genres and styles to include rock, new age, jazz, metal, dance, R&B, Latin and world music. "The very first record label that I brought in was David Lee Roth's 'Wawazat.' I told him, 'You don't have to be frustrated anymore. You can do your own record. If it doesn't sell, you can blame it on yourself.'" David's last album on a major label sold about 70,000 units. The DLR Band distributed by Sumthing Distribution sold 100,000 units. That's amazing for a company like mine," Rodgers says. Sumthing Distribution is still small and fledgling, but growing. Currently, there are about 53 labels under Sumthing's umbrella. "Every week, I go to my office, and there is a line of people waiting to meet with us," Rodgers says. ■

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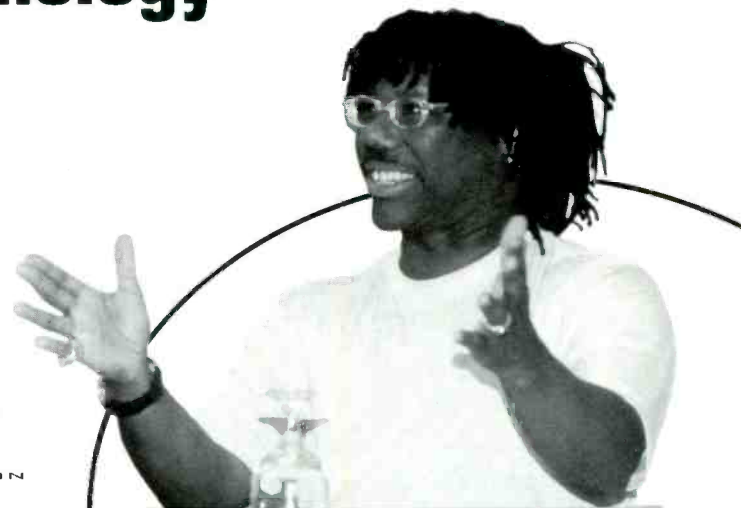
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NILE RODGERS 25th Anniversary

THE BILLBOARD INTERVIEW

Continued from page 63

Virgin," you think. "Why not do the same record?" I know that Madonna wanted to do the next record with me, but I was committed to another project already.

It's interesting that those records were with artists who were viewed as being visionaries.

I've worried about my relationships with artists. Do I do too much? Do I back off and do less? Production for me is very psychological. It's taxing. When I'm in the studio, I'm trying to make the best record I can. I'm not trying to show how great I am, but how great the artist is.

Although you have a very distinctive sound as a producer, you haven't always overpowered the artist. On "Like A Virgin," for example, you drew some very interesting, creative things out of Madonna at a time when it was necessary for her career.

I remember saying to her, "Here's the difference between people perceiving you as an artist or as a pop icon." We could've done "Like A Virgin" like her first record, with lots of sequencers. But I wanted to go deeper. I told her, "If we let the musicians perform it, then we benefit from their interpretation, their vibe and their experience." She went for it.

Moving on to your other production projects, what would you say was the most striking or memorable element of making the Bowie record?

The absolute admiration I had for David as an artistic figure. Of all the people I've worked with, when I'm in the



Let's duet: with Bowie

room with David, I feel like I'm in the room with the embodiment of musical art. That's heavy if you think about it. It's different than being with a great musical artist. When we were making "Let's Dance," I felt like I was in the room with the musical equivalent to Picasso.

Did it surprise you that the record exploded like it did?

No, what surprised me was that David liked the record! [laughs] I knew it was a happening record, but I didn't know if he

would feel it. He took a lot of criticism at that time for choosing a disco producer to make his record. But he was cool with it. He knew that we were making an important record. We were upsetting the foundation of the more traditional rock type of records.

What about Diana Ross? She was already a superstar with a very specific sound before you worked with her.

That record was about liberation on every level. She was willing to change everything about what she was doing up to that moment in time. That album reinvented a star from the ground up. She moved from the West Coast to Fifth Avenue. She went from wearing glamour-girl outfits to being the glamour herself. She became a jazzier, more sophisticated version of who she was previously.

The record was lean. It spoke to kids...kids on the street, and it spoke to her gay audience in a way her previous records hadn't.

This may not be common knowledge, but here's the story of "I'm Coming Out": Back in the day, New York was a hotbed of really hip nightclubs. The most innovative clubs were in New York. And at that time, the gay clubs were the most avant-garde. Anyone who was on the cutting edge would go to the gay clubs for the vibe, for the outspoken artistry. Every time I went to a club opening, there were people dressed up like Diana. I thought, what would that moment look like when Diana Ross steps out on stage and sings the words "I'm coming out?" What would the audience think?

We interviewed Diana for the content of the record. It was all about the fact that she wanted to have a new life. It was all about "new" for her. I just kept thinking of the words "I'm coming out."

But I'm also thinking about people hiding inside all their lives, and they're showing the world where they're

Continued on page 74

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NILE RODGERS

25th Anniversary

THE BILLBOARD INTERVIEW

Continued from page 72

coming from. I thought "I'm Coming Out" would be the perfect statement—and I applied that to her life. I never made any reference to her about people coming out of the closet or anything like that. I just wrote the song, and I told her that she inspired the words, which is true. The sexual implications were just there. The song is ultimately about anyone in the prime of his or her life taking the bull by the horns. That song is among those that I'm most proud of. I went to a club recently, and the DJ played "I'm Coming Out," and it was wild. It still sounds amazing. I stood there feeling like a parent proud of his child.

In your heart of hearts, did you think all of this would happen when you and Bernard Edwards got together?

Totally. We were so confident, and that kept us going during the tough times. It wasn't egotistical. We'd get on stage, play our music, and people would react well.

Here's a true story: We had a booking agent right before we became Chic. We were toying with various names. I think we were still the Big Apple Band at that time. We were playing this club in Woodside, Queens. It was frequented by a lot of tough-types...bikers and the like. We get



onstage, and the crowd wasn't initially digging us. But we kept at it, and we started to win them over. The owner walks in, and he hadn't seen us before we were booked. He sees us and he started flipping out, screaming "Get those niggers off my stage." His girlfriend was there, and she was like, "Listen to them. They've got something special going."

When we got off stage, our friend came up to us and said, "Get outta here. The owner's racist, and he's flipping." Well, the owner comes over—not

only did he ask us to stay, but we raised the price on him! [Laughs] We wound up playing there for months. That was our proof that our grooves could seduce people. We knew we were more than just urban. I hate to use the term "crossover" to describe our music, but it was. We realized that we had music that crossed the color line. Our jazz friends like our music as much as the pop and rock world.

Is there one Chic song that you feel best captures the band?

"Good Times." It's the ultimate Chic song. It was on our third album. We knew who we were by then. It was built on a jam-session groove, but it still had a unique string texture. That string is still sampled on thousands of records...forget about the groove!

What do you think about sampling?

Nowadays, I look at it differently than when I first became aware of it. The Sugarhill Gang's record "Rapper's Delight" [which used much of "Good Times"] was copyright infringement. It was theft. Their record had my arrangements, my ideas, my everything. And then I'm not going to get paid for it? No way. The origin of that record came from my brain. It was my stuff; pay me for it. This offended me to the core of my being. I worked all my life to create music. I wasn't about to let someone take something I worked so hard for.

What do you think about the more recent uses of your records?

Now I look at it as more of a tool to create music. It's like having a tool that can help you have a few shortcuts.

Isn't it the cheap way out?

It could be. But it can also be the sensible way out. It can help you, on a practical level, get started. But it's not necessarily the answer on an artistic or spiritual level. Back with Bernard, even if something sounded remotely like something else, we'd change it.

It must be hard to not have Bernard here.

It is. We were the best of friends. I miss his presence very much. We were different, but identical at the same time...if that makes any sense.

Could there be another Chic record without Bernard?

Continued on page 76

CONGRATULATIONS



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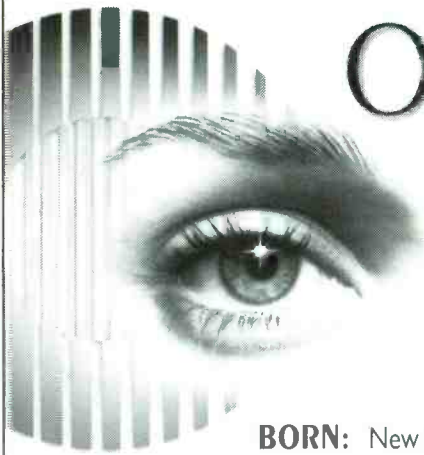
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OPTICARE LASIK PROFILE

NILE RODGERS

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HOME: Westport, Connecticut

PROFESSION: Songwriter, disco legend, guitarist, record producer, entrepreneur

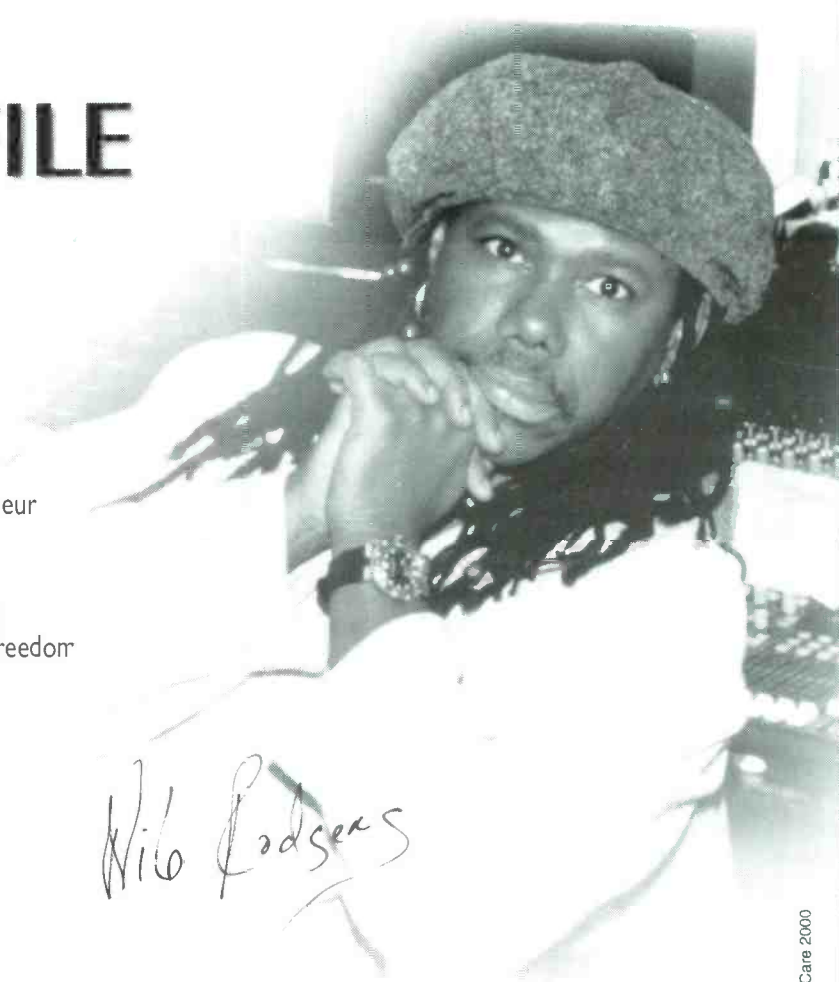
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NILE RODGERS 25th Anniversary

THE BILLBOARD INTERVIEW

Continued from page 74

I don't think there can be at this time. But I'm now feeling confident enough to do another Nile Rodgers record. I can do it and not feel like I have to prove anything. I can make it and feel good about it, regardless.

What will it sound like?

It will be based on incredible grooves—and it will be the kind of record that will work in a club. I'm a club guy. When I write a song, it will be wholly dedicated to the club lifestyle...to the dance lifestyle. When I look back on my life and career, that's the most free, most artistic place I could choose to be. You can go into a club and not feel intimidated. Once the doors close behind you, you can just dance your heart out. ■

NILE INC.

Continued from page 66

had sounded for disco. Chic disbanded in 1983.

By the late '70s, however, Rodgers had begun diversifying, co-producing former Supreme Diana Ross' "Diana" album with Edwards, which yielded "Upside Down" and "I'm Coming Out." From there, he and Edwards went on to co-produce—as well as perform and write on—Sister Sledge's "We Are Family" album, whose title track became the theme song for the '79 baseball world-champion Pittsburgh Pirates.

NOT SO CHIC

Rodgers played on his versatility and accumulated more production triumphs throughout the '80s and '90s with best-selling albums by David Bowie ("Let's Dance"), Madonna (the icon-building "Like A Virgin"), Duran Duran (the "Reflex" single and the "Notorious" album), Mick Jagger ("She's The Boss"), Al Jarreau (theme song to the TV series "Moonlighting"), the underscore for Eddie Murphy's "Coming To America," Rick Ocasek ("Fireball Zone"), the Stray Cats ("Let's Go Faster") and the Beavis & Butthead Experience.

Rodgers has also continued to perform, working on such sessions as Cyndi Lauper's "True Colors," Steve Winwood's "Back In The High Life" and Michael Jackson's "HIStory" album.

He's also won Grammys—for best rock instrumental with Jeff Beck on "Escape" and best blues recording and best rock instrumental performance for the Vaughan Brothers' 1990 "Family Style" album. Prior to that, Rodgers released his own solo album, "B-Movie Matinee," and created another group in 1987 called Outloud.

Ten years after disbanding, Chic reunited in 1993 and toured Japan in 1996 and 1997. The "new" Chic featured Winwood, Sister Sledge and Guns 'N Roses' Slash. However, the 1996 tour was marred by the death of co-founder Edwards. Chic's musical imprint lives on, thanks to sampling. The litany of songs incorporating the Chic sound include "Rapper's Delight" (Sugarhill Gang), "Another One Bites The Dust" (Queen), "Gettin' Jiggy Wit It" (Will Smith), "Mo Money Mo Problems" (Notorious B.I.G./Featuring Puff Daddy & Mase) and "Love Like This" (Faith Evans).

DISTRIBUTING DEALS

Rodgers further flexed his entrepreneurial muscle with the April 1998 acquisition of Touchwood Distribution. Under the new moniker Sumthing Distribution, the firm released its first product that same year (David Lee Roth's "DLR Band") and now sports a roster that includes boxer Evander Holyfield's Atlanta-based Real Deal Records. Sumthing Else Music Works—Rodgers' label division—has issued "Live At The Budokan," a concert set from Chic's 1996 Japan reunion tour. Expected soon are albums by hip-hop group F.O.D. (Facez Of Death) and R&B singer Willie Clayton. Additional projects include building a luxury resort/hotel in the British West Indies.

The Westport, Conn.-based Rodgers has also come full circle with his past: He's among the four former Black Panthers interviewed for the where-are-they-now 90-minute documentary "Public Enemy" by German filmmaker Jens Meurer. And, never one to stray from his musical calling, he also produced the accompanying soundtrack. ■





MADONNA HALL & GATES GRACE JONES CYNDI LAUPER JEFF BECK BRYAN FERRY STEVE WINWOOD AL JARREAU DAVID BOWIE EDDIE MURPHY DEBBIE HARRY PHILIP BAILEY SISTER SLEDGE DURAN DURAN DIANA ROSS DAN REED NETWORK MIKE JAGGER DAVID SANBORN PETER GABRIEL PAUL YOUNG THOMPSON TWINS JIMMIE VAUGHAN INXS ERIC CLAPTON B-52'S DAVID LEE ROTH SHEENA EASTON SLASH CHIC MARTA SANCHEZ LAURIE ANDERSON STRANGEFOLK BEAVIS & BUTTHEAD SOUTHSIDE JOHNNY HOWARD JAMES PAUL SIMON THE VAUGHAN BROTHERS ERIC CLAPTON MICHAEL JACKSON MADONNA HALL & GATES GRACE JONES CYNDI LAUPER JEFF BECK BRYAN FERRY STEVE WINWOOD AL JARREAU DAVID BOWIE EDDIE MURPHY DEBBIE HARRY PHILIP BAILEY SISTER SLEDGE DURAN DURAN DIANA ROSS DAN REED NETWORK MIKE JAGGER DAVID SANBORN PETER GABRIEL PAUL YOUNG THOMPSON TWINS JIMMIE VAUGHAN INXS ERIC CLAPTON B-52'S DAVID LEE ROTH SHEENA EASTON SLASH CHIC MARTA SANCHEZ LAURIE ANDERSON STRANGEFOLK BEAVIS & BUTTHEAD SOUTHSIDE JOHNNY HOWARD JAMES PAUL SIMON THE VAUGHAN BROTHERS ERIC CLAPTON MICHAEL JACKSON MADONNA HALL & GATES GRACE JONES CYNDI LAUPER JEFF BECK BRYAN FERRY STEVE WINWOOD AL JARREAU DAVID BOWIE EDDIE MURPHY DEBBIE HARRY PHILIP BAILEY SISTER SLEDGE DURAN DURAN DIANA ROSS DAN REED NETWORK MIKE JAGGER DAVID SANBORN PETER GABRIEL PAUL YOUNG THOMPSON TWINS JIMMIE VAUGHAN INXS ERIC CLAPTON B-52'S DAVID LEE ROTH SHEENA EASTON SLASH CHIC MARTA SANCHEZ LAURIE ANDERSON STRANGEFOLK BEAVIS & BUTTHEAD SOUTHSIDE JOHNNY HOWARD JAMES PAUL SIMON THE VAUGHAN BROTHERS ERIC CLAPTON MICHAEL JACKSON MADONNA HALL & GATES GRACE JONES CYNDI LAUPER JEFF BECK BRYAN FERRY STEVE WINWOOD AL JARREAU DAVID BOWIE EDDIE MURPHY DEBBIE HARRY PHILIP BAILEY SISTER SLEDGE DURAN DURAN DIANA ROSS DAN REED NETWORK MIKE JAGGER DAVID SANBORN PETER GABRIEL PAUL YOUNG THOMPSON TWINS JIMMIE VAUGHAN INXS ERIC CLAPTON B-52'S DAVID LEE ROTH SHEENA EASTON SLASH CHIC MARTA SANCHEZ LAURIE ANDERSON STRANGEFOLK BEAVIS & BUTTHEAD SOUTHSIDE JOHNNY HOWARD JAMES PAUL SIMON THE VAUGHAN BROTHERS ERIC CLAPTON MICHAEL JACKSON

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Nile Rodgers





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NILE RODGERS PRODUCTIONS, INC.

IF YOU DON'T STAND FOR SUMTHING YOU'LL FALL FOR ANYTHING"

Grammys Honor Studio Pros; Sterling Makes Big Moves

GRAMMY-RAMA: In the past few years, the National Academy of Recording Arts and Sciences (NARAS) has done wonders for the producing, engineering, mixing, and remixing professions, first by generously acknowledging the contributions of studio professionals in Grammy Awards categories in which they had not been recognized, and then by absorbing the fledgling Music Producers Guild of the Americas (MPGA) into the academy.

As the industry prepares to head to Los Angeles for the 42nd annual Grammy Awards ceremony (scheduled for Feb. 23 at the Staples Center), an unprecedented number of producers, engineers, and mixer/remixers are gearing up for their annual moment in the sun, not only in the dedicated production field but in various genre-specific album categories (i.e., country, rap, R&B, pop, rock, classical, and children's), as well as in the high-profile categories of record of the year and album of the year.

Last year, NARAS took a bold step in nominating five producer-of-the-year candidates who had never been nominated before, two of whom were women (Sheryl Crow and Lauryn Hill). This year's nominations are a tad more conservative, but there are still some fresh faces. Walter Afanasieff and Rob Cavallo make return engagements, but country specialist Dann Huff and rock producers Rick Rubin and Matt Serletic make first-time appearances in the producer-of-the-year category.

The category of best engineered album, non-classical, similarly, contains a mix of established players and lesser-known but equally deserving candidates. Gary Paczosa gets an eye-opening nod for his work with Alison Krauss, while at the other end of the spectrum, studio icon and Grammy veteran Al Schmitt is nominated for his engineering on Diana Krall's "When I Look In Your Eyes." Other engineer

candidates are Steve MacMillan, Elliot Scheiner, Schmitt, and Jess Sutcliffe (Toto); Joe Chiccarelli, Mick Guzauski, John Kelton, and Csaba Petocz (Lorrie Morgan); and Jeff Balding, Tom Lord-Alge, J.R. McNeely, Owsley, Millard Powers, and Shane Wilson (Owsley).

The album-of-the-year category is interesting in that its most likely winner is Santana's "Supernatural," on which Carlos Santana and Arista chairman Clive Davis are credited as "album producers."

However, the liner notes to "Supernatural" credit various studio pros, including Serletic, as producers on the individual tracks, much in the fashion of multi-producer pop or R&B albums.

One could make the argument that the career producers who toiled in the studio making "Supernatural" also deserve the Grammy. If Santana wins, this could become a topic of debate for NARAS and for the production community in general.

In other album categories, NARAS stipulates that the producer(s) and engineer(s) must have worked on 51% or more of the album in order to receive credit along with the artist.

But album of the year carries no such distinction; it purports to honor "the album producer(s), recording engineer(s), and/or mixer(s) if other than the artist." In the view of many, that would include the various "producers" on "Supernatural," numerous as they may be.

YOU READ IT HERE FIRST: Back in the fall of 1998, Billboard broke the multilayered story about New York mastering powerhouse Sterling Sound engaging in a management buyout, joining forces with London's Metropolitan Studios, rehiring veteran engineer Greg Calbi, and signing a long-term lease on a massive space where the company planned to build a state-of-the-art facility.



by Paul Verna

Since then, Sterling's management has been extremely busy running the most kinetic mastering shop in the country and dealing with the complex issues surrounding construction of its new space.

This month, the studio takes two major steps forward in its transition by hiring Hit Factory veteran Chris Gehringer and beginning a gradual move to its downtown location.

The two events are not just coincidental. The first Sterling owner/engineer who will relocate to the new site is Ted Jensen, who is scheduled to begin work in his new room in early February. After he leaves, his longtime studio in the original, uptown location will be occupied by Gehringer.

Then, in March, co-owner Calbi will follow Jensen to the downtown space, which is located in the trendy Chelsea neighborhood of Manhattan. Calbi's old studio will be used by up-and-coming Sterling engineer Chris Athens.

The other Sterling engineers—co-owner Tom Coyne and facility veteran George Marino—will move during the second phase of the relocation, which Sterling president Murat Aktar estimates will occur in mid-2002.

By then, the entire Sterling Sound mastering complex will reside in Chelsea; it will house seven studios, each with a dedicated lounge and programming room.

"Because of the enormity of trying to move the studio lock, stock, and barrel, we decided to do it in two phases," says Aktar. "The first phase of construction is extremely complex."

As Aktar described the logistics of the move in Calbi's studio, Gehringer was next door in his new room going over details of the transition with Sterling's designers and technicians.

"Who's luckier than me right now?" asked Gehringer rhetorically. "I just joined the top mastering studio in the world, I'll be working in a legendary room, and then I'll be moving to a state-of-the-art studio downtown."

The Chelsea site has come a long way since I last saw it in the fall of 1998, when it was just an empty shell. When I visited recently with Aktar and Gehringer, workers were putting the finishing touches on Jensen's and Calbi's rooms, as well as the reception and café areas that all seven studios will eventually share.

The ever-attentive Aktar made a last-minute change in a fabric color for Jensen's suite, while Gehringer

marveled at the design of the room, which features a large window with a view of the Statue of Liberty and a tasteful combination of wool and muslin fabrics lining the walls and ceilings.

A self-described Jersey boy who was born and raised in Bergen County, N.J., Gehringer exudes a childlike fascination for his work. Although he grew up listening to what we now refer to as classic rock, he is one of the industry's most sought-after R&B, hip-hop, and pop engineers thanks to his tutelage at the Hit Factory and, before that, Frankford-Wayne by

Coyne and Herb Powers.

Coyne spent 10 years at Frankford-Wayne and five at Hit Factory before joining Sterling in the spring of 1994; Powers also started his mastering career at Frankford-Wayne and later spent nine years at Hit Factory before leaving

approximately three years ago to open his own Powers House of Sound.

Despite Gehringer's proclivity for R&B, he is a diverse engineer whose résumé spans many genres of popular music. His credits include En Vogue, Method Man, Seal, U2, Blondie, Björk, Mariah Carey, Shania Twain, Snap!, Inner Circle, Nine Inch Nails,

(Continued on next page)



GEHRINGER



AKTAR



Clean Sound. Sony Music artist Bobbie Eakes, best known for her role in the CBS-TV soap opera "The Bold And The Beautiful," recorded an album at the SoundShop Studios in Nashville. Shown at the sessions, from left, are Eakes, co-producer Don Cook, SoundShop owner/engineer Mike Bradley, and SoundShop assistant engineer Mark Capps. Not pictured is co-producer Phil Barnhart.



Million Dollar Cast. The musical crew for the film "Million Dollar Hotel," co-written by U2 front man Bono, convened at the Village in Los Angeles to work on the soundtrack to the project. Shown standing, from left, are assistant engineer Atom; an unidentified friend of director Wim Wenders; Wenders; Bono; producer Hal Willner; and musician Robbie Robertson. Shown seated, from left, are engineer Eric Liljestrand and actress/singer Milla Jovovich.

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Johnny Mandel, Metallica, Luis Miguel,
Alanis Morissette, Chris Perez Band,
Red Hot Chili Peppers, Jerry Rivera,
Rick Rubin, Elliot Scheiner, Al Schmitt,
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STUDIO MONITOR

(Continued from preceding page)

Lunachicks, and Argentinian rock icons Soda Stereo.

With yet another veteran on staff and a team of younger aspiring engineers in the wings, Sterling is better poised than ever to solidify its role as the leader in the New York market and as an international barometer for mastering excellence.

In addition to its six full-fledged engineers, Sterling employs three people who do a combination of production and mastering, working in various rooms as time allows. They are Eugene Nastasi (aka U.E.), who works out of a small studio at the uptown site; Paul Agnelli, who does production and mastering projects in various rooms; and Steve Fallone, who worked with Calbi at Masterdisk and followed him to Sterling.

"A couple of our young guys are close to mastering full-time," says Aktar. "In the long term, we'll probably have a room-sharing arrangement for them, which is common in the U.K."

Given its rich heritage, it's no surprise that Sterling has decided to keep its name instead of changing it to Metropolis Mastering, as per the original plan under its joint venture with the London studio.

Metropolis DVD, the affiliated

authoring facility downstairs from Sterling's uptown studio, will also keep its name. It has not yet been determined when Metropolis DVD will relocate to Sterling's Chelsea site, according to Aktar.

Although it will take a while for Sterling to consolidate its operations in Chelsea, Calbi anticipates that the downtown site will become

a creative hub as soon as it opens.

"This is going to be great," he enthuses. "At first we'll get a lot of people who are curious about it, but more importantly, it'll be a great place to focus on your project and network with other people in the business. I think the studio will lend itself to more people coming to the sessions."

SHERRY CELEBRATES 20 YEARS AT ASCAP

(Continued from page 60)

from the pop field as Sammy Cahn, Sammy Fain, Arthur Schwartz, Burton Lane, Johnny Green, and Stanley Adams, a longtime ASCAP president, and classical composers Vincent Persichetti, Jacob Druckman, Virgil Thompson, and Morton Gould, the late president of the society.

Among publisher greats Sherry got to know well were Sal Chiantia, Mike Stewart, and Lester Sill, all of whom have since died.

One of Sherry's favorite anecdotes from her ASCAP years involves the late Morton Gould, a former ASCAP president known for his spontaneous wit.

At an ASCAP board subcommittee meeting, Gould entertained comments from members on the wisdom

of a request for financial aid to a concert group. One member, Ellie Siegmeister, made an impassioned speech recommending such assistance. Gould polled all the members on their views, and each cast a dissenting vote. "Without skipping a beat," Sherry says, "Morton turned to Elie and said, 'Elie, do you apologize?'"

Outside of ASCAP, Sherry maintains associations with such industry groups as the National Academy of Recording Arts and Sciences, as a national trustee and New York chapter governor. She also serves on the boards of the Songwriters' Hall of Fame, Yes to Jobs, and the Music for Youth Foundation and on the advisory board of Women in Music.

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CATEGORY	HOT 100	R&B	COUNTRY	DANCE SALES	MODERN ROCK
TITLE Artist/ Producer (Label)	I KNEW I LOVED YOU Savage Garden/ W. Afanasieff (Columbia)	HOT BOYZ Missy "Misdemeanor" Elliott/Timbaland (The Gold Mind/ EastWest)	BREATHE Faith Hill/ B. Gallimore, F. Hill (Warner Bros./WRN)	SEXUAL (LA DA DI) Amber/ The Berman Bros. (Tommy Boy)	ALL THE SMALL THINGS Blink-182/ Jerry Finn (MCA)
RECORDING STUDIO(S) Engineer(s)	WALLYWORLD (Marin, CA) Kent Matcke David Frazer	MASTER SOUND (Virginia Beach, VA) Senator Jimmy D	OCEANWAY (Nashville) Julian King Ricky Cobble	GALLERY (New York) C.H. Berman	MAD HATTER (Los Angeles) Sean O'Dwyer
CONSOLE(S)/ DAW(S)	SSL 9000J	Amek G 2520	Neve 8078	SSL 6000	Neve 8078
RECORDER(S)	Sony 3348/Pro Tools	Studer A827	Sony 3348	Studer A827	Sony 3348
MIX MEDIUM	Sony DAT	Ampex 499	Ampex 467	Ampex 499	Quantegy
MIX DOWN STUDIO(S) Engineer(s)	WALLYWORLD (Marin, NY) Dave Way	MANHATTAN CENTER STUDIOS (New York) Timbaland Jimmy Douglass	STARSTRUCK (Nashville) Mike Shipley J.R. Rodriguez Bryan McConkey	GALLERY (New York) Dr. Moe C.H. Berman	SOUTH BEACH (Miami Beach, FL) Tom Lord-Alge
CONSOLE(S)/ DAW(S)	SSL 9000J	Neve VR	SSL 9000	SSL 6000	SSL 4072 G+ w/Ultimation
RECORDER(S)	Sony 3348	Panasonic 3800	Sony 3348	Studer A827	Sony 3348
MASTER MEDIUM	Sony DAT	Ampex 467 DAT	Ampex 467	Ampex 499	Quantegy GP9
MASTERING Engineer	SONY Vlado Meller	POWERS HOUSE OF SOUND Herb Powers	THE MASTERING LAB Doug Sax	ABSOLUTE Leon Zervos	BERNIE GRUNDMAN Brian Gardner
CD/CASSETTE MANUFACTURER	Sony	WEA	WEA	WEA	UNI

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Grammy Noms Prove It's A Good Year For Latin Artists

FEELING GRAMMYFIED: With the 42nd annual Grammy Awards just a few weeks away, fans and followers of Latin recording artists could not be happier.

For the first time ever, there is a host of Hispanic Grammy nominees looking to nab a statuette in non-Latin categories on Feb. 23.

Among the Latino hopefuls are **Santana, Ricky Martin, Marc Anthony, Christina Aguilera**, and, of course, perennial Latino nominee **Gloria Estefan**, who is seeking her first Grammy in a non-Latino category.

Carlos Santana, who has won one Grammy (in 1988) but has been overlooked for years by the members of the National Academy of Recording Arts and Sciences who vote for the Grammy award, appears poised to sweep virtually all 10 categories in which he is nominated.

Alas, if Santana, who has won one Grammy, does run the table, Martin and Estefan may be knocked out in two different categories in which they are both nominated with Santana.

Martin, Anthony, and **Lou Bega** duel for a statuette for best male pop performance, the only category in which Anthony received a nomination.

The ladies are facing stiff battles as well. Aguilera squares off against **Britney Spears** in a couple of categories, while **Jennifer Lopez** and Estefan are both nominated in the best dance performance category with **Cher, Donna Summer**, and **Fatboy Slim**. Whew!

Apart from the best-ever number of Latino nominees in non-Latino categories, there are other groundbreaking features of this year's Grammys.

Three more Latin Grammy categories have been added to this year's ceremony. Even better, at least four Hispanic recording acts are booked to perform on the show.

While winning a Grammy is certainly a prestigious thing, performing on the TV show means invaluable exposure and juiced retail sales. Just ask Martin. He appears set to perform on the Grammys again (did you notice he was a no-show at the American Music Awards?).

Also likely to perform are Anthony and Lopez and perhaps a Latin rock group or Latin jazz act. And there might be a jam with Santana on the slate.

Besides making good TV, a bolstered on-camera presence offers a nice lead-in to the inaugural Latin Grammy Awards on Sept. 15.

GRAMMYS' LATIN MOMENTS: Throughout its 41-year history, the Grammy Awards ceremony has witnessed years in which Latin American music and artists have shined. The Grammys have also experienced a few bumps along the way.

So without further ado, the following items take a look at the good and the bad from the Grammys through the years.

Sax great **Stan Getz** won four Grammys for bossa nova-rooted

music in 1962 (best jazz performance by a soloist or small group, instrumental, "Desafinado") and in 1964 (record of the year, "The Girl From Ipanema"; album of the year, "Getz/Gilberto" with **João Gilberto**; best instrumental jazz performance by a small group or soloist with small group, "Getz/Gilberto").

Ipanema proved to be a popular theme in 1964, as **Laurindo Almeida** won his final Grammy with "Guitar From Ipanema," which triumphed in best instrumental jazz performance by a large group or soloist with large group. It was the fifth and final Grammy won by the Brazilian guitar legend.

And a 1964 Grammy was won by Argentine composer/pianist/conductor **Lalo Schifrin** for "The Cat," named best original jazz composition.

A four-time Grammy honoree who is nominated in this year's Grammy Awards in the best instrumental arrangement category, Schifrin has been appointed music director of the Latin Jazz Festival, an annual happening slated to take place this fall in Los Angeles. He was tapped for the post by the festival's organizer, the L.A.-based Latin Jazz Institute.

Schifrin, by the way, composed the Grammy-winning theme to the hit TV show "Mission: Impossible."

If 1964 was the year of the bossa boom, then surely 1965 had to be the year of mariachi pop. **Herb Alpert & the Tijuana Brass** won three Grammys for the 1965 release "A Taste Of Honey," named record of the year; best instrumental performance, non-jazz; and best instrumental arrangement. Alpert would go on to win a total of six Grammys. He is nominated this year in the best pop instrumental performance category.

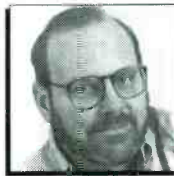
First Latin American to win best new artist: **José Feliciano** in 1968. The legendary singer/songwriter won another Grammy that same year for his unforgettable rendition of "Light My Fire," winner of the best contemporary pop vocal performance, male. Feliciano has won six Grammys.

Argentina, Brazil, and East L.A. were represented in 1973, as Grammys were nabbed by Argentina's star saxman, **Gato Barbieri** (best instrumental composition, "Last Tango In Paris"); noted Brazilian keyboardist/composer **Eumir Deodato** (best pop instrumental performance, "Also Sprach Zarathustra [2001]"); and raffish comedy duo **Cheech & Chong** (best comedy recording, "Los Cochinos").

Perhaps the most telling proof of the influence of non-Latino votership occurred in 1984, when **Sheena Easton** and **Luis Miguel** earned an unlikely Grammy triumph in the best Mexican-American category for the single "Me Gustas Tal Como Eres."

Lani Hall, whose husband is Alpert, won a Grammy in 1986 for her 1985 disc "Es Fácil Amar," named best Latin pop performance.

The **Manhattan Transfer** scored a Grammy in 1989 for its 1988 disc "Brasil" (best pop vocal performance



by John Lannert

by a duo or group with vocal), which featured vocal accompaniment by Brazil notables **Djavan** and **Milton Nascimento**, the latter of whom earned a Grammy in 1998 (best world music album).

Also for 1988, **Linda Ronstadt** won her first Grammy in a Latin category for "Canciones De Mi Padre," named best Mexican-American per-

formance. Four years later, Ronstadt became the only artist to win Grammys in two different Latin categories in the same year (best tropical Latin album for "Frenesi" and best Mexican-American album for "Más Canciones"). Her double triumph left many in the Latin record biz howling for more authentic and deserving honorees in those categories. Ronstadt has won nine Grammys in eight different categories.

Buena Vista Social Club mastermind **Ry Cooder** scored his first Grammy in the 1989 ceremony... in the best recording for children category for "Pecos Bill."

In 1996, **Los Lobos** became the first Latino act to win a non-Latin

Grammy category in 22 years, as its 1995 "Mariachi Suite" was named best pop instrumental performance.

Antonio Carlos Jobim's lone Grammy in the Latin jazz performance category for the 1995 "Antonio Brasileiro" came in 1996, two months after the legendary composer had died from a heart attack.

GRAMMY THOUGHTS: If WEA Latina and EMI Latin combined their Grammy nominees, which they would do if the proposed merger between their parent companies takes place, they would be second with nine.

If the labels combined their Latin Grammy winners, they would be sec-

(Continued on next page)

Felicitas a todos los Latinos Nominados

Grammy Awards 2000

Alejandro Fernández*Al McKibbin*Bobby Rodríguez*Café Tacuba*

Caravana Cubana*Carlos Vives*Chris Pérez Band*Christina Aguilera*

Chucho Valdés*DLG*Elvis Crespo*Eliades Ochoa*Enanitos Verdes*

Fabulosos Cadillacs*Gisselle*Gloria Estefan*Gonzalo Rubalcaba &

Cuban Quartet*Grupo Manía*Ibrahim Ferrer*India*Intocable*

Jaci Velásquez*Jailene*Jaguars*Jaime y Los Chamacos*Jennifer López*

Jennifer y Los Jetz*Jerry Rivera*Juan-Carlos Formell*Juan Luis Guerra*

La Mafia*Los Kumbia Kings/A.B. Quintanilla*Los Palominos*Los Van Van*

Luis Miguel*Maná*Manny Manuel*Marc Anthony*Ricky Martin*Rubén Blades*

Oscar D' Leon*Pepe Aguilar*Plácido Domingo*Poncho Sánchez*Santana*

Vicente Fernández*Tito Puente.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
► No. 1 ◀					
1	2	3	10	RICARDO ARJONA SONY DISCOS	DESNUDA R. ARJONA (R. ARJONA)
2	1	1	11	CARLOS VIVES EMI LATIN †	FRUTA FRESCA E. ESTEFAN JR., J. V. ZAMBRANO (M. MADERA)
3	3	4	9	GRUPOMANIA SONY DISCOS	BAJO LA LLUVIA O. SERRANO (O. SERRANO)
4	4	8	11	GILBERTO SANTA ROSA SONY DISCOS	QUE ALGUIEN ME DIGA J. M. LUGO, G. SANTA ROSA (O. ALFANNO)
5	5	6	12	LOS ANGELES AZULES DISA/EMI LATIN †	EL LISTON DE TU PELO J. MEJIA AVANTE (J. MEJIA AVANTE)
6	7	10	23	CHRISTIAN CASTRO ARIOLA/BMG LATIN	ALGUNA VEZ K. SANTANDER (K. SANTANDER)
7	11	11	15	MARCO ANTONIO SOLIS FONOVISIA	SI NO TE HUBIERAS IDO B. SILVETTI (M. A. SOLIS)
8	12	15	26	CHAYANNE SONY DISCOS †	ATADO A TU AMOR ESTEFANO (ESTEFANO)
► GREATEST GAINER ◀					
9	14	14	22	MARC ANTHONY COLUMBIA/SONY DISCOS †	DIMELO C. ROONEY (M. ANTHONY, C. ROONEY)
10	6	7	15	BANDA EL RECODO FONOVISIA	TE OFREZCO UN CORAZON NOT LISTED (G. ADOLFO)
11	13	13	6	LUIS MIGUEL WEA LATINA †	DORMIR CONTIGO L. MIGUEL (A. MANZANERO)
12	8	2	18	LOS RIELEROS DEL NORTE FONOVISIA	TE QUIERO MUCHO M. MORALES (J. GONZALEZ)
13	10	5	14	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO †	RITMO TOTAL M. TAYLOR, B. RAWLING (P. BERRY, M. TAYLOR)
14	9	9	20	VICTOR MANUELLE SONY DISCOS	PERO DILE S. GEORGE (V. MANUELLE)
15	17	21	7	JACI VELASQUEZ SONY DISCOS	SOLO TU R. PEREZ (R. PEREZ)
16	19	—	2	CONJUNTO PRIMAVERA FONOVISIA	MORIR DE AMOR NOT LISTED (R. GONZALEZ MORA)
17	15	20	6	LOS TUCANES DE TIJUANA EMI LATIN †	LAS HELADAS G. FELIX (M. QUINTERO LARA)
18	16	18	17	CARLOS PONCE EMI LATIN †	ESCUCHAME M. FLORES (M. FLORES)
19	21	12	17	CONJUNTO PRIMAVERA FONOVISIA	NO LE RUEGES V. MATA (J. ARMENTA)
20	23	17	15	PEPE AGUILAR MUSART/BALBOA	PERDONAME PAGUILAR (FATO)
21	18	22	10	LOS HERMANOS ROSARIO KAREN †	SIENTO R. ROSARIO, B. RODRIGUEZ (R. SOLIS)
22	22	23	4	MARC ANTHONY COLUMBIA/SONY DISCOS	DA LA VUELTA M. ANTHONY, K. SANTANDER, E. ESTEFAN JR. (E. ESTEFAN JR., K. SANTANDER)
23	27	38	5	LOS SEMENTALES DE NUEVO LEON SONY DISCOS	TUS REPROCHES NOT LISTED (NOT LISTED)
24	NEW ▶	—	1	LOS TIGRES DEL NORTE FONOVISIA	ANDO AMANECIDO NOT LISTED (E. QUINTERO)
25	NEW ▶	—	1	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN †	SUFRO J. A. LEDEZMA (J. ZAZUETA)
26	RE-ENTRY	10	10	ARKANGEL R-15 SONY DISCOS	CON QUIEN ESTARAS A. DE LUNA (J. NAVARRO)
27	NEW ▶	—	1	EDDIE SANTIAGO WITH HUEY DUNBAR SONY DISCOS	QUE LOCURA ENAMORARME DE TI S. GEORGE (A. VEZZANI)
28	25	26	4	LOS TRI-O ARIOLA/BMG LATIN †	SE VA EL AMOR NOT LISTED (K. SANTANDER)
29	20	16	7	TIRANOS DEL NORTE SONY DISCOS	ANILLO GRABADO NOT LISTED (R. MENDEZ DEL CASTILLO)
30	34	—	3	EDNITA NAZARIO EMI LATIN	PIENSO EN TI D. DEL INFANTE (L. ANGEL)
31	RE-ENTRY	10	10	INTOCABLE EMI LATIN †	SONADOR ETERNO J. L. AYALA (L. PADILLA)
32	RE-ENTRY	13	13	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN	EL DISGUSTO M. A. SANCHEZ (C. REYNA)
33	30	40	5	FRANKIE NEGRON WEACARIBE/WEA LATINA †	REMOLINO R. SANCHEZ (A. GUTIERREZ)
34	28	—	2	FIEL A LA VEGA EMI LATIN †	CANCION EN LA ARENA FIEL A LA VEGA (TAUGER, R. LAUREANO)
35	32	34	23	ENRIQUE IGLESIAS FONOVISIA †	NUNCA TE OLVIDARE R. PEREZ-BOTIJA (E. IGLESIAS)
36	24	30	22	JACI VELASQUEZ SONY DISCOS †	LLEGAR A TI R. PEREZ (T. TORRES, A. TALAMANTEZ, A. GRUILLON, D. HERNANDEZ)
37	38	—	2	EMMANUEL UNIVERSAL LATINO †	SENTIRME VIVO E. RUFFINENGO (G. M. ZIGNAGO)
38	36	32	14	LOS SABROSOS DEL MERENGUE CAIMAN	ESCUCHAME J. SABALIER (J. M. FONSECA)
39	RE-ENTRY	5	5	BANDA EL RECODO FONOVISIA	PENA TRAS PENA G. LIZARRAGA (E. TORRES)
40	26	27	11	EZEQUIEL PENA FONOVISIA	MI GUSTO ES E. PENA (S. LOZANO BLANCAS)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
24 STATIONS		16 STATIONS		61 STATIONS	
1	RICARDO ARJONA SONY DISCOS	1	GRUPOMANIA SONY DISCOS	1	LOS ANGELES AZULES DISA/EMI LATIN
2	CHAYANNE SONY DISCOS	2	GILBERTO SANTA ROSA SONY DISCOS	2	BANDA EL RECODO FONOVISIA
3	LUIS MIGUEL WEA LATINA	3	CARLOS VIVES EMI LATIN	3	LOS RIELEROS DEL NORTE FONOVISIA
4	CHRISTIAN CASTRO ARIOLA/BMG LATIN	4	VICTOR MANUELLE SONY DISCOS	4	CONJUNTO PRIMAVERA FONOVISIA
5	CARLOS VIVES EMI LATIN	5	LOS HERMANOS ROSARIO KAREN	5	CONJUNTO PRIMAVERA FONOVISIA
6	JACI VELASQUEZ SONY DISCOS	6	MARC ANTHONY COLUMBIA/SONY DISCOS	6	LOS TUCANES DE TIJUANA EMI LATIN
7	MARCO ANTONIO SOLIS FONOVISIA	7	EDDIE SANTIAGO WITH HUEY DUNBAR SONY DISCOS	7	LOS SEMENTALES DE NUEVO LEON SONY DISCOS
8	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO	8	MARC ANTHONY COLUMBIA/SONY DISCOS	8	LOS TIGRES DEL NORTE FONOVISIA
9	GILBERTO SANTA ROSA SONY DISCOS	9	FRANKIE NEGRON WEACARIBE/WEA LATINA	9	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN
10	CARLOS PONCE EMI LATIN	10	RICARDO ARJONA SONY DISCOS	10	ARKANGEL R-15 SONY DISCOS
11	MARC ANTHONY COLUMBIA/SONY DISCOS	11	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO	11	TIRANOS DEL NORTE SONY DISCOS
12	FIEL A LA VEGA EMI LATIN	12	LOS SABROSOS DEL MERENGUE CAIMAN	12	INTOCABLE EMI LATIN
13	EMMANUEL UNIVERSAL LATINO	13	JACI VELASQUEZ SONY DISCOS	13	SONADOR ETERNO EMI LATIN
14	GRUPOMANIA SONY DISCOS	14	ELVIS CRESPO SONY DISCOS	14	BANDA EL RECODO FONOVISIA
15	ENRIQUE IGLESIAS FONOVISIA	15	GISELLE ARIOLA/BMG LATIN	15	EZEQUIEL PENA FONOVISIA

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 audience. 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. † Voted by availability. © 2000 Billboard/GPI Communications, Inc.

NOTAS

(Continued from preceding page)

ond with eight.

If the labels combined their market share in the U.S., they would be first with 30%.

"Antiguo" by Gonzalo Rubalcaba & Cuban Quartet is the pick here to win best Latin jazz performance.

Grammy nominee Rubén Blades gives a zesty portrayal of famed Mexican painter Diego Rivera in the critically lauded, though politically bluster, film "Cradle Will Rock."

Grammy nominee Jennifer Lopez and her Nuyorican sisters got a hilarious dissin' in a recent episode of the unjustly overlooked Showtime sitcom "Linc's." Seems Lopez is the musical model of the day for a struggling African-American producer who is trying to mold an unwilling black female upstart into a Lopez sound-alike so he can cash in on the "Latin phase."

The episode indirectly takes a friendly poke at emulators of Lopez's boyfriend, music impresario Sean "Puffy" Combs, who is black. Question is, could there be a Lopez backlash on BET, where she has become a network favorite?

Suggested new Latin categories for the Grammys: best dance recording and remix of the year. There are simply too many great Spanish remixes helmed by the likes of reconstructionists Pablo Flores and DJ Sugar Kid to be ignored.

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)
6 ALGUNA VEZ (F.I.P.P., BMI)
24 ANDO AMANECIDO (TN Ediciones)
29 ANILLO GRABADO (Peer Int'l., BMI)
8 ATADO A TU AMOR (World Deep Music, BMI)
3 BAJO LA LLUVIA (Sony/ATV Discos, ASCAP)
34 CANCION EN LA ARENA (Auger/Laureano, ASCAP)
26 CON QUIEN ESTARAS (De Luna, BMI)
22 DA LA VUELTA (F.I.P.P., BMI)
1 DESNUDA (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
9 DIMELO (I NEED TO KNOW) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control)
11 DORMIR CONTIGO (Manzamusic, SACM/Dinico, BMI)
32 EL DISGUSTO (Reyna Corneio, ASCAP/Intersong, ASCAP)
5 EL LISTON DE TU PELO (Not Listed)
18 ESCUCHAME (Estefan, ASCAP/MAF, ASCAP)
38 ESCUCHAME (Sabrosos)
2 FRUTA FRESCA (Gaira Producciones)
17 LAS HELADAS (Flamingo, BMI)
36 LLEGAR A TI (Ventura, ASCAP)
40 MI GUSTO ES (Vander, ASCAP)
16 MORIR DE AMOR (Seg Son, BMI)
19 NO LE RUEGES (M.A.M.P.)
35 NUNCA TE OLVIDARE (EMI April, ASCAP)
39 PENA TRAS PENA (De Luna, BMI)
20 PERDONAME (Vander, ASCAP)
14 PERO DILE (PMC, ASCAP)
30 PIENSO EN TI (Don Cat, ASCAP)
4 QUE ALGUIEN ME DIGA (EMOA, SESAC)
27 QUE LOCURA ENAMORARME DE TI (AJS)
33 REMOLINO (W.B.M., SESAC)
13 RITMO TOTAL (RHYTHM DIVINE) (Right Bank, ASCAP)
37 SENTIRME VIVO (Taco Music)
28 SE VA EL AMOR (F.I.P.P., BMI)
21 SIENTO (Karen, ASCAP)
7 SI NO TE HUBIERAS IDO (Crisma, SESAC)
15 SOLO TU (Rubet, ASCAP/Universal, ASCAP)
31 SONADOR ETERNO (Ser-Ca, BMI)
25 SUFRO (Not Listed)
10 TE OFREZCO UN CORAZON (Universal)
12 TE QUIERO MUCHO (Copyright Control)
23 TUS REPROCHES (Not Listed)

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Sunday, February 13
Cambridge, Massachusetts
House of Blues

Tuesday, February 15
Chicago, Illinois
House of Blues

Thursday, February 17
Fresno, California
Rainbow Ballroom

Saturday, February 19
Anaheim, California
Arrowhead Pond

Friday, February 25
San Juan, Puerto Rico
Luis Muñoz Marin Amphitheater

Sunday, February 27
Houston, Texas
Aerial Theater

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Marusa Reyes marusa@nuestrorock.com

...and our nominees for the
42nd Annual Grammy Awards are...



Carlos Vives
"EL AMOR DE MI TIERRA"
Best Traditional Tropical Latin Performance



A. B. Quintanilla y Los Kumbia Kings
"AMOR, FAMILIA Y RESPETO"
Best Tejano Performance



Plácido Domingo
"100 AÑOS DE MARIACHI"
Best Mexican-American Performance



Jennifer (y Los Jetz)
"MARIPOSA"
Best Tejano Performance



Intocable
"CONTIGO"
Best Tejano Performance



Jailene
"ENCONTRÉ EL AMOR"
Best Merengue Performance

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Palmieri, Jiménez Lead All-Time Latin Grammy Winners With Five Apiece

BY JOHN LANNERT

The 18th annual Grammy Awards ceremony, held Feb. 28, 1976, was a special event for the U.S. Latin music industry because it was the first Grammy Awards to feature a Latin category.

The new category was called best Latin recording, and the winner was the 1975 Eddie Palmieri album "Sun Of Latin Music."

Since that auspicious debut, the Latin categories at the Grammy Awards have expanded into an important music field, housing seven categories in 1999.

In addition, a Latin jazz category, added in 1994, has become a mainstay category in the jazz field.

The recording artists owning the

most Grammy statuettes in the Latin categories are Palmieri and Flaco Jiménez, each of whom have won five. Jiménez has snared three Grammys as a solo act, one as a member of Texas Tornados, and one as a member of Los Super Seven.

Following Palmieri and Jiménez with four trophies apiece are Tito Puente, José Feliciano, and Luis Miguel.

Three-time winners include Rubén Blades and Vikki Carr.

As for Latin labels, Sony Discos and its antecedent imprint CBS Discos lead all labels with 11 Grammy winners. Tied for second with five Grammy winners each are EMI Latin (including its predecessor labels EMI and Capitol-EMI Latin) and

Elektra.

Following are the winners of the Latin Grammy categories of Grammy Awards since 1977. Grammy ceremonies honor product released the previous year.

1976

Best Latin recording: "Unfinished Masterpiece," Eddie Palmieri (Coco).

1977

Best Latin recording: "Dawn," Mongo Santamaría (Vaya).

1978

Best Latin recording: "Homenaje A Beny Moré," Tito Puente (Tico).



PUENTE

1979

Best Latin recording: "Trakere," Irakere (Columbia).

1980

Best Latin recording: "La Onda Va Bien," Cal Tjader (Concord Jazz).

1981

Best Latin recording: "Guajira Pa' La Jeva," Claire Fischer (Pausa).

1982

Best Latin recording: "Machito & His Salsa Big Band," Machito (Timeless).

1983

Best Latin pop performance: "Me Enamoré," José Feliciano (Profono/TPL).

Best tropical Latin performance: "On Broadway," Tito Puente & His Latin Ensemble (Concord Picante).

Best Mexican-American performance: "Anselma" (Track), Los Lobos (Slash/Warner Bros.).

1984

Best Latin pop performance: "Always In My Heart (Siempre En Mi Corazón)," Plácido Domingo (CBS Masterworks).

Best tropical Latin performance: "Palo Pa' Rumba," Eddie Palmieri (Música Latina).

Best Mexican-American performance: "Me Gustas Tal Como Eres" (Single), Sheena Easton & Luis Miguel (Top Hits).

(Continued on page 84)

JAGUARES

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"On Bajo El Azul de Tu Misterio, Mexico's moodiest rock ensemble unleashes soundscapes for the dead of the night: dark, intense imagery mixed with haunting melodies. The results are engrossing, almost mystic."
-Dallas Morning News

"Saul Hernandez rewrote the script for Mexican rock bands. Incorporating profound, poetic lyrics with melodies created by swirling guitar riffs, Hernandez gave Mexican rock a voice."
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-Virgin Online

"This was a rock concert as they all should be, a give and take between fans and performers that makes the evening a universally memorable one."
-Chicago Sun-Times

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BMG ENTERTAINMENT
MEXICO, S.A. DE C.V.
Management Marusa Reyes marusa@nuestrorock.com

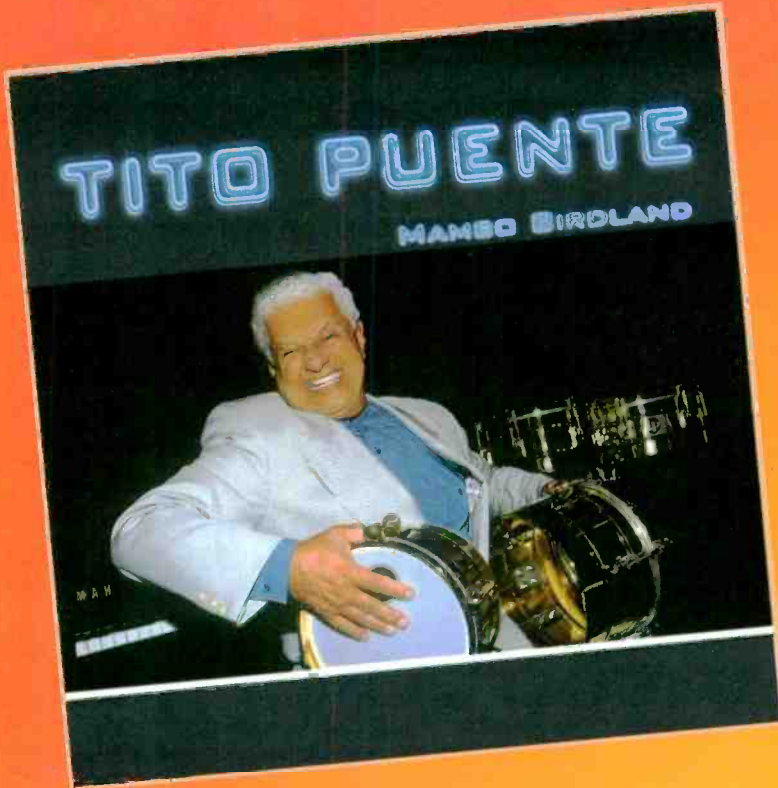
Billboard

FEBRUARY 5, 2000

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			NO. 1	
1	1	17	PLAINS ● WINDHAM HILL 11465	GEORGE WINSTON 15 weeks at No. 1
2	3	41	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
3	2	52	DESTINY ● WINDHAM HILL 11396	JIM BRICKMAN
4	4	46	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
5	5	22	25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER
6	9	96	ALL THE SEASONS OF GEORGE WINSTON WINDHAM HILL 11266	GEORGE WINSTON
7	7	14	WHISPER TO THE WILD WATER WORD 63659/EPIC BS	MAIRE BRENNAN
8	10	40	DAWN OF A NEW CENTURY PHILIPS 538838	SECRET GARDEN
9	6	19	WINTER LIGHT PRIVATE MUSIC 82176/WINDHAM HILL	YANNI
10	8	19	HEALING ANGEL RCA VICTOR 63551	ROMA DOWNEY PHIL COULTER
11	11	68	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
12	12	51	ONE WORLD GTSP 559673	JOHN TESH
13	20	2	2002: RIVER OF STARS REAL MUSIC 8802	VARIOUS ARTISTS
14	16	65	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
15	15	104	GRAND PASSION GTSP 539804	JOHN TESH
16	21	26	NO STRINGS ATTACHED REAL MUSIC 811	GOVI
17	14	3	DECEMBER MORNING TIM JANIS ENSEMBLE 1102	TIM JANIS
18	18	4	EROTIC MOODS, VOL. 2 PRIORITY 50144	NUSOUND
19	17	35	INNAMORARAE/SUMMER FLAMENCO EPIC 69673	OTTMAR LIEBERT
20	19	39	LAND OF FOREVER REAL MUSIC 8801	2002
21	22	5	THINKING OF YOU DOMO/NARADA 48129/VIRGIN	KITARO
22	23	22	SIMPLY GRAND TIME LINE 16	LORIE LINE
23	RE-ENTRY		RETURN TO THE GRAND CANYON EARTHTONE 7914/SONIC IMAGES	NICHOLAS GUNN
24	25	19	CITIZEN OF THE WORLD WINDHAM HILL 11398	DAVID ARKENSTONE
25	24	9	INNER VOICES CANYON 7021	R. CARLOS NAKAI

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



**BEST TROPICAL LATIN
PERFORMANCE**
TITO PUENTE
MAMBO BIRDLAND
0282840472
Producer: Tito Puente

**BEST SALSA
PERFORMANCE**
INDIA
SOLA
0282840232
Producers:
Isidro Infante & India



TITO PUENTE

4 time Grammy winner Tito Puente's nomination for "Best Traditional Tropical Latin Performance" for his live CD "Mambo Birdland" recollecting the popular dance days of the palladium.



INDIA

India's 2nd Grammy nomination in the "Best Salsa Performance" category has already generated two top 20 hits for The CD "Sola" (Alone) by the world's #1 selling female tropical salsa artist.

The 42nd Grammy Awards

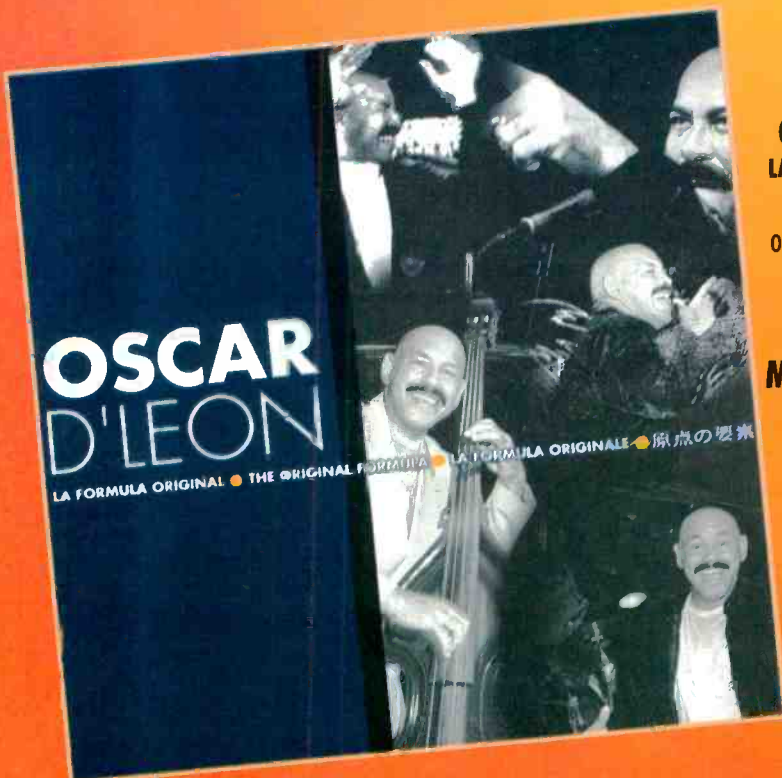
OSCAR D'LEON

Oscar's "The Original Formula" is his 2nd RMM nomination and his return to the swing formula that made him popular in the 70's and 80's.

1999 GRAMMY NOMINEES

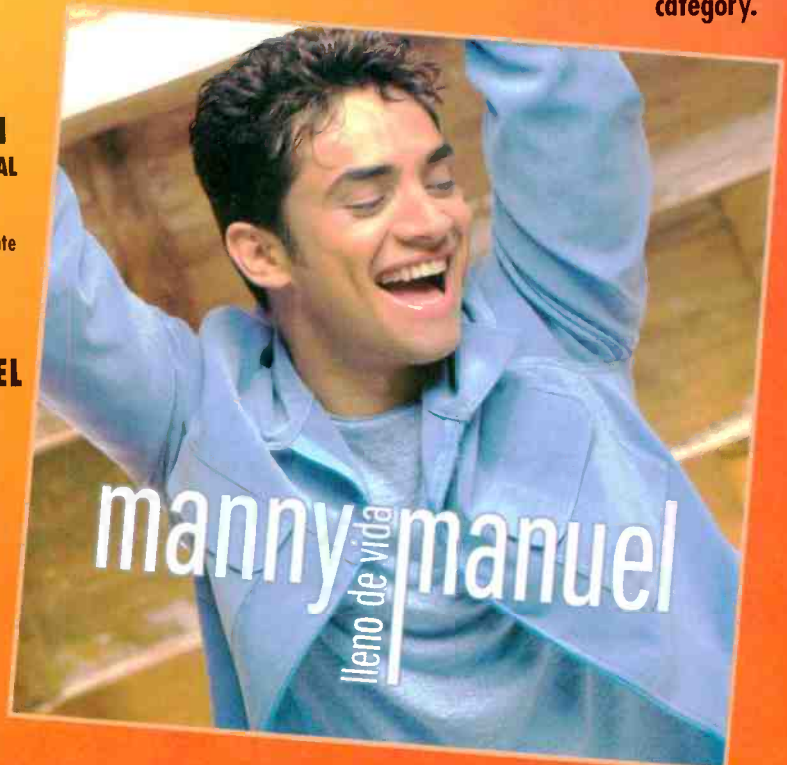
MANNY MANUEL

Manny's 1st nomination for "Lleno De Vida" (Full Of Life) is highlighted by three Top 40 hits of his unique flavor in the "Best Merengue Performance" category.



**BEST SALSA
PERFORMANCE**
OSCAR D'LEON
LA FORMULA ORIGINAL
0282840682
Producers:
Oscar D'Leon & Isidro Infante

**BEST MERENGUE
PERFORMANCE**
MANNY MANUEL
LLENO DE VIDA
RMD82302
Producer: Luisin Marti



JAGUARES



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GRAMMY NOMINATION**

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OVER 5 MILLION ALBUMS SOLD

"On Bajo El Azul de Tu Misterio, Mexico's moodiest rock ensemble unleashes soundscapes for the dead of the night: dark, intense imagery mixed with haunting melodies. The results are engrossing, almost mystic."
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-Chicago Sun-Times



Management Marusa Reyes marusa@nuestrorock.com

GRAMMY WINNERS

(Continued from page 82)

1985

Best Latin pop performance: "Es Facil Amar," Lani Hall (A&M).

Best tropical Latin performance: "Mambo Diablo," Tito Puente & His Latin Ensemble (Concord Jazz); "Solito," Eddie Palmieri (Música Latina). (Tie)



PALMIERI

Best Mexican-American performance: "Simplemente Mujer," Vikki Carr (Sony Discos).

1986

Best Latin pop performance: "Lelolai" (Track), José Feliciano (RCA).

Best tropical Latin performance: "Escenas," Rubén Blades (Elektra).

Best Mexican-American performance: "Ay Te Dejo En San Antonio," Flaco Jiménez (Arhoolie).

1987

Best Latin pop performance: "Un Hombre Solo," Julio Iglesias (CBS Discos International).

Best tropical Latin performance: "La Verdad—The Truth," Eddie Palmieri (Fania/Música Latina International).

Best Mexican-American performance: "Gracias! América Sin Fronteras," Los Tigres Del Norte (Profono).

1988

Best Latin pop performance: "Roberto Carlos," Roberto Carlos (CBS Discos).

Best tropical Latin performance: "Antecedente" Rubén Blades (Elektra).

Best Mexican-American performance: "Canciones De Mi Padre," Linda Ronstadt (Elektra).

1989

Best Latin pop performance: "Cielito Lindo" (Single), José Feliciano (EMI).

Best tropical Latin performance: "Ritmo En El Corazón," Celia Cruz & Ray Barretto (Fania).

Best Mexican-American performance: "La Pistola Y El Corazón," Los Lobos (Slash/Warner Bros.).

1990

Best Latin pop performance: "Por Qué Te Tengo Que Olvidar?," José Feliciano (Capitol/EMI Latin).

Best tropical Latin performance: "Lambada Timbales" (Track), Tito Puente (Concord Picante).

Best Mexican-American performance: "Soy De San Luis" (Track), Texas Tornados (Reprise).

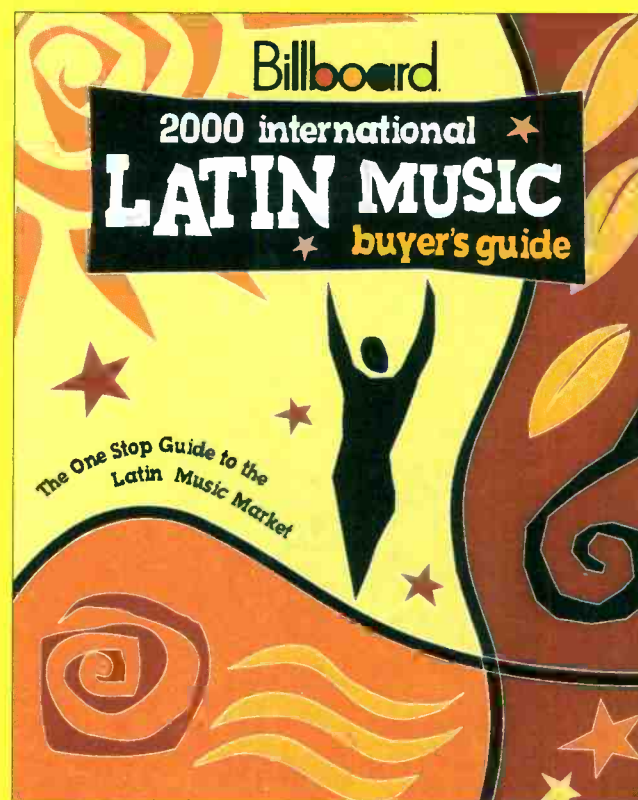
1991

Best Latin pop performance: "Cosas Del Amor," Vikki Carr (Sony Discos).

(Continued on next page)

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GRAMMY WINNERS

(Continued from preceding page)

Best tropical Latin performance: "Bachata Rosa," Juan Luis Guerra (Karen).

Best Mexican-American performance: "16 De Septiembre," Little Joe (Sony Discos).

1992

Best Latin pop performance: "Otro Día Más Sin Verte," Jon Secada (Capitol-EMI Latin).

Best tropical Latin performance: "Frenesí," Linda Ronstadt (Elektra).

Best Mexican-American performance: "Más Canciones" Linda Ronstadt (Elektra).



MIGUEL

1993

Best Latin pop performance: "Aries," Luis Miguel (WEA Latina).

Best tropical Latin performance: "Mi Tierra," Gloria Estefan (Epic)

Best Mexican-American performance: "Live," Selena (Capitol-EMI Latin).

1994

Best Latin pop performance: "Segundo Romance," Luis Miguel (WEA Latina).

Best tropical Latin performance: "Master Sessions Volume 1," Cachao (Crescent Moon/Epic).

Best Mexican-American performance: "Recuerdo A Javier Solís," Vikki Carr (Sony Discos).

Best Latin jazz performance: "Danzón (Dance On)," Arturo Sandoval (GRP).

1995

Best Latin pop performance: "Amor" Jon Secada (EMI Latin/SBK Records).

Best tropical Latin performance: "Abriendo Puertas," Gloria Estefan (Epic).

Best Mexican-American performance: "Flaco Jiménez" Flaco Jiménez (Arista Texas).

Best Latin jazz performance: "Antonio Brasileiro," Antonio Carlos Jobim (Sony Latin Jazz).

1996

Best Latin pop performance: "Enrique Iglesias," Enrique Iglesias (Fonovisa).

Best tropical Latin performance: "La Rosa De Los Vientos," Rubén Blades (Sony Discos).

Best Mexican-American/Tejano

performance: "Un Millón De Rosas," La Mafia (Sony Discos).

Best Latin jazz performance: "Portraits Of Cuba," Paquito D'Rivera (Chesky).

1997

Best Latin pop performance: "Romances," Luis Miguel (WEA Latina).

Best tropical Latin performance:

"Buena Vista Social Club," Buena Vista Social Club (World Circuit/Nonesuch).

Best Mexican-American/Tejano performance: "En Tus Manos," La Mafia (Sony Discos).

Best Latin jazz performance: "Habana," Roy Hargrove's Crisol (Verve).

Best Latin rock/alternative performance: "Fabulosos Calavera" Los

Fabulosos Cadillacs (Ariola/BMG Latin).

1998

Best Latin pop performance: "Vuelve," Ricky Martin (Sony Discos).

Best tropical Latin performance: "Contra La Corriente," Marc Anthony (RMM).

Best Mexican-American perfor-

mance: "Los Super Seven," Los Super Seven (RCA Nashville).

Best Latin jazz performance: "Hot House," Arturo Sandoval (N2K Encoded).

Best Latin rock/alternative performance: "Sueños Líquidos" Maná (WEA Latina).

Best Tejano performance: "Said And Done," Flaco Jiménez (Barb Wire/Virgin).

CFA proudly salutes Carlos Vives for his Grammy Nomination. ¡Buena Suerte!

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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

SNEP Blames Burners For Sales Drop

France's Negre Calls For Levy On Blank CDs, Lower VAT Tax

This story was prepared by Emmanuel Legrand of Music & Media.

CANNES—Home piracy, fueled by use of CD burners, is to blame for a 15-year low in French record sales, says industry body SNEP, which says it may look at taking legal action to force the government to act in defense of the local industry.

Music sales in 1999 fell 2.5% in value, to 7.45 billion francs (\$1.13 billion), and 4.5% in units, compared with those in 1998, according to figures unveiled by SNEP during MIDEM. The drop in sales affected mostly singles, which fell 9% in units and 6% in value, but album sales also dropped for the first time since the introduction of the CD in the mid-'80s—down 2.5% in value and 3% in units. In previous years, the market grew in value by 3% (1997-98) and 8% (1996-97).

SNEP president Pascal Negre says these are "the worst figures in 15 years" and puts the drop in sales firmly down to home piracy. "Since the introduction of CD burners, 75% of the consumers have changed their consuming habits—some reduce the amount of purchases, others simply stop buying CDs. If we don't move fast, there will be a dramatic drop in sales in the next few years."

Negre announced that SNEP is to launch an awareness campaign aimed at young consumers in March, highlighting that CD burning is in fact stealing from artists. Negre's comments are strengthened by the results of a survey made at the beginning of the year that shows 35% of CD buyers aged 12-34 own "burned" CDs and that 32% of regular CD-single buyers have stopped buying prerecorded products since the introduction of CD-R. In addition, 28% of CD album buyers own copied discs.

SNEP is also asking for the government to act at several levels. Negre wants

the government to lower the value-added tax (VAT) rates on records, currently at 20.6%, a measure that needs approval from European authorities and that, if approved, would result in a lower retail price. "It is about time the government acted on this issue," adds



Negre, noting that France will hold the European Union presidency in the second half of this year. François-Henri Pinault, chief executive of retail chain FNAC, has also pleaded for a lower VAT.

Reflecting industry frustration at the government's inaction and the Ministry of Culture's failure to consider the music sector's needs, Negre warns that should the government choose not to act on VAT, SNEP will look at legal options to force it to do so. "If you buy a record through the Internet, you will rarely pay VAT, whereas when you buy a record in a shop, you have to pay 20.6% VAT. This is a blatant case of unfair competition."

The introduction of a levy on digital blank products would also help com-

(Continued on page 106)

Oz E-Tail Sales Grow In Top 40, Reports Chaos

BY CHRISTIE ELIEZER

MELBOURNE, Australia—More and more Australians are buying chart albums online, according to a survey conducted by Australian E-tailer ChaosMusic during the Christmas quarter of 1999.

Chaos, which listed on the Australian stock exchange in December and claims 15%-20% of the local online music market, says that top 40 chart material has become the most popular purchase, a marked change from its launch in 1995, when sales were mostly of Australian indie music.

Chaos' second survey—the first was released in November 1999—was released at MIDEM and covers the buying habits of about 30,000 member cus-

tomers. The results indicate that Chaos' aggressive brand marketing in the second half of 1999 hit its mark.

The survey also shows that consumer confidence has risen due to Chaos' links to big-brand Internet distributors like OzEmail, Yahoo!, and Excel and the entry into the field of other well-known local names such as the Sanity music chain and telecommunications company Telstra.

Chaos' total sales for the period amounted to \$820,000 Australian (\$533,000), an increase of more than 2,000% year-to-year, and more than 100% growth compared with third-quarter 1999. Chart material garnered

(Continued on page 103)



APPEL



Online Anxiety Expressed At Midemnet

BY JULIANA KORANTENG

CANNES—International legislative and technology issues need to be resolved—and soon—or the online music industry will be in danger of losing consumers' long-term confidence.

That was the general consensus of record labels, regulators, and copyright protection technology experts attending this year's MIDEM and its associated music-on-the-Internet summit, Midemnet, which took place Jan. 22 here.

The emerging message was that the Internet may be a global medium, but growth from online sound-carrier sales and digital distribution across

borders will continue to be hampered by legislative and regulatory restrictions. Long-term growth will only be



possible if the required rights-protection technology is in place.

"We've always faced difficulties with international rights," David Gould, president/CEO of U.S.-based customized CD specialist CustomDisc.com, told Midemnet delegates. "Rights licensing in all businesses has been to pass out the rights based on geographical locations,

among other things."

Gould warned that the technology required to protect content owners' rights in the respective markets needs to be more sophisticated than it is now. "What technology still doesn't solve is recovery from customer disaster," he says. If consumers become frustrated because legislation stops them from downloading music they know is available on the Net, he added, "you've lost their business."

During the Midemnet conference session on "Intellectual Property Rights: Legislation, Protection, And Management In The Digital Reality," the U.S. 1998 Digital Millennium

(Continued on page 106)

newsline... midem 2000

EUROPEAN DIGITAL DISTRIBUTION specialist DX3, which clinched a deal at MIDEM to make Microsoft's Windows Media the preferred technology for transmitting content to clients, appears set to open offices in April in Germany and France. The company plans to offer clients, such as retailers, portal sites, and Internet service providers, packages of content on a Europe-wide basis. DX3 is working on a series of local mechanical-rights licensing deals. In February, it expects to have a U.K. mechanical-rights license from that country's Mechanical Copyright Protection Society and another from GEMA in Germany. Licensing with the Nordisk Copyright Bureau, for the Scandinavian market, is already set.

EMI RECORDED MUSIC will test this year the subscription model for delivering digital music content to audio devices, according to Jay Samit, EMI senior VP of new media, who says the approach will be used "for specific appliances." The first such appliance will be a new Internet-connectivity box, followed by car audio decks, targeted for launch in the next model year. "It will be an experiment," Samit says, adding that "for certain genres, you can get significant interest to support a subscription approach."

U.S.-BASED GLOBALFULFILLMENT.COM has entered into a deal to allow E-commerce for digital.fr, a French music portal to be launched in March by Grolier Interactive, the French multimedia publisher and distributor. GlobalFulfillment will handle transaction processing, fulfillment, and other functions for the site, the first of several planned for European markets by Grolier. Meanwhile, GlobalFulfillment has named Vince Monsey U.K. managing director in London, reporting to president/CEO Charlie Gilreath. Monsey, formerly chief executive at the Box in the U.K., replaces Jimmy Devlin, who has exited (Billboard, Jan. 29).



LIQUID AUDIO is rolling out its in-store music-purchasing kiosk technology this spring in London. The Arcadia Group's TopShop/TopMan clothing chain will debut the kiosks in its Oxford Circus flagship store, with a further roll-out expected later this year. The kiosks allow customers to preview music and create custom CDs. Liquid Audio kiosks are in place in Korea, and executives say they are in talks with retailers about U.S. deployment.

BMG ENTERTAINMENT IN GERMANY is to introduce an anti-copy mechanism that makes it impossible to copy CDs to a PC-based CD-R device or make MP3 files. The Cactus Data Shield mechanism will launch with two new album releases: "Razorblade Romance" by HIM and "My Private War" by Philip Boa & the Voodoo Club. Cactus was developed by Bertelsmann subsidiary Sonopress Guetersloh in conjunction with Tel Aviv, Israel, software firm Midbar.

WINNERS OF THE FIRST MidemNet Awards, celebrating innovative music-related Web sites, were announced Jan. 22. The awards—decided by public vote—went to Atlantic (best record company), Dave Matthews (artist), MTV (media), Amazon.com (shopping/distribution), the Recording Industry Assn. of America (organization), Woodstock (festival/event), and ARTISTdirect (services).



FRENCH MARKET-LEADING music retailer FNAC is expected to launch a radio service on its Web site by the end of February. The service, among the first of its kind in Europe, will include 25 genre-specific channels, with some of the music hot-linked to acts' Web sites.

ONLINE RETAILER MCY.COM has signed a deal with EMI Music Publishing Germany under which the companies will jointly develop acts worldwide. Under the pact—which MCY says will be extended to encompass EMI Music Publishing worldwide—the two will work together in traditional publishing and will cooperate in developing artists online. Acts that reach a viable level online will be moved to traditional record contracts, MCY says.

This report was prepared by Juliana Koranteng, Marilyn A. Gillen, Emmanuel Legrand, and Wolfgang Spahr at MIDEM in Cannes.

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THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	NEO UNIVERSE L'ARC-EN-CIEL K/VOON	1	1	JOIN ME HIM ARIOLA	1	NEW	BORN TO MAKE YOU HAPPY BRITNEY SPEARS	1	1	MOVE YOUR BODY EIFFEL 65 HOT TRACKS/SONY
2	NEW	TELL ME HIDE WITH SPREAD BEAVER UNIVERSAL	2	2	NOTHING ELSE MATTERS METALLICA MERCURY/UNIVERSAL	2	2	U KNOW WHAT'S UP DONELL JONES LAFACE/ARISTA	2	6	PARCE QUE C'EST TOI AXELLE RED VIRGIN
3	1	KUCHIBUE MR. CHILDREN TOY'S FACTORY	3	3	WHY DOES MY HEART FEEL SO BAD MOBY INTERCORD	3	NEW	BECAUSE OF YOU SCANTY SANDWICH SOUTHERN FRIED	3	NEW	LUCKY STAR SUPERFUNK VIRGIN
4	NEW	MARSH-MALLOW TAMIO OKUDA SONY	4	10	SUPER TROUPER A*TEENS MOTOR/UNIVERSAL	4	1	THE MASSES AGAINST THE CLASSES MANIC	4	3	IL Y A TROP DE GENS QUI T'AIMENT HELENE SEGARA ORLANDO/WARNER
5	6	MAGO ITSURO OHIZUMI TEICHIKU	5	4	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/ZOMBA	5	NEW	STREET PREACHERS EPIC	5	4	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIRGIN
6	12	LOVE, DAY AFTER TOMORROW MAI KURAKI GIZA STUDIO	6	6	IRGENDWIE, IRGENDWO, IRGENDWANN JAN DELAY AKA EISSFELDT EMI	6	NEW	(WELCOME) TO THE DANCE DES MITCHELL CODE BLUE	6	7	MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY/UNIVERSAL
7	NEW	MILLENNIUM YUMING & POCKET BISCUITS TOSHIBA-EMI	7	5	MOVE YOUR BODY EIFFEL 65 HANSA	7	3	PITCHIN' (IN EVERY DIRECTION) HI-GATE INCENTIVE	7	2	MAMBO NO. 5 (A LITTLE BIT OF...) LOU BEGA VOGUE/BMG
8	3	PRAY EVERY LITTLE THING AVEV TRAX	8	9	WEINST DU ECHT EDEL	8	NEW	RE-REWIND THE CROWD SAY BO SELECTA ART-FUL DODGER RELENTLESS/PUBLIC DEMAND	8	NEW	I GOT A GIRL LOU BEGA VOGUE/BMG
9	4	CHOKOTTO LOVE PUTTUMONI ZETIMA	9	8	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA	9	12	IN YOUR ARMS (RESCUE ME) NU GENERATION CONCEPT	9	NEW	DESERT ROSE STING & CHEB MAMI POLYDOR/UNIVERSAL
10	NEW	ANATONO KISS WO KAZOEMASYOU YUKI KOY-ANAGI DREAM MACHINE	10	7	MASCHEN-DRAHT-ZAUN STEFAN RAAB EDEL	10	4	A LITTLE BIT OF LUCK DJ LUCK & MC NEAT RED ROSE	10	5	LES ENFANTS DE L'AN 2000 LAAM ODEON/EMI
11	5	HAPPINESS GLAY UNLIMITED	11	11	TELL ME WHY PREZIOSO FEATURING MARVIN ARIOLA	11	9	I HAVE A DREAM/SEASONS IN THE SUN WESTLIFE RCA	11	NEW	BACK IN MY LIFE ALICE DEEJAY HOT TRACKS/SONY
12	7	NEXT 100 YEARS J-FRIENDS JOHNNY'S ENTERTAINMENT	12	14	SEX BOMB TOM JONES FEATURING MOUSSE T V2	12	6	STAND TOUGH POINT BREAK ETERNAL/WEA	12	8	CAN WE TALK ABOUT IT ORGANIZ' JAM PROD/SONY
13	9	HEAVEN MASAHARU FUKUYAMA FUNHOUSE/BMG	13	12	ADLER SOLLEN FLIEGEN PUR INTERCORD	13	10	SAY YOU'LL BE MINE/BETTER THE DEVIL YOU KNOW STEPS JIVE/ZOMBA	13	9	ADAGIO LARA FABIAN EPIC
14	8	LOVE MACHINE MORNING MUSUME ZETIMA	14	13	BELLA STELLA HIGHLAND EASTWEST	14	5	DO OR DIE SUPER FURRY ANIMALS CREATION	14	13	THAT'S THE WAY IT IS CELINE DION COLUMBIA
15	10	SNOW DANCE DREAMS COME TRUE TOSHIBA-EMI	15	NEW	MEIN STERN AYMAN EASTWEST	15	NEW	ALBUMS	15	NEW	ET SI...? LADY LAISTEE BARCLAY/UNIVERSAL
16	13	HONNOU RINGO SHIINA TOSHIBA-EMI	16	NEW	I TRY MACY GRAY EPIC	16	13	TRAVIS THE MAN WHO INDEPENDIENTE	16	NEW	STILL BELIEVE SHOLA AMA WEA
17	NEW	BINETSU MAKOTO KAWAMOTO SONY	17	15	THAT'S THE WAY IT IS CELINE DION COLUMBIA	17	8	WILLIAM ORBIT PIECES IN A MODERN STYLE WEA	17	10	ALLER PLUS HAUT TINA ARENA COLUMBIA
18	11	LOVE 2000 NAMIE AMURO AVEV TRAX	18	17	ADELANTE SASH! EDEL	18	NEW	SHANIA TWAIN COME ON OVER MERCURY	18	11	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA
19	18	EIEN—ETERNITY KYOSUKE HIMURO POLYDOR	19	18	WHAT A GIRL WANTS CHRISTINA AGUILERA RCA	19	7	MACY GRAY ON HOW LIFE IS EPIC	19	14	ANTHEM #2 FLOORFILLA AIRPLAY/UNIVERSAL
20	NEW	LIME RAIN L'ACRYMA CHRISTI POLYDOR	20	16	IMMER WIEDER LAURA EASTWEST	20	14	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ZOMBA	20	NEW	SE LOIN DE TOI BACCARDI PIT HOSTILE/VIRGIN
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	MISIA LOVE IS THE MESSAGE FUNHOUSE/BMG	1	3	SANTANA SUPERNATURAL ARISTA/ARIOLA	1	1	ALBUMS	1	NEW	LOUSIE ATTAQUE COMME ON A DIT ATMOS-PHÉRIQUES/SONY
2	NEW	SNAIL RAMP FRESH BRASH OLD MAN KING	2	NEW	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN	2	NEW	WESTLIFE WESTLIFE RCA	2	NEW	WILLIAM SELLER LES MACHINE ABSURDES MERCURY/UNIVERSAL
3	2	SPITZ RECYCLE: GREATEST HITS OF SPITZ POLYDOR	3	2	METALLICA S&M MERCURY/UNIVERSAL	3	2	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN	3	1	PATRICK BRUEL JUSTE AVANT BMG
4	NEW	TOSHIKI KADOMATSU THE GENTLE SEX FUNHOUSE/BMG	4	1	CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA	4	3	S CLUB 7 S CLUB POLYDOR	4	2	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
5	5	MASAHARU FUKUYAMA MAGNUM COLLECTION 1999 "DEAR" FUNHOUSE/BMG	5	5	TOM JONES RELOAD V2	5	3	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	5	5	TINA ARENA IN DEEP COLUMBIA
6	3	CELINE DION ALL THE WAY... A DECADE OF SONG EPIC	6	8	THE CORRS MTV UNPLUGGED 143/LAVA/EASTWEST	6	4	CELINE DION ALL THE WAY... A DECADE OF SONG EPIC	6	3	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
7	4	MAKI OHGURO MAKI OHGURO BEST OF BEST—SINGLES COLLECTION B-GRAM	7	4	DIE TOTEN HOSEN UNSTERBLICH EASTWEST	7	NEW	ABBA ABBA GOLD—GREATEST HITS POLYDOR	7	4	LES ENFOIRES LES RESTOS DU COEUR, DERNIERE EDITION AVANT L'AN 2000 RESTO DU COEUR/BMG
8	7	VARIOUS ARTISTS MAX 6 SONY	8	7	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN	8	6	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN	8	7	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
9	NEW	MOTOHARU SANO THE 20TH ANNIVERSARY EDITION 1980-1990 HIS WORDS AND MUSIC EPIC	9	10	MANFRED KRUG & C. BRAUER TATORT DIE SONGS WSM	9	7	S CLUB 7 S CLUB POLYDOR	9	8	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/VIRGIN
10	6	SPEED CARRY ON MY WAY TOY'S FACTORY	10	12	ECHT FREISCHWIMMER EDEL	10	9	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	10	NEW	EIFFEL 65 EUROPOP HOT TRACKS/SONY
11	8	AYUMI HAMASAKI LOVE APPEARS AVEV TRAX	11	11	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ZOMBA	11	10	CELINE DION ALL THE WAY... A DECADE OF SONG EPIC	11	17	SOUNDTRACK HIMALAYA VIRGIN
12	9	RINGO SHIINA MUZAI MORATORIUM TOSHIBA-EMI	12	6	ANDRE RIEU DAS JAHRTAUSENFEST POLYDOR/UNIVERSAL	12	15	ABBA ABBA GOLD—GREATEST HITS POLYDOR	12	15	STING BRAND NEW DAY POLYDOR/UNIVERSAL
13	NEW	JESSICA SIMPSON SWEET KISSES SONY	13	9	CHER THE GREATEST HITS WEA	13	11	THE CORRS TALK ON CORNERS 143/LAVA/EASTWEST	13	10	FRANCIS CABREL HORS SAISON COLUMBIA
14	NEW	PRIMAL SCREAM EXTERMINATOR EPIC	14	20	RED HOT CHILI PEPPERS CALIFORNICATION WEA	14	NEW	VAN MORRISON/LONNIE DONEGAN/CHRIS BARBER THE SKIFFLE SESSIONS—LIVE IN BELFAST VENTURE	14	16	SOUNDTRACK BUFFY & LES VAMPIRES COLUMBIA
15	10	CHAGE & ASKA VERY BEST ROLL OVER 20TH TOSHIBA-EMI	15	14	ABBA THE COMPLETE SINGLES COLLECTION POLYDOR/UNIVERSAL	15	12	STEPS STEPTACULAR JIVE/ZOMBA	15	9	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN
16	NEW	MOVE WORLDS OF THE MIND AVEV TRAX	16	13	SOUNDTRACK TARZAN WALT DISNEY/EDEL	16	14	TEXAS THE HUSH MERCURY	16	6	ANDRE RIEU BAL DU SIECLE PHILIPS/UNIVERSAL
17	NEW	YUKI KOYANAGI FREEDOM DREAM MACHINE	17	17	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL	17	17	BOYZONE BY REQUEST—GREATEST HITS POLYDOR	17	NEW	RICCARDO MUTI & ORCHESTRA PHILHARMONIC DE VIENNE CONCERT DU NOUVEL AN 2000 EMI
18	16	VARIOUS ARTISTS DANCEMANIA X5 TOSHIBA-EMI	18	18	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	18	16	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN	18	NEW	AXELLE RED TOUJOURS MOI VIRGIN
19	NEW	NARIMICHI KAWABATA ON WINGS OF SONG VIC-TOR	19	NEW	MACY GRAY ON HOW LIFE IS EPIC	19	18	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA	19	NEW	CESARIA EVORA CAFE ATLANTICO BMG
20	15	GLAY HEAVY GAUGE UNLIMITED	20	15	ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/WEA	20	RE	SEMISONIC FEELING STRANGELY FINE MCA	20	13	SOUNDTRACK TARZAN WALT DISNEY/SONY
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1	1	MISIA LOVE IS THE MESSAGE FUNHOUSE/BMG	1	3	SANTANA SUPERNATURAL ARISTA/ARIOLA	1	1	ALBUMS	1	NEW	LOUSIE ATTAQUE COMME ON A DIT ATMOS-PHÉRIQUES/SONY
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3	2	SPITZ RECYCLE: GREATEST HITS OF SPITZ POLYDOR	3	2	METALLICA S&M MERCURY/UNIVERSAL	3	2	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN	3	1	PATRICK BRUEL JUSTE AVANT BMG
4	NEW	TOSHIKI KADOMATSU THE GENTLE SEX FUNHOUSE/BMG	4	1	CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA	4	3	S CLUB 7 S CLUB POLYDOR	4	2	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
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6	3	CELINE DION ALL THE WAY... A DECADE OF SONG EPIC	6	8	THE CORRS MTV UNPLUGGED 143/LAVA/EASTWEST	6	4	CELINE DION ALL THE WAY... A DECADE OF SONG EPIC	6	3	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
7	4	MAKI OHGURO MAKI OHGURO BEST OF BEST—SINGLES COLLECTION B-GRAM	7	4	DIE TOTEN HOSEN UNSTERBLICH EASTWEST	7	NEW	ABBA ABBA GOLD—GREATEST HITS POLYDOR	7	4	LES ENFOIRES LES RESTOS DU COEUR, DERNIERE EDITION AVANT L'AN 2000 RESTO DU COEUR/BMG
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17	NEW	YUKI KOYANAGI FREEDOM DREAM MACHINE	17	17	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL	17	17	BOYZONE BY REQUEST—GREATEST HITS POLYDOR	17	NEW	RICCARDO MUTI & ORCHESTRA PHILHARMONIC DE VIENNE CONCERT DU NOUVEL AN 2000 EMI
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19	NEW	NARIMICHI KAWABATA ON WINGS OF SONG VIC-TOR	19	NEW	MACY GRAY ON HOW LIFE IS EPIC	19	18	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA	19	NEW	CESARIA EVORA CAFE ATLANTICO BMG
20	15	GLAY HEAVY GAUGE UNLIMITED	20								

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	SPAIN		(AFYVE/ALEF MB) 02/12/00
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MOVE YOUR BODY EIFFEL 65 BLISS CD	1	2	INFINITO BUNBURY CHRYSALIS
2	2	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE	2	6	SEX BOMB TOM JONES FEATURING MOUSSE T V2/ UNIVERSAL
3	3	BORN TO MAKE YOU HAPPY BRITNEY SPEARS	3	1	RHYTHM DIVINE ENRIQUE IGLESIAS POLYDOR/ UNIVERSAL
4	4	THAT'S THE WAY IT IS CELINE DION EPIC/COLUMBIA	4	NEW	AIN'T NO MOUNTAIN HIGH ENOUGH MARVIN KEY FEATURING DJ MAC BLANCO Y NEGRO
5	RE	BACK IN MY LIFE ALICE DEEJAY VIOLENT/VARIOUS	5	3	WAITING FOR TONIGHT JENNIFER LOPEZ WORK/ COLUMBIA
6	NEW	THE MASSES AGAINST THE CLASSES MANIC STREET PREACHERS EPIC	6	NEW	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/VARIOUS
7	5	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/VARIOUS	7	9	MOVE YOUR BODY EIFFEL 65 BLANCO Y NEGRO
8	8	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA LAUTSTAR/BMG	8	5	IMAGINE JOHN LENNON ODEON/EMI
9	6	MASCHEN-DRAHT-ZAUN STEFAN RAAB EDEL	9	7	YA NO TE QUIERO ANA TORROJA ARIOLA
10	NEW	WHY DOES MY HEART FEEL SO BAD MOBY MUTE	10	8	KEEP ON MOVIN' FIVE RCA
		ALBUMS			ALBUMS
1	1	CELINE DION ALL THE WAY . . . A DECADE OF SONG EPIC/COLUMBIA	1	7	CELINE DION ALL THE WAY . . . A DECADE OF SONG COLUMBIA
2	4	SHANIA TWAIN COME ON OVER MERCURY	2	1	MILIKI A MIS NINOS DE 30 ANOS BAT DISCOS
3	3	METALLICA S&M VERTIGO	3	NEW	TAMARA GRACIAS DARS/MUXXI/UNIVERSAL
4	6	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN	4	4	ENRIQUE IGLESIAS ENRIQUE POLYDOR/UNIVERSAL
5	7	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE	5	6	LUZ UN MAR DE CONFIANZA HISPANOX
6	5	THE CORRS MTV UNPLUGGED 143/LAVA/ATLANTIC	6	3	MIGUEL BOSE LO MEJOR DE BOSE WEA
7	2	CHER THE GREATEST HITS WEA	7	2	JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA
8	RE	SANTANA SUPERNATURAL ARISTA	8	5	LUIS MIGUEL AMARTE ES UN PLACER WEA
9	RE	MACY GRAY ON HOW LIFE IS EPIC	9	NEW	CARLOS VIVES EL AMOR DE MI TIERRA VIRGIN
10	RE	TOM JONES RELOAD GUT/V2	10	RE	MANA TODO MANA—GRANDES EXITOS WEA

NEW ZEALAND		(Record Publications Ltd.) 12/26/99	PORTUGAL		(Portugal/AFP) 01/18/00
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	3	MACY GRAY ON HOW LIFE IS SONY	1	1	ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/ WARNER
2	1	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	2	8	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE/UNIVERSAL
3	RE	SHANIA TWAIN COME ON OVER UNIVERSAL	3	2	ANJOS FICAREI VIDISCO
4	RE	S CLUB 7 S CLUB UNIVERSAL	4	5	NUNO GUERREIRO CARTA DE AMOR GLOBO/EMI
5	2	CELINE DION ALL THE WAY . . . A DECADE OF SONG SONY	5	3	METALLICA S&M MERCURY/UNIVERSAL
6	NEW	BOB MARLEY CHANT DOWN BABYLON UNIVERSAL	6	9	SANTANA SUPERNATURAL ARISTA/BMG
7	4	BOYZONE BY REQUEST—GREATEST HITS UNIVER- SAL	7	6	GUNS N' ROSES LIVE ERA '87-'93 GEFEN/UNIVERSAL
8	9	ROBBIE WILLIAMS THE EGO HAS LANDED EMI	8	4	CELINE DION ALL THE WAY . . . A DECADE OF SONG SONY
9	7	WESTLIFE WESTLIFE BMG	9	7	CHER THE GREATEST HITS WARNER
10	8	MIX STELLAR SONY	10	RE	JENNIFER LOPEZ ON THE 6 WORK/SONY

SWEDEN		(GLF) 01/27/00	DENMARK		(IFPI/Nielsen Marketing Research) 01/20/00
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	FREESTYLER BOMFUNK MC'S EPIDROME/SONY	1	1	MOVE YOUR BODY EIFFEL 65 BMG
2	2	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/VIRGIN	2	8	BACK IN MY LIFE ALICE DEEJAY VIOLENT/VIRGIN
3	5	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/VIRGIN	3	5	ALL I REALLY WANT KIM LUCAS ZOMBA/VIRGIN
4	4	BACK IN MY LIFE ALICE DEEJAY JIVE/VIRGIN	4	2	DEAR JESSIE ROLLER/EMI
5	3	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/VIRGIN	5	4	ADELANTE SASH! EDEL
6	NEW	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/VIRGIN	6	6	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL
7	7	ADELANTE SASH! EDEL	7	3	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS ZOMBA/VIRGIN
8	NEW	MOVE YOUR BODY EIFFEL 65 BMG	8	10	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/VIRGIN
9	6	MILLENNIUM 2 MARKOOLIO CNR/ARCADE	9	NEW	SEX BOMB TOM JONES FEATURING MOUSSE T V2/MNW
10	NEW	RAZOR TONGUE DJ MENDEZ STOCKHOLM/UNIVERSAL	10	RE	KEEP IT UP J&R PROJECT REMIXED
		ALBUMS			ALBUMS
1	1	VARIOUS ARTISTS EN SALIG SAMLING FRALS- NINGSARMEN	1	1	BJORN AFZELIUS DEFINITIV CMC/RECART
2	2	ROY ORBISON SWEETS FOR SWEDEN—THE VERY BEST OF VIRGIN	2	2	CELINE DION ALL THE WAY . . . A DECADE OF SONG SONY
3	3	CELINE DION ALL THE WAY . . . A DECADE OF SONG SONY	3	4	CHER THE GREATEST HITS WARNER
4	7	NAT KING COLE ULTIMATE COLLECTION CMC/EMI	4	NEW	NAT KING COLE THE ULTIMATE COLLECTION CMC
5	6	TOM JONES RELOAD MNW/V2	5	8	SAVAGE GARDEN AFFIRMATION SONY
6	4	LED ZEPPELIN EARLY DAYS—BEST OF VOL. 1 WARNER	6	5	HAMPENBERG HAMPENBERG UNIVERSAL
7	5	KENT HAGNESTA HILL BMG	7	7	QUEEN GREATEST HITS III EMI
8	RE	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	8	NEW	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL
9	8	BONEY M. 2000 20TH CENTURY HITS HANSA/BMG	9	RE	CREAMY CREAMY CMC/RECART
10	RE	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/VIRGIN	10	6	LENE SIEL SALTE TARER—SODE KYS CMC/RECART

NORWAY		(Verdens Gang Norway) 01/18/00	FINLAND		(Radiomafia/IFPI Finland) 01/23/00
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	THE OTHER FOOL EP MOTORPSYCHO SONY	1	NEW	SENTENCED CRIMSON SPINEFARM
2	1	BACK IN MY LIFE ALICE DEEJAY VIOLENT/VIRGIN	2	1	BOMFUNK MC'S IN STEREO EPIDROME/SONY
3	5	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/VIRGIN	3	2	TIKTAK FRENDDIT POLYDOR/UNIVERSAL
4	2	DON'T SAY YOU LOVE ME M2M WARNER	4	5	BLOODHOUND GANG—HOGRAY-FOR-BOBBIES GEFEN/UNIVERSAL
5	4	EVERYTIME A1 BMG	5	3	CELINE DION ALL THE WAY . . . A DECADE OF SONG SONY
6	3	LET ME BE YOUR FATHER X-MAS BOYZVOICE UNIVERSAL	6	6	RAULI SABBONG SOMERJOKI TASS ON RAULI, MOI! SIBONEY
7	9	ADELANTE SASH! EDEL	7	NEW	KAUKO ROYHKA RAYHAHENKI MUISTELEE RANKAS/SPINEFARM
8	6	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL	8	NEW	KORN ISSUES SONY
9	7	TURN YOUR LIGHTS DOWN LOW LAURYN HILL & BOB MARLEY SONY	9	4	AGENTS LAULAVA SYDAN EMI
10	NEW	DEAR JESSIE ROLLER/EMI	10	7	MAMBA VAARAN VUODET F-RECORDS/WARNER
		ALBUMS			ALBUMS
1	2	RETURN THE BEST OF . . . SONY	1	2	SHAKIRA DONDE ESTAN LOS LADRONES SONY
2	NEW	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN	2	1	LOS NOCHEROS NOCHEROS EMI
3	NEW	SANTANA SUPERNATURAL BMG	3	3	CELIA CRUZ MI VIDA ES CANTAR SUM
4	NEW	MACY GRAY ON HOW LIFE IS SONY	4	5	MANA MTV UNPLUGGED WARNER
5	NEW	MORTEN ABEL HERE WE GO THEN—YOU AND I VIRGIN	5	7	CELINE DION ALL THE WAY . . . A DECADE OF SONG SONY
6	3	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL	6	NEW	MILIKI A MIS NINOS DE 30 ANOS BMG
7	1	SHANIA TWAIN COME ON OVER UNIVERSAL	7	8	SHANIA TWAIN COME ON OVER UNIVERSAL
8	4	BRYAN ADAMS THE BEST OF ME UNIVERSAL	8	RE	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/EMI
9	6	E-TYPE GREATEST HITS UNIVERSAL	9	6	LUIS MIGUEL AMARTE ES UN PLACER WARNER
10	5	CAT STEVENS REMEMBER—THE ULTIMATE COL- LECTION UNIVERSAL	10	NEW	CHRISTIAN CASTRO MI VIDA SIN TU AMOR BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

STILL GOING STRONG after 18 years, Ger- many's most successful punk band, **Die Toten Hosen** (The Dead Trousers), hit No. 1 and achieved platinum status (500,000 units) within three weeks of the release of its cur- rent album, "Unsterblich" (Immortal), on its own JKP label. The Düsseldorf-based quar- tet led by singer **Campino** deals in contro- versial lyrics propelled by hard-driving gui- tars. The first single (and the act's first CD single), "Schön Sein" (To Be Beautiful), entered at No. 9, enjoying a 10-week stay on the charts, and the title track was released Jan. 24 as the follow-up. After a blitz of TV appearances and a tour of ski resorts, the band will headline a tour of Argentina in March before touring heavily across Europe this summer. **ELLIE WEINERT**

NET AID RECENTLY PROVED that the music business' good intentions are not always enough, but few charity endeavors can be more deserving than German label Twah! Records' second "Seka" album. Titled after the Serbo-Croatian word for "sister," SEKA is also the name of a refuge for traumatized women and chil- dren of all eth- nic and reli- gious groups in the war zones of the former Yu- goslavia, situat- ed in the island of Brac in the Adriatic. Funds raised by the album will help the refuge to assist more of the victims of war in Croatia, Bosnia-Her- zegovina, and Kosovo. The album features contributions from 22 artists, including **Tom Waits**, **Rosie Flores**, **Chuck Prophet**, **Billy Bragg**, and **Loudon Wainwright III**, many of them specially recorded, and is a poignant commentary on the innocent casu- alties of conflict. The album was released Jan. 21 in Germany and is due in late Feb- ruary in the U.K. **PAUL SEXTON**



WAITS

SOUNDING LIKE a collision of the MC5, Cree- dence Clearwater Revival, the Cramps, and '70s-era Stevie Wonder, California's **Bell Rays** have had to come to Europe to find success. After eight years of slogging around local clubs, the group has revamped its sound on its debut album, "Let It Blast" (Vital Gesture), and created a furious noise that combines the attitude of punk with great songs and the soulful voice of **Lisa Kekaula**. After two appearances at Rennes, France's Transmusicales festival, the group is building a sizable following in the country. "It's difficult for a white group with a black singer in California," says Kekaula. "The promoters and bar owners just don't want to take risks, and you usually have to pay to play. European audiences are generally much more open to new stuff." **GARY SMITH**

THE INDIAN FILM soundtrack market gets its first-ever single release with the title track to the upcoming film "Phir Bhi Dil Hai Hin- dustani" (Still, The Heart Is Indian). Released on Sony, the track is packaged with three remixes by renowned producers **Bally Sagoo** and **Partners In Rhyme** (both from Birmingham, U.K.) and Mumbai, India's own **Akbar Sahmi**. The film stars Bollywood's biggest attraction, **Shah Rukh Khan**, with **Juhi Chawla** as the female lead. The film features Khan and Chawla as rival, aggressive TV reporters who will go to any lengths to get a story but end up falling in love with each other. **NYAY BHUSHAN**

LISA DALBELLO HASN'T exactly swamped the market with recordings following her split with Capitol Records after her 1987 album "She" and the hit singles "Tango" and "Black On Black." She released "Whore" in Europe in 1996 via EMI Elec- trola, but she has since spent her time in the background, translating the lyrics of Swedish singer/songwriter **Peter LeMarc** and working with artists such as **Julian Lennon**, **Molly Johnson**, and Stockholm-based Sheriff Records artist **Javiera**. For the latter's debut album, scheduled for release this spring, Dalbello has written the ballad "If" and duets on the song with Javiera. According to **John Cloud** at Cloud Machine Music & Enter- tainment, consultants to Sheriff, **Celine Dion** had hoped to record "If" but was unable to do so in time to meet her album deadline. **KAI R. LOFTIUS**

IN 1988, Jamaican dub legend **Lee "Scratch" Perry** recorded an album for the U.K.-based reggae label Trojan. Then he left with the unmixed tapes for Switzerland, where he now lives. It was another 10 years before the record company heard from him again. The album, "On The Wire," has finally been completed and gets a belated release in April. Perry, an ec- centric figure who produced many of the **Wailers'** pre-Island recordings, turned up in London recently to promote the record. He seemed happy and untroubled but made little sense in interviews, preferring to make strange animal noises rather than answer conventional questions. In a rare lucid moment he revealed that he has abandoned plans to rebuild his Black Ark studio in Jamaica, where he produced some of the most significant reggae albums of the '70s before torching the building under unexplained circumstances in 1979. "But Scratch's best music is still to come," he insisted. **NIGEL WILLIAMSON**



PERRY

Videos, Merchandising Renew Koch

BY LARRY LeBLANC

TORONTO—Over the past three years, Koch International (Canada) has wrestled its way up to become one of the country's leading audio and video distributors. It has achieved this feat by expanding its customer base to cover nontraditional outlets—and with considerable help from wrestling fans across the country.

"It's been an amazing year," says Dominique Zgarka, president of Koch International (Canada), which, with 40 employees nationally, moved into a new 25,000-square-foot headquarters in the Toronto suburb of Scarborough, Ontario, last fall. "We ended it with a 72% increase in sales from the previous year.

"The reason for our diversification is that Canada is a small market, and to grow we had to expand our customer base," continues Zgarka. "The way to grow was to expand the types of products we sold, including moving into selling video and merchandising products." Canadian orders are filled through Koch International LLC's distribution facility in Port Washington, N.Y. "The only warehousing we do in Canada is with newly released videos," notes Zgarka.

Koch Canada's two-pronged diversification strategy swung into high gear three years ago, after it formed its video sales and marketing arm, Koch Vision, to cover a long-term licensing deal with World Wrestling Federation

(WWF) Entertainment Inc. Koch Vision was first able to rack WWF video titles at the national 300-outlet Zeller's department store chain, then made unprecedented breakthroughs at 1,000-store Beckers/Mac's Milk chain and the 400-store 7-Eleven chain.

"When we approached these retailers with the WWF video line, quite honestly, we were naive," confesses Zgarka. "We were used to selling audio product on a 100% return basis. We didn't realize video sales work on much tighter returns. For retailers there was virtually no risk, and the strategy worked."

Koch Vision, headed by VP Beth Gibbs, continues to be WWF's Canadian home video licensee. The division now also handles video lines of Discovery Channel, the Learning Channel, Unapix/Miramar, Full Moon Releasing, Yoga Zone, Shanachie/Yazoo, and Discovery Communications Inc. "Koch Vision has been a phenomenal success," claims Zgarka. "Last year, we sold over 500,000 videos."

Koch Vision recently opened a theatrical division to market and distribute films to theaters, television, and the home market in Canada. The first projects being released this quarter are the feature film "Jane Doe," starring

Calista Flockhart, and the 13-week PBS show "Lord Of The Mafia."

One diversification initiative that initially floundered was Koch Gear, launched in 1998 as Koch Canada's merchandising sales and marketing arm. Zgarka readily acknowledges its "disastrous start" overseeing "Star Wars" merchandising in Canada. "There was a price war between Wal-Mart and Zeller's, and we got caught in the middle of it," says Zgarka. "We had a huge write-off. We then went with only WWF-related [merchandising], which has been very successful."

In developing its video lines, according to Zgarka, Koch found significant opportunities for sales growth of its audio lines as well. "Our video business opened doors at new accounts we didn't previously sell direct to," he says, noting that Koch Canada now sells directly to such national retail accounts as Zeller's and Blockbuster Video, as well as the London Drug and Shopper's drug chains. "Once we had our foot in the door with our videos, we began to offer these retailers our audio products," he says.

Through its Koch International Distribution division, Koch Canada handles Canadian distribution of recordings by a string of indie labels, including Moonshine Music, Shanachie/Yazoo, Putumayo World Music, Smithsonian Folkways, Centaur Entertainment, and Eureka.

(Continued on page 114)



ZGARKA

newsline...

THE VALUE OF DANISH MUSIC EXPORTS rose by 2% in 1998, despite the negative effect of economic crises in Asian markets, according to a newly published report. Revenue from musical activities originating in Denmark increased to 734.1 million Danish kroner (\$99.6 million), up from 719.5 million kroner (\$97.6 million) in 1997. "The figures are satisfactory," says Bodil Høgh, head of projects at the state-funded Danish Music Information Center (DMC) and secretary of the working committee, which produced the report. The DMC promotes and provides information on Danish music at home and abroad under the auspices of the Culture Ministry. Organizations funding the report included the Danish musicians union DMF and the local International Federation of the Phonographic Industry group. "There are good reasons for the growth," claims Høgh. "We're seeing increased interest in Danish music, and the state has funded a number of music institutions; now we're reaping the benefits."

CHARLES FERRO

DOWNLOADABLE MUSIC WEB SITE CRUNCH MUSIC Ltd. has appointed David



PHILLIPS

Phillips, formerly managing director of AOL U.K., to the newly created position of CEO, effective immediately. London-based Crunch, which launched its site (www.crunch.co.uk) in March 1999, offers some 3,000 downloads in MP3 format from 30 independent labels, at 0.99 pounds (\$1.64) per track. Among investors in the company are AOL Europe and U.S. music downloads site eMusic. Phillips joins Crunch after six years at AOL in the U.S. and Europe. Crunch is set to launch a U.S. operation from Los Angeles in April. It will be helmed by another new

hire, Phil Blaine, as senior VP, U.S. business development. Blaine was a co-founder of A&M-affiliated U.S. label 1500 Records.

TOM FERGUSON

INGEMAR BERGMAN, director of A&R at Universal Music Sweden, has joined Stockholm-based downloadable music Web site popwire.com as an international consultant overseeing sales and marketing. No successor at Universal has yet been announced. Bergman was previously managing director of PolyGram publishing company Sweden Music; simultaneously, he was managing director of Polar Music International, where he oversaw the exploitation of the Abba catalog. Popwire, which claims to be Europe's leading Internet site for unsigned artists, employs 15 people, in Stockholm, Tokyo, and London. The company plans to open a New York office in February.

ANDERS LUNDQUIST

LONDON-BASED DIGITAL DOWNLOADS SITE MP3.co.uk says it is actively seeking partners for its soon-to-be-launched operation. The site, which has not yet announced a launch date, is not part of U.S. Web site MP3.com, although MP3.co.uk VP Sam King claims it has "a close working relationship" with the American operation. King, who recently launched MP3.com.au in Richmond, Australia, adds that the U.K. site is "currently talking with a number of organizations, existing Internet portals, leading indie record labels, and grass-roots artists." MP3.com representatives were not available for comment.

KAI R. LOFTHUS

VIRGIN MEGASTORES is claiming a 3.5% sales increase across Europe over last year (on a comparable-stores basis) during the eight weeks ending Jan. 15. Overall, the merchant's sales rose 10.6% in Europe and 16% in the U.S. (5.1% on a comparable-stores basis). Sales of prerecorded music in the U.K. rose 14.7% overall; comparable stores' music sales were up 7%. Simon Wright, COO at parent Virgin Entertainment Group, says he is delighted by the Christmas success, although, he notes, "the increased proportion of chart and campaign product within the market continues to put downward pressure on our overall margins."

TOM FERGUSON

NEW YORK-BASED TVT RECORDS has appointed David Champion as its label manager in Australia, where the imprint is distributed by Festival Mushroom. A 17-year veteran of the local industry, Champion was involved in setting up HMV Australia in the '80s; most recently, he was national manager of sales and promotions at V2. He will work out of Festival Mushroom's Sydney offices.

CHRISTIE ELIEZER

THE MUSIC INDUSTRY ACADEMY OF MALAYSIA (AIM) has elected Aziz Bakar, former GM of BMG Malaysia and a longtime mentor of local artists, as its new chairman, replacing Freddie Fernandez. Tony Fernandes, Warner Music International region VP, Assn. of Southeast Asian Nations, has been re-elected as AIM vice chairman. AIM is a nonprofit body financed by the Recording Industry Assn. of Malaysia (RIM) to organize RIM's annual music awards, industry events, and education and welfare programs. In a statement, AIM pledged to nurture new talent, promote music education, set up an artists' benefit fund, and lobby the government to reduce the entertainment tax on concert tickets and streamline the performance permit application procedure.

GRAEME NESBITT

Performers' Rights Detailed In Africa

BY KWAKU

ACCRA, Ghana—Performers' organization representatives, copyright administrators, and intellectual-property specialists from 17 African countries were among those who attended a rights workshop held Jan. 12-14 here.

The three-day workshop on collective management of performers' rights was initiated by the World Intellectual Property Organisation (WIPO) with the cooperation of Ghana's Copyright Office and National Commission on Culture (NCC). It was attended by observers from several European bodies, including the Brussels-based Assn. of European Performers and the Paris-based International Federation of Musicians.

WIPO, an intergovernmental organization with headquarters in Geneva, Switzerland, is one of the 16 specialized agencies of the United Nations' system of organizations. It is responsible for promoting the protection of intellectual property throughout the world and for the administration of various multilateral treaties dealing with the legal and administrative aspects of intellectual property.

Patrick Masouye, deputy director of WIPO's copyright collective management division, told attendees in his

opening speech, "On entry into the new millennium, we must be conscious of the development of the international protection of copyright and related rights, as well as the challenges ahead at both the global and the national level."

Aspects of intellectual-property and contract law were discussed in the workshop. The focus was on disseminating information about the WIPO

Performances and Phonograms Treaty (WPPT) among performers.

Topics covered included practical ways in which rights can be collectively protected and remunerated through cooperation with governments and the establishment—or strengthening—of copyright societies in order to accelerate the ratification of WPPT and the WIPO Copyright

(Continued on page 103)



Dharma Hums. Sony/ATV Music Publishing has entered into a joint venture, Dharma Music, with the publishing arm of Rob Dickins' Instant Karma Records, which was formed in partnership with Sony Music last year in London. First signings are Helicopter Girl, Alison Clarkson, John Capek, and the writer/producer team PPO. Dharma Music chairman Dickins is a former chairman of Warner Music U.K. Shown, from left, are Richard Rowe, president of Sony/ATV Music Publishing; Jody Graham Dunitz, executive VP of Sony/ATV Music; Charlie Pinder, managing director of Sony/ATV U.K.; Dickins; Rak Sanghvi, GM of Sony/ATV U.K.; and William Booth, senior VP of Sony/ATV Europe.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Raaga Imports South Asia To N.J. Music Retailer Entices With Pop, Classical, Bollywood, DVDs

BY JIM BESSMAN

EDISON, N.J.—Having more than doubled sales over the past year to approach the \$1-million mark in annual revenue, Raaga Music, located in the Oak Tree Center strip mall here in the heart of central New Jersey's burgeoning South Asian community, has established itself among the world's leading South Asian music stores.

But the store, which was opened in December 1993 by nearby parent company Vista India—one of the biggest distributors of South Asian audio and video product in the U.S.—is also the flagship of a growing chain designed to meet the needs of the nationally increasing South Asian population in the U.S. for homegrown entertainment product from India, Pakistan, Sri Lanka, Bangladesh, Nepal, and Maldives.

Raaga's southern California outlet, located near Disneyland in Artesia, has been serving the No. 2 South Asian community in the U.S., after the New York/New Jersey/Connecticut tri-state area, since its launch in 1998.

A third Vista India-owned store opened last October in Sunnyvale, Calif., to supply the large number of South Asians employed in Silicon Valley.

Vista India also began franchising the Raaga name to retail operations serving smaller South Asian populations. The first—and so far only—franchised Raaga opened in 1998 in St. Louis. The company's goal, according to Vista India VP Suri Gopalan, is to franchise in smaller markets across the U.S. in addition to opening Vista India-owned stores in Dallas, Washington, D.C., and Seattle.

"We're following the Y2K path of technology-oriented [ethnic South Asians] who are establishing hubs [in the U.S.]," says Gopalan, whose Edison flagship Raaga store provides the model. "There are approximately 1 million of us in the tri-state area—2 million in the U.S. altogether—and this population wants its own entertainment and is very connected via the Internet to what's happening in India."

Vista India originally established Raaga—whose name derives from the Sanskrit word representing all kinds of Indian classical music—in response to rampant piracy in the South Asian music marketplace.

"There was no proper retail environment—not one single store carrying only original product, that was customer service-oriented," says Gopalan. "Within a year, we realized that [the store's initial] 1,500 square



feet wasn't enough, because more titles were coming out and there was overwhelming demand, so we expanded to 4,000 square feet."

Raaga's goal has been to carry 80% to 90% of available South Asian product, obtained from Vista India's seven major suppliers—Venus, T-Series, Tips, RPG, Magnasound, Oriental Star, and Sony Music—which have offices in India, the U.K., and the U.S.

About 25 smaller indie labels from around the world also sell direct to the store's parent distributor, which also services some 200 accounts nationwide. Product consists of CDs and cassettes, as well as movies on videocassette and DVD.

With South Asian entertainment software product, music and movies are inextricably linked. Indeed, Gopalan estimates that 70% of

recorded music from India is film-driven. In fact, says Gopalan, film music from "Bollywood"—the term used to describe the vast majority of musical film fare emanating from the Indian film capital Bombay (now called Mumbai)—is synonymous with pop music, or "Indi-pop."

Accordingly, the bulk of the 10,000-plus CD titles and a similar number of cassette titles at Raaga's Edison store are Bollywood-related and include film music in the predominant Hindi and Tamil languages, as well as significant but less-widespread languages, including Telugu, Bengali, and Urdu, the language spoken in Muslim communities in India and Pakistan.

Then there are various non-film pop music categories, including folk, and especially the rhythmic Punjabi folk-based *bhangra* dance music popularized by such artists as reigning Indian superstar Daler Mehndi.

On the opposite end is Indian classical music, which is represented by the likes of famed sitarist Ravi Shankar and violinist L. Subramani-

(Continued on next page)



Pictured above, from left, are Edison, N.J., Raaga store manager Gore (Shankar) Rao and parent company Vista India VP Priya Gopalan. (Photo: Jim Bessman)

NARM Launches Newsletter Focused On Consumer Stats

THE NATIONAL Assn. of Recording Merchandisers (NARM) has begun the new year/decade/millennium with a brand-new publication. Called NARM Research Briefs, it will feed an increasing hunger of retailers, distributors, and label executives for statistics about consumers and the music they buy and listen to.

"One of the major requests we get from our members is for research and for additional information on Internet-related subjects," says Jim Donio, VP of communications and events for NARM and editor in chief of the new publication.

The debut issue includes research from such firms as Jupiter Communications, Forrester Research, and Paul Kagan Associates. Not surprisingly, given the focus of the first two of those providers, much of the data has to do with the online world.

A lot of the research is not music-specific, however. It deals rather with trends and issues in the overall online retail industry.

One somewhat disappointing result prominently played in the briefs is Jupiter's contention that only 6% of all sales on the Web are incremental. That flies in the face of some music industry wisdom that online merchants will significantly increase the overall market by luring consumers who had given up going to record stores. What this finding indicates is that brick-and-mortar sales are clearly being

eroded by the Net. Cannibalization seems to be alive and well.

Another research finding of Jupiter's deals with promotions on the Web. It shows that the principal objective in an online retail promotion (named by 76% of E-tailers polled) is acquiring customers—not retaining them; that accounted for only 21% of replies. The second most important objective of online retail promotions is driving traffic to a site (45% of respondents).

As for consumers, just 32% say promotions are what makes them try new Web sites. More bad news is that only 1%-5% of those who are seduced to sites by promotions become paying customers. Jupiter goes on to point out that a successful conversion rate would be 10%.

What do consumers think makes a good online promotion? Fifty-eight percent say free shipping compels them to make their first Internet purchase. But only 24% of Web merchants have tried this tack.

No. 2 among consumers' preferred promotions is the limited-time discount, named by 35% of respondents. This is a more popular strategy with merchants, mentioned by 60% of those who responded.

Donio says other research companies have contacted NARM and are likely to be included in further Research Briefs. Jupiter will probably be the primary source, he adds, because NARM is a subscriber to its service. The newsletter will come out quarterly.

BUYING TRENDS



by Don Jeffrey

DVD Express Moving Into Games, Music Sales

BY EILEEN FITZPATRICK

LOS ANGELES—In the wake of its merger with Maximum Holdings—a deal valued at more than \$500 million—online retailer DVD Express is looking at an expanded business, including the sale of music, and a new comprehensive Web site.

Completed in January, the merger instantly puts DVD Express into the video game business with the inclusion of Maximum's 40 game-related sites, which when combined

attract more than 3.5 million visitors each month.

In addition to its game sites, Maximum also operates GameCave, its E-commerce division, and GameFan, a consumer magazine.

Recently, game developer Eidos invested \$55 million in Maximum and entered into a marketing alliance with the Internet company. As part of the relationship, Maximum will

promote on its site Eidos' most popular games, including "Tomb Raider," "Urban Chaos," and "Omikron."



During this first quarter, DVD Express and Maximum will launch a super-Web site at express.com.

"We were looking to add a gaming community to our site," says DVD Express VP of marketing Susan Daniher. "We want to be a destination site and will

be adding music as well by the end of the first quarter."

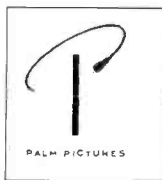
DVD Express added soundtrack CDs last year, but Daniher says the company plans to add a full selection of music, including imports and hard-to-find titles.

Former CDnow executive Jonas Gray has joined the company to shepherd its new music business.

The company operates its own 66,000-square-foot fulfillment (Continued on page 97)

newsline...

NAVARRE reports that net sales for the third fiscal quarter, which ended Dec. 31, 1999, rose 32.7% to \$99 million from \$74.6 million in the same period the year before. The independent distributor says income before taxes and the consolidation of its Web broadcaster, NetRadio, was \$3.8 million, compared with a loss of \$292,000 a year earlier. The company also says it had \$8.7 million in cash at year's end and no bank debt. Music sales in the quarter rose 54% to \$35.4 million on the strength of titles by Mannheim Steamroller, Kenny Rogers, and Vonda Shepard.



PALM PICTURES says Jim Cuomo has been appointed president of Ryko Distribution. Cuomo joined Ryko in 1997 as GM. He reports to Palm COO Larry Mestel.

EMUSIC.COM reports a pro forma net loss of \$8.2 million on revenue of \$423,000 in the second fiscal quarter, which ended Dec. 31, 1999. Including non-cash charges related to stock compensation and other items, the net loss was \$14.2 million. Emusic.com, which operates music sites for commerce and information, says sales of downloaded music rose to \$206,000 in the second quarter from \$42,000 in the previous quarter. For the second quarter a year earlier, the company reports a net loss of \$1.3 million on \$8,000 in revenue.

JUPITER COMMUNICATIONS, an Internet-commerce research company, has formed a joint venture with Hikari Tsushin Capital, a Japan-based provider of technology and communications services. The deal will give New York-based Jupiter a presence in Tokyo for its research and advisory services.

UNIVERSAL MUSIC GROUP has bought the 49% stake it did not own of John Tesh's new age label, GTSP, for an undisclosed amount. A spokesman for Tesh says he is starting three new labels—Garden City Records for new age, TeshMusic for Christian music, and PrimaRecords for children's titles.

PUTUMAYO WORLD MUSIC has teamed with the Louisiana Office of Tourism for a yearlong campaign to promote a new state cultural program, "Music—The Language Of Louisiana." Putumayo has released two CDs in connection with the deal—"Zydeco" and "Louisiana Gumbo." The alliance will include promotions such as a sweepstakes with Tower Records that awards trips to the state. The label and the state will also team up for a tour in the summer.

YAHOO! is presenting a 20-date tour of U.S. college cities, called Yahoo! Outloud, featuring Smash Mouth and Luscious Jackson. It will begin Feb. 9 at Mesa Amphitheatre in Phoenix and ends in March in Pompano Beach, Fla. Regional bands will also be showcased at the events. Tickets are \$10 and are available at outloud.yahoo.com, among other outlets.

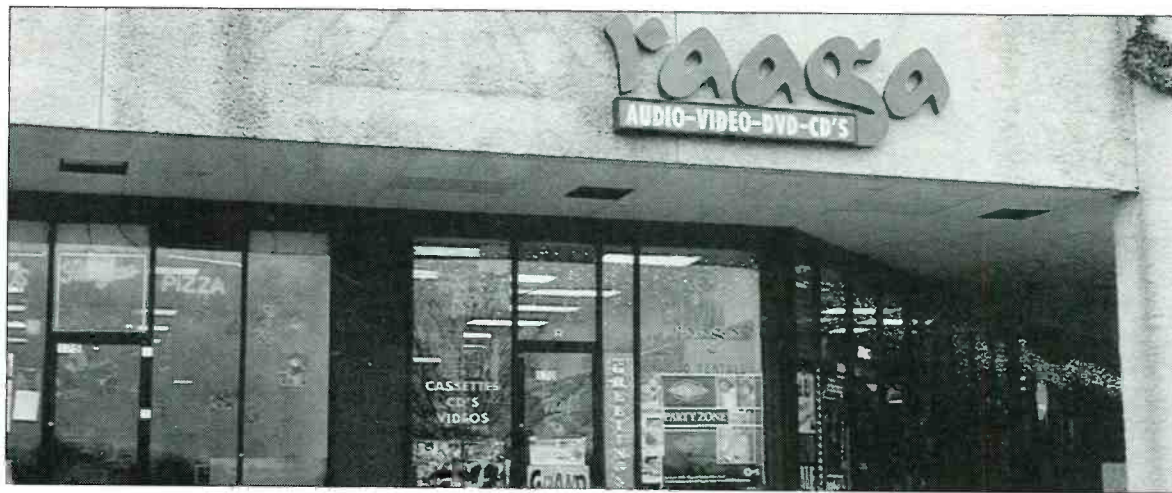
REALNETWORKS has partnered with BackWeb Technologies for a free Internet delivery service that will enable users to automatically receive music samples and songs from preselected genres. RealNetworks is investing \$15 million in BackWeb, whose technology will be integrated into the RealJukebox player software.

EXCITE AT HOME, an Internet portal and cable modem online service, says that president George Bell has been given the additional title of CEO. Thomas Jermoluk remains chairman. In other news, the company reports a net loss of \$1.4 billion on \$336.9 million in revenue for 1999, compared with a loss of \$144 million on revenue of \$48 million the year before.

MP3.COM has formed a deal with Classic World Productions to provide access to the label's catalog on the MP3.com Web site. Consumers will be able to download at least one free song from each artist or purchase the full-length album at prices between \$6.99 and \$9.99. Some of the acts in the catalog are Ike & Tina Turner, the Commodores, Petula Clark, Chicago, Judy Garland, Alabama, Nat "King" Cole, and Chuck Berry.

DIGITAL ISLAND, operator of a business-to-business Internet network, has acquired Live on Line, which provides online streaming of audio and video, for \$70 million in cash and stock.

UNIVERSAL STUDIOS HOME VIDEO is introducing a new video comedy series, "The Universal Studios' Comedy Legends," on March 7 with eight Abbott and Costello movies, in celebration of the 60th anniversary of their first film. The list price is \$14.98 per title. A national 30-minute infomercial, which begins airing Feb. 5, will promote a seven-pack of titles at a list price of \$94.98. On March 7, Universal will also add four new titles to its "Comedy Greats Collection," including "The Jerk" and "Fletch."



The flagship Raaga music and video store is located in the Shop Rite mall in Edison, N.J. (Photo: Jim Bessman)

RAAGA IMPORTS SOUTH ASIA TO N.J.

(Continued from preceding page)

am and breaks down into the semi-classical *ghazal* vocal form and the North Indian Hindustani and South Indian Carnatic instrumental classical styles.

Additionally, Raaga carries South Asian devotional music, including the Sufi Qawwali vocal form represented by the late Nusrat Fateh Ali Khan.

All these different styles—many of which are further split into smaller sub-styles—are stocked by genre, artist, language, and country

or region of origin.

CD product is stored in rows of fixtures taking up most of the floor, with cassettes and more CDs on lift fixtures along the left wall. Movie videos are on the right wall, along with newspapers and magazines. In the rear are some 10,000 movie rental video titles. The movie tie-in with South Asian audio and video is further evidenced by the scores of Bollywood movie star posters hanging from the ceiling and displayed above the wall

fixtures.

Taking up almost the entire front of the store is the cash register and customer service area. Behind that is a big video screen which projects record company promotional videos, film and music videocassettes, and programming from AVS Television Network—the New Jersey-based supplier of a popular weekly South Asian entertainment program to 13 major U.S. and Canada markets and whose "AVS Hot Picks" CD compilation of Bollywood hits was a big hit for Vista India last year.

To the left of the counter are DVDs, "a big growth market" for the movie-mad South Asian population, notes Gopalan. There are almost 400 South Asian movie DVD titles out already, he says, with new titles released within two to three weeks of theatrical release to help thwart DVD piracy.

Growing, too, is Vista India's Web site, www.vistaindia.com, and Gopalan looks ahead to combining traditional retail with the Internet.

Meanwhile, Raaga is experiencing an increase in both core community customers and non-Asians. "A fair number of Americans have been coming in and buying music in the last year, especially people who are into Indian classical music," says Gopalan, who boasts some 7,000 classical titles in his store inventory.

His brother Ravi Gopalan, who is president of Vista India, adds that the new technology is affecting store sales by providing new means of broader exposure.

"South Asian satellite TV services like Zee TV keep us abreast with what's happening in India," he says, also citing MTV India, which airs 80%-90% Indian content. "The trend there is for using visuals to promote product, and we're seeing it here as well."

The continuing influx of young South Asian professionals into the marketplace serves to keep Raaga's prospects robust, adds Ravi Gopalan.

He says that "135,000 temporary professional workers are allowed into the country every year, and [of that] 80% are Indians in the computer industry. They make \$100,000 a year and come into the store and splurge."



The Raaga store includes a wide selection of South Asian movies and soundtracks. The life-size cutout display shown here is for a recent Indian film, "Dil Kya Kare." The soundtrack is on Sony Music. (Photo: Jim Bessman)

EXECUTIVE TURNTABLE

HOME VIDEO. Walter M. Schonfeld is named president of the worldwide film group for Technicolor in Camarillo, Calif. He was senior VP of alliances and international business development for MCI WorldCom.

NEW MEDIA. Navarre Corp. promoted Charles Chesney to chairman/CEO of digital entertainment, Ian Warfield to president/COO of digital entertainment, Joyce Fleck to VP of marketing, and Ward Thomas to national sales manager of computer products in Minneapolis. They were, respectively, executive VP/CFO, VP/GM of digital entertainment, director of marketing, and national account manager of computer products.

Paradise Entertainment and Music Inc. named Matt Rader president of Paradise Digital Productions,

Elisabeth Caren director of development for Paradise Digital Productions, and Debra Gainor head of physical production for Paradise Digital Productions in New York. They were, respectively, president of Destiny Films, a director of development for Working Title Films' First Light production company, and production supervisor on the film "Panic."



CSATHY

Peter Csathy is named head of entertainment and international business development for Egreetings Network Inc. in Los Angeles. Csathy was senior VP of business and legal affairs for the Universal Recreation Group.

RIAA CREATES LATIN MARKET CERTIFICATIONS

(Continued from page 12)

Miami, as nine Latin artists were given *discos de oro*, or gold discs, and *discos de platino*, or platinum.

Discos de oro awards went to albums whose net shipments were 100,000 or higher; discos de platino awards went to albums with 200,000-unit net shipments or more.

In addition, one artist, Charlie Zaa, received a *multi-platino* certification for his album "Un Segundo Sentimiento," whose sales surpassed 400,000 units.

The informal level of Latin gold and platinum in the past was 50,000 units and 100,000 units, respectively.

Dopico says that the sales numbers for Latin certifications were established "by looking at the awards that were given out at the overall market. We then tried to extrapolate from that market, so that we would have a similar sort of threshold in terms of awards per year vs. releases per year. We

also took into account the sales levels of the U.S. Latin market."

While the majority of Hispanic record executives had been in favor of a Latin certification program as far back as 1991 (Billboard, June 29, 1991), the momentum to create a Hispanic awards program picked up steam two years ago when Dopico opened the RIAA's Latin office in Miami.

Ultimately, says Dopico, the Latin program came about "as a result of lobbying by myself on behalf of the Latin member companies to initially get the RIAA comfortable with the concept. But, really, it was the desire of the labels to do something like this and the realization by the RIAA that this was long overdue."

Currently, non-Spanish-language discs must reach a net shipment figure of 500,000 units before qualifying for a gold certification from the RIAA. The

platinum sales bar for non-Spanish-language product is 1 million units or better.

Zaa previously scored an RIAA gold certification in 1999 with his debut album, "Sentimientos."

When asked whether the RIAA will raise the certification bar if the stateside Hispanic sector continues to expand, Dopico replies, "Absolutely. If the market grows to the point where the levels we have no longer make sense or become meaningless, we absolutely would raise the threshold."

The Latin certification program was given unanimous approval by the heads of seven

member Latin labels.

José Béhar, president/CEO of EMI Latin, says he was in favor of the certification initiative because the sales levels required for certification "are in sync with the marketplace. The reality is that 100,000 units and 200,000 units is a lot of units for the Latin marketplace, assuming you are not shipping 800,000 and getting 600,000 back."

Béhar notes, as well, that the program "will clean up" the promiscuous handouts of awards by record labels.

"The days of people just issuing records for publicity purposes and for pleasing their artists are going to be behind us," says

Béhar.

Concurring with Béhar's reaction to the certification program is George Zamora, president of WEA Latina. He notes that while the domestic Latin market accounts for only about 5% of the \$13 billion general market, the sales plateaus of Latin certification are 20% of the figures needed to earn gold and platinum certifications of non-Spanish-language product.

"We're selling to 25 or 30 million people," says Zamora, "so when the percentages of the Latin and Anglo markets are compared, the sales needed to get Latin certifications are pretty aggressive."



The Looney Tunes music store in West Babylon, N.Y., recently staged in-stores with Capitol Records band Megadeth andTVT Records act Sevendust. Shown in the photo above, from left, are Dave Mustaine and Jimmy DeGrasso of Megadeth; Jamie Groeger, Looney Tunes assistant manager; Marty Friedman, Megadeth; Karl Groeger Jr., Looney Tunes manager; David Ellefson, Megadeth; and Karl Groeger Sr., Looney Tunes owner. Shown in the photo below, from left, are Vince Hornsby, Sevendust; Karl Groeger Sr.; J.J. French, Sevendust manager; John Connolly, Sevendust; Karl Groeger Jr.; Clint Lowery and Morgan Rose, Sevendust; Ben Liemer, sales representative, TVT Records; Jamie Groeger; and Lajon Witherpoon, Sevendust.



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M.S. Execs Speak Out On Troubles

IN THEIR OWN WORDS: In the wake of the cataclysmic events that shook M.S. Distributing last year, about the only voices that were left unheard were those of the company's chief executives, president **Tony Dalesandro** and executive VP **John Salstone**.

Given the collapse of the company's affairs, the public silence of the pair was understandable. Declarations of Independents frequently attempted to reach Dalesandro and Salstone for their side of the story; their only response was a very brief, private message appended to a late-October announcement that M.S.—which closed its audio side on Oct. 15, the day after Dalesandro and Salstone bought back the company—would continue as a video distributor.

However, a letter sent by Dalesandro and Salstone to retailers in late December affords a glimpse of the executives' feelings about what went awry with the failed sale of M.S. to online video retailer Movietown.com.

The letter, obtained from a source by Declarations of Independents, was an attempt by M.S. to secure what are apparently sizable outstanding receivables from its former music accounts. (A document circulated to potential buyers when M.S. was briefly put on the block in October estimated these receivables at \$6.5 million.) It also directs returns to the new distributors of more than 40 of M.S.' 150-odd former labels.

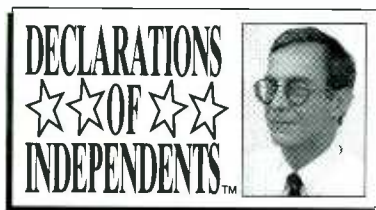
Dalesandro and Salstone's missive is less noteworthy for its intent, which is understandable and not unexpected, than for its poignant tone. It also suggests that, in a changing industry, many other music firms with long histories may eventually face the same challenges that led M.S.' owners to the calamitous decision to sell their company.

"We write this letter with heavy hearts," the letter begins. "After 54 years, the oldest independent distributorship in the U.S., M.S. Distributing Co., is no longer in the music business... Obviously this was not our decision.

"We sold M.S. with the best intentions," continues the letter. "With the 21st century at our doorsteps, we, like most of you, realized that our business was changing. We sincerely felt that with the right technology from [Movietown.com's strategic partner] UsWeb and funding from [lender] Congress Financial, we could solidify our legacy, as good distributors, loyal friends, and proven survivors.

"Unfortunately, when we lost control of our company, the results were catastrophic," it says.

After discussing returns procedures and soliciting the release of M.S.' receivables, Dalesandro and Salstone close with a verity of the music industry and perhaps a har-



by Chris Morris

binge of things to come. "We have all been in this business long enough to know that you always see each other again. Hopefully, someday we will return to the audio business."

YOU ASKED FOR IT: Readers will immediately note that Billboard's Top Independent Albums chart debuts adjacent to this column this issue.

A detailed look at the chart and its methodology appears elsewhere in this issue (see story, page 10). We point out its arrival only to note that its presence in these pages is in great degree a response to longtime requests for such a chart from members of the independent music community. We believe that its creation marks the arrival of just the sort of accurate gauge of indie album sales that you have been seeking for so long. And, from what we've seen so far, the Top Independent Albums chart will also be a dramatic measure of success that cuts across all genre categories. We trust it will meet with your enthusiastic approval.

FLAG WAVING: Leave it to a quixotic band like **Lambchop** to support its new album, "Nixon," due Feb. 8 from Merge Records in Chapel Hill, N.C., with a national tour that will include all 13 members of the Nashville ensemble.

"We're losing a big wad of



LAMBCHOP

money," says vocalist/bandleader **Kurt Wagner** with the hearty chuckle that characterizes his conversation. "It's absolutely ridiculous... We're just going in the red on it.

"We like to do these things," Wagner adds. "It's a group decision. As long as we enjoy what we

do, it seems OK to us."

Wagner quickly notes that the tour, which will pair Lambchop with Matador Records act **Yo La Tengo**, will not incorporate the full string section heard on "Nixon" (and ably arranged by Nashville R&B veteran **Lloyd Barry**). The group, after all, is not totally mad.

Though similar in instrumentation to previous efforts, "Nixon" may be the most scintillating effort yet from this uncategorizable unit, which has inexplicably been hung with the alt.country tag.

Asked how Lambchop got bagged with the alterna-twangers, Wagner laughs. "Beats the fuck out of me," he says. "I had this conceptual idea [at first] of it being country. I looked at it from a geographical standpoint... I don't get it, and I never did get it. I try to distance the band from it as much as possible now."

Only the most vestigial of country influences can be heard in Lambchop's sound. The current album often finds the group, whose songs are written by Wagner, moving further into lush **Burt Bacharach-Hal David** soft-pop terrain.

"That was definitely on my mind," Wagner says. "Trying to take what I've done and move into an area that is, for lack of a better word, more accessible—something my mother can listen to and like, or your parents can like."

The band's music, and Wagner's falsetto vocals, once again betray the bold influence of the late **Curtis Mayfield**. Wagner—who covered Mayfield's "Superfly" track "Give Me Your Love" on the 1998 Lambchop album "What Another Man Spills"—gave Mayfield co-writing credit on "The Book I Haven't Read," which purloins part of the soul giant's "Baby It's You."

In light of Mayfield's recent passing, Lambchop's new release is tinged with some sadness, Wagner admits. "It's kind of breaking my heart a little bit," he says. "I was hoping some line of communication [with him] would come out of this record."

While Wagner says that much of Lambchop's style is derived from "the Nixonian era of music," the new album's title is not meant as an homage to the late president but was drawn from the cover painting by California artist **Wayne White**.

The protean members of Lambchop have been busy with other projects before their tour, which commences Feb. 24. Wagner's collaborative project with Nashvillean **Josh Rouse**, "Chester," was released by Slow River/Rykodisc in September. He says that saxophonist **Deanna Varagona**, vibraphonist **Paul Burch**, and guitarist **Alex McManus** have also been at work on their own albums.

Top Independent 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	WEEKS ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	2	JIM JOHNSTON ▲ KOCH 5808 (10.98/17.98)	No. 1 WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4 3 weeks at No. 1
2	2	2	SLIPKNOT I AM 8655/ROADRUNNER (11.98/16.98) HS	SLIPKNOT
3	3	2	VARIOUS ARTISTS TOMMY BOY 1365 (12.98/17.98)	MTV PARTY TO GO 2000
4	4	2	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
5	6	2	KITTIE NG 1002/ARTEMIS (13.98 CD) HS	SPIT
6	5	2	JIMMY BUFFETT MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
7	7	2	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
8	8	2	VARIOUS ARTISTS TOMMY BOY 1365 (12.98/17.98)	WCW MAYHEM THE MUSIC
9	9	2	VENGABOYS ● GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!
10	13	2	ROME JTJ 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU
11	10	2	SIXPENCE NONE THE RICHER ● SQUINT 7032* (10.98/16.98) HS	SIXPENCE NONE THE RICHER
12	16	2	AMBER TOMMY BOY 1253 (11.98/16.98)	AMBER
13	NEW	▶	MODEST MOUSE UP 073* (14.98 CD)	BUILDING NOTHING OUT OF SOMETHING
14	11	2	SEVENDUST TVT 5820 (10.98/16.98)	HOME
15	NEW	▶	OUTSIDAZ RUFF LIFE 60000* (5.98/7.98) HS	NIGHT LIFE (EP)
16	23	2	VARIOUS ARTISTS TIME LIFE 3397/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES
17	20	2	ENRIQUE IGLESIAS FONOVI 0518 (10.98/16.98)	THE BEST HITS
18	15	2	SOUNDTRACK ● KOCH 8901 (11.98/16.98)	POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES
19	14	2	EVERLAST ▲ ² TOMMY BOY 1236 (9.98/12.98) HS	WHITEY FORD SINGS THE BLUES
20	19	2	SPM DOPEHOUSE 5039 (11.98/16.98) HS	THE 3RD WISH
21	18	2	VARIOUS ARTISTS REDLINE 75997 (21.98 CD)	THE HARD + THE HEAVY VOLUME ONE
22	12	2	ANI DIFRANCO RIGHTEOUS BABE 017 (10.98/16.98)	TO THE TEETH
23	21	2	VARIOUS ARTISTS TOMMY BOY 1364 (12.98/17.98)	JOCK JAMS VOLUME 5
24	22	2	VARIOUS ARTISTS COLD FRONT 6451/K-TEL (13.98/18.98)	CLUB MIX 2000
25	17	2	THE COUNTDOWN SINGERS MADACY 0353 (3.98/7.98)	MAMBO #5
26	33	2	TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM
27	26	2	VARIOUS ARTISTS PLATINUM 3854 (26.98 CD)	SURROUND YOURSELF IN CLASSICS
28	NEW	▶	VARIOUS ARTISTS REDLINE 75746 (17.98 CD)	POP TO THE POWER OF 16
29	25	2	SOUNDTRACK TVT SOUNDTRAX 8220/TVT (17.98 CD)	RUN LOLA RUN
30	38	2	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG (11.98/16.98) HS	BRENT JONES AND T.P. MOBB
31	31	2	ENRIQUE IGLESIAS ● FONOVI 0517 (10.98/16.98)	BAILAMOS
32	24	2	TOM WAITS EPITAPH 86547* (10.98/17.98)	MULE VARIATIONS
33	30	2	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98) HS	THE IRISH TENORS
34	29	2	ALBERT KING WITH STEVIE RAY VAUGHAN STAX 7501/FANTASY (10.98/17.98)	IN SESSION
35	34	2	COAL CHAMBER ROADRUNNER 8659 (10.98/16.98)	CHAMBER MUSIC
36	28	2	SOUNDTRACK TVT SOUNDTRAX 8300/TVT (10.98/17.98)	BUFFY THE VAMPIRE SLAYER — THE ALBUM
37	37	2	MARCO ANTONIO SOLIS ● FONOVI 0516 (10.98/16.98) HS	TROZOS DE MI ALMA
38	NEW	▶	VARIOUS ARTISTS ▲ KOCH 8803 (10.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3
39	32	2	NOFX FAT WRECK CHORDS 605*/CAROLINE (10.98 CD)	THE DECLINE (EP)
40	35	2	DOLLY PARTON SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE
41	45	2	BANDA EL RECODO FONOVI 0769 (7.98/11.98) HS	LO MEJOR DE MI VIDA
42	NEW	▶	VICKIE WINANS CGI 5325/PLATINUM (10.98/16.98) HS	LIVE IN DETROIT II
43	41	2	HANDSOME BOY MODELING SCHOOL TOMMY BOY 1258* (11.98/16.98)	SO... HOW'S YOUR GIRL?
44	NEW	▶	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
45	36	2	JOHN PRINE OH BOY 019 (9.98/15.98)	IN SPITE OF OURSELVES
46	48	2	PROJECT PAT HYPNOTIZE MINDS 1743/LOUD (10.98/16.98)	GHETTY GREEN
47	49	2	VARIOUS ARTISTS EPITAPH 86563 (4.98 CD)	PUNK-O-RAMA 4
48	NEW	▶	PEPE AGUILAR MUSART 2198/BALBOA (8.98/12.98)	POR UNA MUJER BONITA
49	42	2	IYANLA VANZANT HARMONY 1799 (11.98/17.98) HS	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
50	46	2	VARIOUS ARTISTS LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. (C) Albums with the greatest sales gains this week. (R) Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). (P) RIAA certification for net shipment of 1 million units (Platinum). (M) RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. * Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ■ Indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.



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Ingram Buying A One-Stop?; Warnings About CD-R Threat

INGRAM ENTERTAINMENT, the video wholesaler based in LaVergne, Tenn., is looking to get back into the music business, sources say. Ingram, which had music operations back in the early 1990s, is said to be engaged in talks to acquire Pacific Coast One-Stop, the Simi Valley, Calif.-based one-stop that has annual revenue of about \$125 million.

David Ingram, president of Ingram Entertainment, is said to be accompanying Pacific Coast to the upcoming National Assn. of Recording Merchandisers' annual convention. Ingram was unavailable for comment. Steve Kall, owner of Pacific Coast, acknowledged that talks are taking place between the two companies.

IN A KEYNOTE ADDRESS at the MIDEM music fair, held Jan. 22-26 in Cannes, François-Henri Pinault, chairman of the powerful FNAC chain, made a number of valid points, some of which you can read elsewhere in this issue of Billboard. Pinault, who heads up the 53-unit consumer electronics chain, which also carries a wide array of entertainment software, including music and books, said one of the biggest problems facing the music industry today is piracy.

He is not talking about the illegal downloading of MP3 tracks on the

Internet. That activity, according to Pinault, accounts for only a small portion of the piracy occurring in France. Pinault complains that 90% of piracy that country occurs because people are copying CDs with CD burners. Last year, FNAC—which had music sales of about \$700 million and claims a 35% market share in France—sold 12 million CD-Rs. Pinault says that number will grow this year.

Pinault's comments on CD-R piracy reminded me of a conversation I had with Mike Dreese, CEO of Boston-based Newbury Comics whose observations on industry issues are always relevant, often to the chagrin of both his competitors at other music chains and to music label executives.

Dreese wonders if the labels have really thought through what they are doing in their rush to establish a commercial market for music on the Internet. For instance, with free downloads—whether they are pirated or legitimate—prevalent on the Internet, the music industry is giving the consumer an incentive to go out and buy CD burners, Dreese says.

Moreover, another industry executive recently told Retail Track that as the industry moves into the digi-

(Continued on next page)

RETAIL TRACK

by Ed Christman



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Nominees

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FOR CHILDREN

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Disney/American Gramophone
Mannheim Steamroller
Meets the Mouse

BEST SPOKEN WORD
ALBUM FOR CHILDREN



Disney/Pixar

A Bug's Life
Read-Along

© Disney/Pixar

BEST SOUNDTRACK ALBUM



© Burroughs/Disney

BEST INSTRUMENTAL
COMPOSITION

(WRITTEN FOR A MOTION PICTURE,
TELEVISION OR OTHER VISUAL MEDIA)



Disney/Pixar

A Bug's Life
Soundtrack

© Disney/Pixar

BEST SONG

(WRITTEN FOR A MOTION PICTURE,
TELEVISION OR OTHER VISUAL MEDIA)

"The Time of Your Life"
from A Bug's Life Soundtrack

"You'll Be in My Heart"
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Merchants & Marketing

DVD EXPRESS MOVING INTO GAMES, MUSIC SALES

(Continued from page 91)

center in Culver City, not far from its Hollywood headquarters.

With the addition of music, Daniher says, the company will use a mix of in-house and second-party fulfillment services.

Based in Monrovia, Maximum will move into DVD Express' Hollywood offices.

The magazine will continue to publish out of its Woodland Hills base.

In addition to new commerce areas, the site will have various chat areas to entertain visitors.

"You'll see the commerce areas rolling out first," says Daniher, "but our goal is to be an online entertainment site. If someone may not want to buy, maybe they'll enter a chat room. The main thing is to keep them in our network."

Daniher says the site will focus

on commerce and entertainment and does not intend to offer "instant" or online gaming initially. "We think you get people to come back with content," says Daniher. "Our focus will be to have value-added offerings that establish our brand and communicate with our customers."

Until now, DVD Express has been a destination site for consumers looking to purchase discounted DVD titles. During the fourth quarter of 1999, the site sold three times as much product as in 1998.

The company had filed for its initial public offering in 1999, but it was delayed. "It's still the plan to go public at some point," says Daniher.

In other DVD news, the DVD Video Group has re-chartered as the DVD Entertainment Group.

The name change was made to reflect the industry's move toward DVD Audio and DVD-ROM.

In addition to continuing to spread the word about DVD Video, the renamed group will support the launch of DVD Audio, which is expected later this year.

Music companies BMG Entertainment, EMI Recorded Music, Sony Music Entertainment, Universal Music Group, and Warner Music Group have joined the 3-year-old trade group, bringing its membership to 26 regular members and 14 associate members.

The DVD Entertainment Group will continue to make quarterly announcements about the progress of DVD as well as promote the format with various marketing and publicity programs.

RETAIL TRACK

(Continued from preceding page)

tal world, if it doesn't get the technology equation right the first time, it could create a window where more people turn to CD burners as a solution.

As for the possibility of DVD Audio saving the day, Pinault said in

his speech that one shouldn't believe the new format will stop piracy. In fact, in Japan DVD-Rs and a DVD burner have recently been introduced.

Consequently, Dreese wonders if the industry is aware that it might

create a marketplace that has CD burners in millions of households across America. Such an occurrence will surely result in rampant bootlegging, he predicts.

But that's not all that will happen, he adds.

Eventually, customers will get tired of some music on their CD-Rs and will start selling them to record stores in the same way they are selling used CDs today.

While Pinault and Dreese have label executives focusing on a new and more widespread round of bootlegging—and have augmented that worry with concerns about used CD-Rs being sold alongside used CDs—Dreese has another view about where the industry might be headed.

If a used CD-R marketplace emerges, have industry executives thought about what type of packaging their music will wind up in? "Do they care if the CD-R is in a green sleeve, with David Bowie's name and the album title written in crayon," Dreese wonders.

And when that happens, what will happen to all the artist imaging that marketing executives spend so much time and money creating and communicating?

Dreese has another question. Once a used-CD-R marketplace emerges, labels will very easily be able to tell a bootleg CD-R from a legitimate one, but can they give merchants guidance on how to tell the difference when they buy them for their used sections in the stores?

And while label executives are contemplating all of the above, don't get Dreese started on the folly of teaching consumers that music downloads are free, a practice that is currently the main way music is marketed on the Internet.

The music industry has often proved itself to be self-destructive, and Dreese wonders if that path is being pursued again as the industry proceeds down the Internet.

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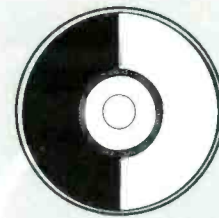
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New Sellers Find Web The Ticket To Competition

E-Mail Promotions, Event Planning Used To Fight Ticketmaster's Dominance

This week's column was prepared by guest columnist Michael Grebb.

YOU MAY NEVER be able to physically attend a concert from your PC, but the process of buying tickets is fast migrating to the Web. And the phenomenon already has created new competition and alliances that could help unsigned artists promote their own shows and give established artists newfound power.

"The Internet turns the industry on its head," says **Andy Donkin**, senior VP of marketing at Tickets.com, an online ticket seller trying to grab market share from ever-dominant Ticketmaster Corp. "The artists are basically getting control of their product. Isn't that the way it should be?"

Donkin says the Internet is already creating closer bonds between fans and artists, a situation that portends a more demand-driven method of booking venues. Rather than promoters deciding what venues are best, he says, artists may start making more of those calls themselves. In some cases, intricate Internet databases might determine venues based on where the fans most likely to buy tickets live.

"The business long-term is how to increase the attendance," he says.



"The power of the Internet is that it's a different distribution channel. But it's not going to be something that happens overnight."

Maybe not, but things appear to be in motion. MP3.com agreed to acquire seeUthere.com, an online event planner that had been focusing on corporate event planning. But MP3 wants to use seeUthere.com's infrastructure to help unsigned artists ticket and promote their own shows.

"No one else does what we do," boasts **John Chang**, seeUthere.com's COO. "We provide the whole-event capability that the artist really needs." SeeUthere will act as a liaison between artists and the fan base, managing mailing lists (by mail, fax, or E-mail) and helping to plan and ticket gigs. It will charge artists \$1 plus 4.75% of the price for each ticket.

"Right now, there's really no tool for bands to use to go through this process," Chang says. "We'll be able to manage the fan club for the artist and even collect payment for tickets online."

Of course, online ticketing isn't new. Ticketmaster already had an online subsidiary in September 1998 when it spun off the unit into a separate company and combined it with CitySearch, an online entertainment guide. Ticketmaster Online-CitySearch is still majority-owned by Ticketmaster parent USA Networks and exclusively sells tickets for Ticketmaster-sponsored events.

All of this activity is no wonder, considering the prospects of Web-based ticketing: Boston-based Forrester Research predicts that the \$300 million worth of music and other event tickets sold online in 1999 will more than double this year and balloon to about \$4 billion in 2004.

Spurred by such estimates, Tickets.com is the first online player to take on Ticketmaster's overwhelming dominance in the concert and event ticketing area. It has a long way to go, but it did just sign agreements with some 400 orchestras, theaters, and other venues to handle their online ticketing.

In December, Tickets.com completed the first phase of a \$30 million partnership with Cox Interactive Media, the online subsidiary of newspaper and cable TV giant Cox Enterprises. And it just inked a deal to increase its visibility by linking its

(Continued on page 111)

Don't give away things people are willing to pay for.

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TRAFFIC TICKER Top Music Info Sites

Unique Visitors (in 000s)

TOTAL VISITORS

1. mp3.com	2,165
2. mtv.com	2,085
3. tunes.com	1,113
4. launch.com	821
5. ubl.com	779
6. bmg.com	587
7. sonicnet.com	581
8. vh1.com	569
9. peeps.com	543
10. musicmatch.com	390

AT-HOME VISITORS

1. mp3.com	1,607
2. mtv.com	1,561
3. tunes.com	780
4. launch.com	667
5. ubl.com	631
6. vh1.com	412
7. bmg.com	408
8. sonicnet.com	389
9. musicmatch.com	310
10. backstreetboys.com	303

AT-WORK VISITORS

1. mp3.com	648
2. mtv.com	535
3. tunes.com	333
4. bmg.com	218
5. sonicnet.com	193
6. vh1.com	178
7. billboard.com	178
8. launch.com	175
9. ubl.com	173
10. musicmatch.com	129

Source: Media Metrix, December 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard

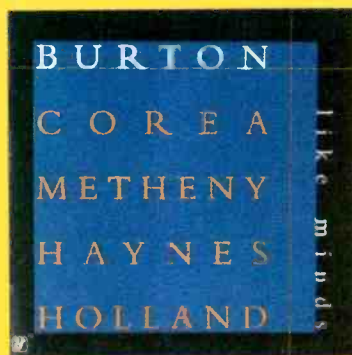
FEBRUARY 5, 2000

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	32	SUPERNATURAL ▲ ARISTA 19080	SANTANA	1
◀ NO. 1 ▶ 8 weeks at No. 1					
2	NEW		THE SCREEN BEHIND THE MIRROR VIRGIN 48616	ENIGMA	33
3	2	10	ALL THE WAY... A DECADE OF SONG ▲ 550 MUSIC 63760/EPIC	CELINE DION	2
4	4	2	MAGNOLIA REPRISE 47583/WARNER BROS.	SOUNDTRACK	68
5	17	3	THE SOPRANOS COLUMBIA 63911/CRG	SOUNDTRACK	64
6	NEW		A CHARLIE BROWN CHRISTMAS ▲ FANTASY 8431	VINCE GUARALDI	—
7	3	9	S & M ▲ ELEKTRA 62463*/EEG	METALLICA	25
8	5	16	FLY ▲ MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	12
9	NEW		WORLDS BEST PRAISE AND WORSHIP — PRAISE & WORSHIP INTEGRITY/WORD 69843/EPIC	VARIOUS ARTISTS	—
10	NEW		WORLD'S BEST PRAISE AND WORSHIP — CHRISTMAS INTEGRITY/WORD 63722/EPIC	VARIOUS ARTISTS	—
11	6	9	MIDNITE VULTURES ● DGC/GEFFEN 490485/INTERSCOPE	BECK	96
12	9	36	MILLENNIUM ◆ ¹¹ JIVE 41672	BACKSTREET BOYS	9
13	NEW		WE OFFER PRAISES INTEGRITY/WORD 63810/EPIC	RON KENOLY	—
14	8	3	EUROPOP ▲ REPUBLIC 157194/UNIVERSAL	EIFFEL 65	6
15	13	10	AFFIRMATION ▲ COLUMBIA 63711/CRG	SAVAGE GARDEN	15
16	11	15	CHRISTINA AGUILERA ▲ ⁵ RCA 67690	CHRISTINA AGUILERA	4
17	19	4	DR. DRE — 2001 ▲ AFTERMATH 490486*/INTERSCOPE	DR. DRE	3
18	10	11	WHEN THE PAWN... ● CLEAN SLATE 69195/EPIC	FIONA APPLE	79
19	14	2	PLAY V2 27049* [ES]	MOBY	110
20	RE-ENTRY		HUMAN CLAY ▲ WIND-UP 13053*	CREED	20

● 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. [ES] indicates past and present Heatseekers titles. © 2000. Billboard/EMI Communications and SoundScan, Inc.

The way to download.



Like Minds

Gary Burton

Concord Jazz Records

Best Instrumental Jazz Solo

Best Jazz Instrumental Performance, Individual or Group



Latin Soul

Pancho Sanchez

Concord Picante Records

Best Latin Jazz Performance



Press On

June Carter Cash

Risk/Small Hairy Dog Records

Best Traditional Folk Album

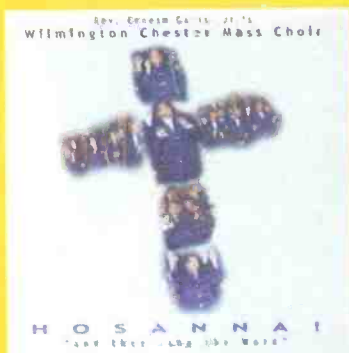


God Can & God Will

Dottie Peoples

Atlanta International Records

Best Traditional Soul Gospel Album

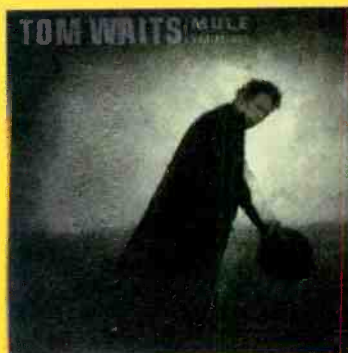


Hosanna! And They Sang The Word!

**Rev. Ernest Davis, Jr.'s
Wilmington Chester
Mass Choir**

Atlanta International Records

Best Gospel Choir or Chorus Album



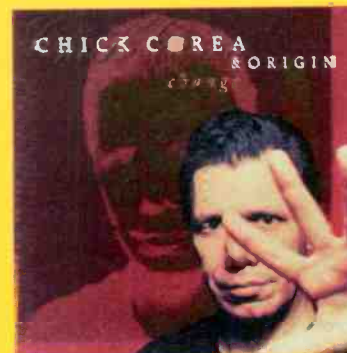
Mule Variations

Tom Waits

Anti/Epitaph Records

Best Contemporary Folk Album

**Best Male Rock Performance
"Hold On"**



Change

**Chick Corea & Origin
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Best Instrumental Jazz Solo

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Best Jazz Instrumental Performance, Individual or Group

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Historical Album, *Duke Ellington Centennial Edition Complete RCA Victor Recordings*.



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U.K. Retailers Enjoy DVD's Popularity

Price Wars, Digital Broadcasting Worry Some Merchants

This story was prepared by Sam Andrews of The Hollywood Reporter.

LONDON—Last year, the U.K. video industry was driven by a movie about a doomed ocean liner and another about a bunch of stripping steel workers. But this year, if it was on DVD, consumers bought it.

As DVD sales start to dominate the video charts, the whole industry is jumping up and down like a bunch of excited kids, shouting things like "our digital alternative" and "the future."

And it is probably only fair to let them have their day after the beating the industry has taken from the likes of Rupert Murdoch's BSkyB and rival pay-TV digital broadcaster Open.

Publicly, video executives say that massive advertising campaigns carried out by broadcasters helped fix the idea that "digital" was the key word. But privately, many felt they were being blitzed into the background—especially when BSkyB and Open started giving away their 200-pound (\$332) set-top boxes.

Although these threats have not gone away, the video business began to feel a bit more confident by mid-1999. Such retailers as the giant Kingfisher plc, which encompasses the U.K.'s biggest video and music chain,

Woolworths; smaller specialist MVC; and electrical multiple Comet really banged the DVD drum. Woolworths, using Kingfisher's Far East buying group, sourced an under 200-pound DVD player in the third-quarter run up to Christmas, making it a truly mass-market product.

Others—such as stationery/newspaper/bookselling chain WHSmith and supermarket chain Asda—followed suit in stocking DVDs in all their stores following limited rollouts in the spring. And, as a sign of true mass-market acceptance, DVD consumer magazines have sprung up as publishers smell advertising sales.

Worldwide DVD player shipments reached 5.4 million in 1999, according to the DVD Entertainment Group.

In the U.K. the player base was estimated at 100,000 machines and anywhere from 800,000 to 1 million PC-based DVD drives.

On the software side, "The Matrix" is on its way to outselling the phenomenally successful "Armageddon," which had sold 85,000 units by early November; and "Lock, Stock And Two Smoking Barrels," which had sold 60,000 copies.

Rental dealers also started to offer a reasonable number of titles for the same price as a VHS rental. Iain Muspratt, managing director of the 150-

store Choices rental chain, says that not only are retailers convinced that DVD is the future, but so are the thieves.

"When our stores are broken into now, it is the computer games and the DVDs that are stolen, not the VHS tapes," he says.

There are some clouds on the horizon, however. Amid last year's success were the usual litany of complaints, one of which concerned the low-ball pricing of "Titanic." Retailers rightly complained that such price cutting was unnecessary, since the much-in-

(Continued on next page)



Croc Affair. V.I.P. reptiles, dressed to the teeth, arrive via stretch limousine at the "First Ever Gator Gala" in Lake Placid, Fla., to lend support to and celebrate Fox Home Entertainment's release of "Lake Placid" on video and DVD. In addition to Bill Pullman and Bridget Fonda, "Lake Placid" has as its star a 30-foot prehistoric crocodile that terrorizes a small town.

MPAA Wins 2 Piracy Fights, Prepares For 3rd; DVD Int'l Releases Sampler Kit

PIRATE ALERT: With two victories in its pocket, the Motion Picture Assn. of America (MPAA) is feeling pretty confident it can fend off the threat of Internet copyright pirates.

Within the last few weeks, a New York court ordered the Web site *krackdown.com* to remove software that breaks the DVD encryption code.

In a separate action filed against a Connecticut-based Web site that offered a "free DVD decoder," the defendant removed the software from the site before landing in court.

"We're sending a message that's loud and clear that the MPAA and its member companies will not tolerate theft via any format or devices that defeat encryption coding," says MPAA spokeswoman **Emily Kutner**.

Kutner says the MPAA has instituted a "full-time Internet piracy program" and has made tracking down Internet pirates a top priority.

The latest Web site in its sights is *iCraveTV.com*, a site that broadcasts television shows over the Internet. On Jan. 20 in U.S. District Court in Pennsylvania, the MPAA filed a lawsuit against Toronto-based *iCraveTV*, alleging copyright infringement, trademark infringement, theft, unlawful public performance, and various other infringements. The Web site domain is registered in Pennsylvania.

The lawsuit claims *iCraveTV* is broadcasting such shows as "ER," "Ally McBeal," "Frasier," and "The X-Files" without proper license, as well as films like "Jurassic Park," "Nine Months," "Mrs. Doubtfire," "The Bodyguard," and others.

"It's so blatant," says Kutner. "They're stealing these shows and don't have permission to air them."

In a statement from *iCraveTV* CEO **William R. Craig**, who is also named in the lawsuit, he contends the company is acting within the law. "iCraveTV believes it is acting in compliance with all applicable laws and will defend itself actively and aggressively," says Craig.

The MPAA has not sought financial restitution in any of the recent cases. "All we're asking is that illegal operators take down their sites," says Kutner.

Obviously, fearful that the Internet has enormous profit potential for both pirates and its member studios, the MPAA is determined to keep unlicensed material off the Web.

"We've got to be able to protect our product," says Kutner, "and it's up to us to pave a safe path for our companies to use this fantastic tool."

BEYOND THE HITS: The special-interest VHS market certainly isn't what it used to be, but the category is getting a lift from DVD.

In order to encourage indie dealers to give nontheatrical DVD titles a try, DVD International has put together the *Time to Stock* sampler kit, which is available from Feb. 7 through April 28.

The Mountain Lakes, N.J.-based supplier is offering a mix of its 12-title catalog in either a 40-unit or 20-unit configuration. The titles also come with a variety of in-store merchandising, including window stickers, banners, and catalogs.

"According to industry statistics, about 10,000 retailers carry DVD," says DVD International president **David Goodman**, "but my product is in fewer than 2,000. That's the reason for the promotion."

Titles in the kit include the company's best seller, "Video Essentials," which Goodman says has sold 170,000 units; "Mars: The Red Planet"; and "Tender Loving Care," the interactive movie, which has sold 8,000 units, according to Goodman.

The company is set to co-produce its next interactive film, "The Watcher," which begins filming in March. DVD International's partner in the project is *Aftermath Media*, which produced "Tender Loving Care."

The film will be made both as a linear story, which is expected to be released theatrically, and as a DVD film with interactive elements incorporated.

Other projects from DVD International include the release of the 100-title classical music video library from *Naxos*. The first six titles will be released at the end of March.

SUNDANCE HAPPENINGS: Until Jan. 29, *Reel.com* will be streaming live daily coverage from *Sundance Film Festival 2000*. The coverage will be an extension of the site's "Word Of Mouth" show, which interviews filmgoers outside of theaters about newly released movies. The Sundance installments will give visitors an idea of the hot films at the festival as well as interviews with the various directors and actors attending the annual film fest.

Columbia Sends 'Mr. Smith' To DVD

As the country embarks on another presidential campaign, Columbia TriStar Home Video has decided the time is right to release the Frank Capra classic "Mr. Smith Goes To Washington" on DVD.

Featuring a near trademark performance by Jimmy Stewart, the movie will be in stores on Feb. 15, priced at \$24.95. An updated VHS version is available for \$14.95.

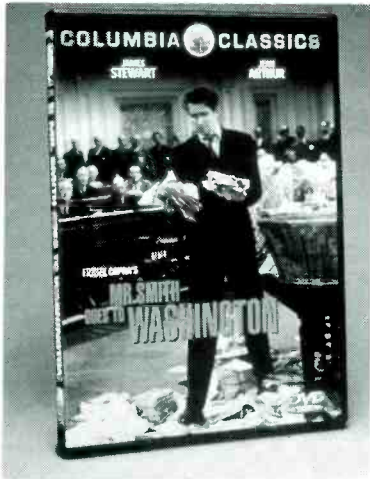
To kick off the release, Columbia has enlisted *George* magazine for a special screening in Manchester, N.H.

Traditionally, New Hampshire holds the first presidential primary. On Sunday (30), two days before the primary, *George* will host a screening of "Mr. Smith Goes To Washington" at the Palace Theater in Manchester.

Following the screening, the magazine will hold a pre-primary straw poll asking the audience which current presidential candidate best embodies the ideals of Mr. Smith. The results will be listed on *George's* Web site.

"We make politics fun," says *George* publisher **Dan Lagani**, who will attend the screening. "It makes sense for us to use an icon like Mr. Smith to frame an opinion poll of the candidates."

Also attending the screening will be Capra's son, **Frank**, who provides commentary and hosts the retro-

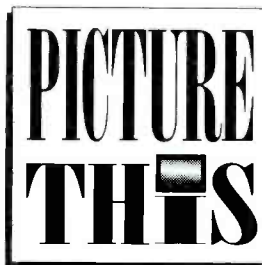


spective "Frank Capra Jr. Remembers Mr. Smith Goes To Washington" for the DVD release.

"It will be fun to see the picture with an audience," says Capra, "but it's a hard act to be like Mr. Smith."

The film tells the story of the naive Smith, who is elected to a Senate post and finds nothing but corruption in the nation's capital. It has been digitally remastered for its DVD release; the DVD will also feature trailers for Capra's "Lost Horizon" and "It Happened One Night" and talent biographies.

Columbia will hold additional screenings of the film in Washington, D.C., to further support the DVD release. **EILEEN FITZPATRICK**



by Eileen Fitzpatrick

'CinderElmo' Gets Royal Treatment From Sony Wonder

CINDERELMO STORY: Elmo, the little red monster from "Sesame Street" (and the series' current superstar) stars in a direct-to-video take on a fairy-tale classic in "CinderElmo," which waltzes into stores Feb. 29 from Sony Wonder and Children's Television Workshop.

The video, priced at \$12.98 VHS and \$19.98 DVD, features TV stars **Keri Russell** ("Felicity"), **French Stewart** ("3rd Rock From The Sun"), and **Kathy Najimy** ("Veronica's Closet") as well as film actor **Oliver Platt** ("Bulworth") and, of course, Muppets Grover, Zoe, and Kermit the Frog.

A companion audiocassette, priced at \$9.98, consists of 10 tracks, three of which are exclusive to the audio, and one of which is a spoken-word "The Story Of CinderElmo" read by "Sesame Street" veteran **Bob McGrath**.

In this version of the fairy tale, the squeaky-voiced crimson cutie longs to dance with the lovely princess (Russell), but his nasty stepmother (Najimy) won't let CinderElmo go to the royal teenager's party, otherwise known as the Princess's 18th Birthday Holiday Find-A-Husband Ball.

Buted aided by an inexperienced fairy godperson (Platt), a dog named Prince (Stewart), and Muppet Zoe, CinderElmo gets to cut a rug with the princess after all, or at least until midnight. Extras on the DVD version include three bonus segments, "A Day On The Set," "Meet The Cast," and "Favorite Scenes."

Sony Wonder will kick off a na-

tional TV ad campaign in March with spots airing on NBC, ABC, and CBS. Print ads will appear in parents' publications such as Sesame Street Parents. Plus, Loews Cineplex Theaters will place slide advertisements on 2,900 of the chain's screens throughout April. Inside each video, DVD, and audiocassette, consumers will find savings booklets featuring coupons toward the purchase of "Sesame Street" licensed products.

Also due from Sony Wonder is the debut of a new line under the banner "Sony Wonder's Movie Matinee."

The series will consist of animated feature-length family titles with songs. The first is "Lapitch The Little Shoemaker," which arrives Feb. 8 in clamshell packaging only.

"Lapitch" will have a TV premiere Feb. 27 on the Disney Channel. Sony Wonder is also providing national TV ads, coloring sheets, and online promotions.

An in-pack "kids cruise free" savings offer from Commodore Cruise Line will be packed in all copies of "Lapitch."

THIS IS THE BBC: BBC Video is kicking off a major promotion for the debut of "S Club 7 In Miami," which streets March 28.

Spun off from the Fox Family Channel series of the same name, the **Monkees**-esque "S Club 7 In Miami" features seven British teens who form a pop group and try to make it in the music business. In the U.K., **S Club 7** is already a hit pop group.



by *Moira McCormick*

BBC Video, which is distributed in the U.S. and Canada by 20th Century Fox Home Entertainment, is packaging the first six episodes of the 13-part series as a two-volume set. Each volume, priced at \$14.98, features three episodes plus a bonus featurette.

BBC Video is offering consumers up to \$7 in mail-in savings, including a \$5 mail-in rebate (U.S. only) with the purchase of "S Club 7 In Miami" along with the band's Interscope Records CD. U.S. and Canadian purchasers of both videos can receive a \$2 mail-in rebate. Each video also includes value-added stickers featuring band members.

Also due from BBC Video is the home video/DVD release "Walking With Dinosaurs," which arrives in stores May 9, priced at \$24.98 VHS and \$34.98 DVD.

"Walking With Dinosaurs" is a highly rated science program on the BBC in England and will air on the Discovery Channel in April. The program uses digital effects to re-create dinosaurs in their natural habitat. BBC Video is offering a \$5 mail-in rebate to consumers who purchase

the video and an accompanying Dorling-Kindersley book.

VHS purchasers can also mail in for a free 50-minute featurette, "The Making Of Walking With Dinosaurs," which is included on the DVD.

Publisher Dorling-Kindersley is offering three "Walking With Dinosaurs" children's books, featuring dinosaur stickers and 3D effects, and BBC Worldwide Americas is offering tie-in merchandise such as plush toys, figurines, and puzzles.

KIDBITS: 20th Century Fox Home Entertainment has just released "The Simpsons Go Hollywood" for \$24.98, a three-pack gift set that

includes six Tinseltown-themed "Simpsons" episodes, as well as never-before-seen footage... "Joseph And The Amazing Technicolor Dreamcoat" will make its home video debut March 28 on Universal Studios Home Video. Starring **Donny Osmond**, "Joseph" will be launched with a national broadcast premiere April 5 on PBS... Videos endorsed by the Coalition on Quality Children's Media for its Kids First! collection are available at Hollywood Video's 1,600-plus stores nationwide. The titles are supported by in-store signage and other materials and are sold online at sister division Reel.com.

Billboard®

FEBRUARY 5, 2000

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
NO. 1					
1	15	2	THE ADVENTURES OF ELMO IN GROUCHLAND Columbia TriStar Home Video 04528	1999	21.96
2	8	5	THE IRON GIANT Warner Family Entertainment/Warner Home Video 17644	1999	22.95
3	1	9	MARY-KATE & ASHLEY: PASSPORT TO PARIS Dualstar Video/Warner Home Video 36878	1999	19.96
4	2	288	PINOCCHIO ♦ Walt Disney Home Video/Buena Vista Home Entertainment 239	1940	14.99
5	4	15	THE PRINCE OF EGYPT DreamWorks Home Entertainment 84779	1998	26.99
6	13	5	POKEMON: GREAT RACE Viz Video/Pioneer Entertainment 1050	1999	14.98
7	21	19	POKEMON: SEASIDE PIKACHU Viz Video/Pioneer Entertainment 0008D	1999	14.98
8	7	5	POKEMON: PIKACHU PARTY Viz Video/Pioneer Entertainment 1049	1999	14.98
9	NEW ▶		BLUE'S CLUES: BLUE'S SAFARI Nickelodeon Video/Paramount Home Video 839533	1840	9.95
10	10	11	MUPPETS FROM SPACE Columbia TriStar Home Video 04251	1999	21.95
11	RE-ENTRY		THE TRANSFORMERS: THE MOVIE ♦ Rhino Home Video 2089	1986	14.95
12	NEW ▶		BARBAR: KING OF THE ELEPHANTS HBO Home Video/Warner Home Video 91567	1840	19.96
13	24	202	LADY AND THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99
14	22	13	POKEMON: THE SISTERS OF CIRULEAN CITY Viz Video/Pioneer Entertainment 003D	1998	14.98
15	16	15	POKEMON: THUNDERSHOCK Viz Video/Pioneer Entertainment 0005D	1999	14.98
16	6	15	MARY-KATE & ASHLEY: FASHION PARTY Dualstar Video/WarnerVision Entertainment 56502	1999	12.95
17	14	13	TELETUBBIES FUNNY DAY PBS Home Video/Warner Home Video B3946	1999	12.95
18	NEW ▶		THE SIMPSONS GO HOLLYWOOD FoxVideo 66	2000	24.98
19	11	177	101 DALMATIANS Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961	26.99
20	3	9	BLUE'S CLUES: BLUE'S BIG PAJAMA PARTY Nickelodeon Video/Paramount Home Video 835963	1999	9.95
21	RE-ENTRY		POKEMON: FASHION VICTIMS Viz Video/Pioneer Entertainment 0008D	1999	14.98
22	9	99	HOW THE GRINCH STOLE CHRISTMAS! ♦ Warner Family Entertainment/Warner Home Video M201011	1966	14.95
23	23	7	TELETUBBIES: MERRY CHRISTMAS PBS Home Video/Warner Home Video 3998	1999	19.95
24	20	29	THE BEST OF THE SIMPSONS: VOL. 4 FoxVideo 0296	1999	24.98
25	19	43	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99

♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

U.K. RETAILERS ENJOY DVD'S POPULARITY

(Continued from preceding page)

demand title would have sold no matter what the price. In the end many say they sold record units of the title yet made little or no profit because of the price wars, which were instigated to grab market share.

The introduction of DVD has seen this argument resurface. Tara Gordon, manager of video at Tower Records' U.K. division, says the emergence of four-for-the-price-of-three deals on DVD at rival video retailers "could ruin everything. There is no need to do it; it is simply a product of that old VHS mentality that has been building up for about 15 years," she says.

And there is another technological challenge emerging. Redbus Film Group, a start-up theatrical and video distributor financed on money from Demon Internet founder Cliff Stanford, has announced that it is introducing a video-on-demand service via the Internet. Ostensibly, this is aimed at the pay-per-view window and its operators—after all, Redbus still wants to be able to sell its videos to retailers—but the prospect of Web-casting and some unfortunate remarks by Stanford about video-rental shops being "dinosaurs" has created unease.

Despite all the talk of digital, VHS sales—although understandably down by an estimated 3% to 5% after "Titanic" and "The Full Monty"—continued to provide good revenue for

distributors and retailers alike.

Top titles, such as "The Lion King II—Simba's Pride" and "A Bug's Life," both from Buena Vista, sold more than 1.3 million copies in a battle for the top spot of the year. In the third, fourth and fifth positions were "Lock, Stock" from Universal, at 700,000 units; "Antz" from CIC, at 600,000; and "Doctor Dolittle" from Fox, at 500,000.

Elsewhere, "The Simpsons," "Friends," and "South Park" all achieved success, as did the tape of the 1998-99 season for the famous soccer team Manchester United. "The Treble" from VCI, owned by Kingfisher Plc, sold a minimum of 250,000 copies through regular outlets and an unknown quantity through sports shops and mail-order specialists.

The year's top music title was "Steps—The Video" (Jive), which sold more than 200,000 copies.

The fight to top the sell-through distributor will be a tossup, with Buena Vista, Warner, and Universal all between 14% and 15% of the market and with top product to come.

Buena Vista has "Mulan"; Warner, "The Matrix" and a "Friends" special; and Universal, "Notting Hill" and dance spectacular "Burn The Floor."

CIC, the former video joint venture between Universal (which distributes DreamWorks) and Paramount that endured a traumatic year with the

departure of Universal, was set to hold on to fourth place with 11%. At approximately 8% each were Fox, Columbia TriStar, and VCI, and languishing at No. 8 was the BBC, which has had little to crow about since "Teletubbies."

On the rental side, the market was down about 8% compared with 1998, reflecting the quality of the movies being offered.

Warner and Buena Vista were again in the battle for the top slot, with CIC this time making up the third contender. All had achieved around 17%-18% market share by November, with the nearest rival being Fox Pathé at 14% and the remarkable independent distributor EV at No. 5, with 12%.

Top title for the year was Fox Pathé's "There's Something About Mary," which garnered 2.7 million rentals. At No. 2 was "Armageddon," with 2.6 million, and at No. 3 was "Saving Private Ryan"—CIC's blockbuster before it split with DreamWorks and Universal—with 2.4 million rentals.

How CIC will fare next year is anyone's guess. Without the Universal and DreamWorks product, U.K. rental dealers have, in their typically bluff way, taken CIC's admirable TV consumer advertising campaign called "One To Watch" and renamed it "None To Watch." It's a hard business sometimes.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.							
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Suggested List Price	
			◀ No. 1 ▶				
1	2	10	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999 PG-13 22.98	
2	1	5	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999 R 19.98	
3	4	8	THE IRON GIANT	Warner Family Entertainment Warner Home Video 17644	Animated	1999 PG 22.95	
4	3	17	SAVING PRIVATE RYAN	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998 R 19.98	
5	12	9	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	1999 NR 5.98	
6	5	5	SHAKESPEARE IN LOVE	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush	1998 R 19.99	
7	7	4	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999 G 22.98	
8	20	10	MADONNA: THE VIDEO COLLECTION 93-99	Warner Reprise Video 38506	Madonna	1999 NR 19.98	
9	6	12	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	1999 PG-13 21.96	
10	9	37	YELLOW SUBMARINE	MGM Home Entertainment Warner Home Video M206160	The Beatles	1968 G 19.98	
11	8	8	METALLICA: S & M	Elektra Entertainment 40218-3	Metallica	1999 NR 19.95	
12	21	4	PLAYBOY VIDEO CENTERFOLD: PLAYMATE 2000	Playboy Home Video Universal Music & Video Dist. PBV0853	The Bernola Twins	1999 NR 19.98	
13	15	11	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999 NR 19.96	
14	13	2	PLAYBOY'S WILDWEBGIRLS.COM	Playboy Home Video Universal Music & Video Dist. PBV0845	Various Artists	2000 NR 19.98	
15	32	2	CNN MILLENNIUM 2000	Turner Home Entertainment Warner Home Video 8198	Various Artists	2000 NR 19.98	
16	10	7	DAVE MATTHEWS BAND: LISTENER SUPPORTED ●	BMG Video 65015	Dave Matthews Band	1999 NR 19.98	
17	25	13	RICKY MARTIN: THE OFFICIAL VIDEO COLLECTION ▲	Columbia Music Video Sony Music Entertainment 50205	Ricky Martin	1999 NR 14.98	
18	19	5	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999 NR 14.95	
19	11	5	INSPECTOR GADGET	Walt Disney Home Video Buena Vista Home Entertainment 15802	Matthew Broderick Rupert Everett	1999 PG 24.99	
20	RE-ENTRY		PLAYBOY'S CLUB LINGERIE	Playboy Home Video Universal Music & Video Dist. PBV0852	Various Artists	1999 NR 19.98	
21	38	11	MARILYN MANSON: GOD IS IN THE T.V.	Interscope Video MCA Music Video 53864	Marilyn Manson	1999 NR 19.95	
22	22	7	WILD WILD WEST	Warner Home Video 17175	Will Smith Kevin Kline	1999 PG-13 19.98	
23	27	216	THE WIZARD OF OZ ◆	Warner Family Entertainment Warner Home Video 65123	Judy Garland Ray Bolger	1939 G 19.98	
24	26	3	THE ADVENTURES OF ELMO IN GROUCHLAND	Columbia TriStar Home Video 04528	The Muppets	1999 G 21.96	
25	14	14	PLAYBOY 2000-VIDEO PLAYMATE CALENDAR	Playboy Home Video Universal Music & Video Dist. PBV0850	Various Artists	1999 NR 19.98	
26	23	10	TOMORROW NEVER DIES	MGM Home Entertainment Warner Home Video M207409	Pierce Brosnan Michelle Yeoh	1998 PG-13 14.95	
27	18	8	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999 NR 19.98	
28	NEW ▶		MONTY PYTHON'S LIFE OF BRIAN	Anchor Bay Entertainment 10636	John Cleese Graham Chapman	1979 R 14.98	
29	24	13	THE BLAIR WITCH PROJECT	Artisan Home Entertainment 10188	Heather Donahue Michael Williams	1999 R 14.95	
30	33	4	INSANE CLOWN POSSE: STRANGLE2	Interscope Video MCA Music Video 21003	Insane Clown Posse	1999 NR 22.95	
31	34	3	BLAST FROM THE PAST	New Line Home Video Warner Home Video N4749	Brendan Fraser Alicia Silverstone	1999 PG-13 14.98	
32	NEW ▶		THE BUFFY AND ANGEL CHRONICLES	FoxVideo 15063	Sarah Michelle Gellar	2000 NR 39.98	
33	40	13	WOODSTOCK 99 ●	Hybrid/Epic Music Video Sony Music Entertainment 50207	Various Artists	1999 NR 19.95	
34	16	9	SHANIA TWAIN: COME ON OVER-VIDEO COLLECTION	USA Home Entertainment 440059951	Shania Twain	1999 NR 12.95	
35	NEW ▶		CHRISTINA AGUILERA: THE GENIE GETS HER WISH	BMG Video 65006	Christina Aguilera	2000 NR 19.98	
36	36	17	THE MUMMY	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz	1999 PG-13 22.98	
37	35	9	THE THIN RED LINE	FoxVideo 142550	Sean Penn	1998 R 14.98	
38	37	2	MARIAH CAREY'S NO. 1'S	Columbia Music Video Sony Music Entertainment 50195	Mariah Carey	2000 NR 14.95	
39	39	14	LIMP BIZKIT: KICK SOME A\$\$	Eaton Entertainment 14183	Limp Bizkit	1999 NR 14.98	
40	17	8	CHER: LIVE IN CONCERT	HBO Home Video 91683	Cher	1999 NR 19.98	


● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.							
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers		
			◀ No. 1 ▶				
1	3	4	AMERICAN PIE (R)	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan		
2	2	4	THE GENERAL'S DAUGHTER (R)	Paramount Home Video 329033	John Travolta Andie MacDowell		
3	1	8	ENTRAPMENT (PG-13)	FoxVideo 4112309	Sean Connery Catherine Zeta-Jones		
4	4	10	NOTTING HILL (PG-13)	Universal Studios Home Video 20640	Julia Roberts Hugh Grant		
5	9	4	SUMMER OF SAM (R)	Touchstone Home Video Buena Vista Home Entertainment 18283	John Leguizamo Mira Sorvino		
6	7	17	THE MATRIX (R)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne		
7	5	9	AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13)	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham		
8	8	8	SOUTH PARK: BIGGER, LONGER & UNCUT (R)	Paramount Home Video 336823	Animated		
9	6	5	DEEP BLUE SEA (R)	Warner Home Video 17242	Samuel L. Jackson Brent Roam		
10	10	13	ELECTION (R)	Paramount Home Video 334033	Matthew Broderick Reese Witherspoon		
11	14	12	ARLINGTON ROAD (R)	Columbia TriStar Home Video 04084	Jeff Bridges Tim Robbins		
12	NEW ▶		MICKEY BLUE EYES (PG-13)	Warner Home Video 92565	Hugh Grant James Caan		
13	16	2	THE THOMAS CROWN AFFAIR (R)	MGM Home Entertainment Warner Home Video 907452	Pierce Brosnan Rene Russo		
14	13	3	DICK (PG-13)	Columbia TriStar Home Video 02696	Kirsten Dunst Michelle Williams		
15	NEW ▶		LAKE PLACID (R)	FoxVideo 2000009	Bill Pullman Bridget Fonda		
16	19	2	DROP DEAD GORGEOUS (PG-13)	New Line Home Video Warner Home Video N4826	Kirsten Dunst Denise Richards		
17	12	8	THE HAUNTING (PG-13)	DreamWorks Home Entertainment 84822	Liam Neeson Catherine Zeta-Jones		
18	NEW ▶		MYSTERY MEN (PG-13)	Universal Studios Home Video Universal Music & Video Dist. 84158	Ben Stiller Geoffrey Rush		
19	11	9	INSTINCT (R)	Touchstone Home Video Buena Vista Home Entertainment 18152	Anthony Hopkins Cuba Gooding, Jr.		
20	NEW ▶		DETROIT ROCK CITY (R)	New Line Home Video Warner Home Video N4897	Edward Furlong		

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Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 							
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers		
			◀ No. 1 ▶				
1	NEW ▶		BOWFINGER (PG-13) (26.98)	Universal Studios Home Video 20576	Steve Martin Eddie Murphy		
2	1	18	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne		
3	2	3	THE THOMAS CROWN AFFAIR (R) (24.98)	MGM Home Entertainment/Warner Home Video 907452	Pierce Brosnan Rene Russo		
4	3	5	AMERICAN PIE (NR) (29.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan		
5	10	10	AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13) (24.98)	New Line Home Video/Warner Home Video N4891	Michael Meyers Heather Graham		
6	NEW ▶		THE 13TH WARRIOR (R) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 18273	Antonio Banderas		
7	9	6	THE GENERAL'S DAUGHTER (R) (29.99)	Paramount Home Video 329037	John Travolta Madeleine Stowe		
8	6	5	THE SHAWSHANK REDEMPTION (R) (19.98)	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman		
9	NEW ▶		WOOD (R) (29.99)	Paramount Home Video 336994	Taye Diggs Omar Epps		
10	7	12	SAVING PRIVATE RYAN (R) (34.99)	DreamWorks Home Entertainment 846645	Tom Hanks Matt Damon		
11	8	7	DEEP BLUE SEA (R) (24.98)	Warner Home Video 17242	Samuel L. Jackson Brent Roam		
12	4	2	MYSTERY MEN (PG-13) (24.98)	Universal Studios Home Video 20688	Ben Stiller Geoffrey Rush		
13	5	2	LAKE PLACID (R) (34.98)	FoxVideo 2000002	Bill Pullman Bridget Fonda		
14	17	12	BIG DADDY (PG) (24.95)	Columbia TriStar Home Video 03922	Adam Sandler		
15	12	9	ENTRAPMENT (PG-13) (34.98)	FoxVideo 4112309	Sean Connery Catherine Zeta-Jones		
16	14	24	HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino		
17	NEW ▶		BIGGER & BLACKER (NR) (19.98)	HBO Home Video/Warner Home Video 91688	Chris Rock		
18	11	5	AMERICAN PIE (R) (29.98)	Universal Studios Home Video 20633	Jason Biggs Alyson Hannigan		
19	15	9	SOUTH PARK: BIGGER, LONGER & UNCUT (R) (29.99)	Paramount Home Video 336827	Animated		
20	13	8	WILD WILD WEST (PG-13) (24.98)	Warner Home Video 17175	Will Smith Kevin Kline		

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CALENDAR

FEBRUARY

Feb. 1, **Fourth Annual Women In Music Touchstone Awards Luncheon**, presented by SESAC, Marriott Marquis Hotel, New York. 212-969-8734.

Feb. 1-2, **@d.tech London**, presented by eMarketWorld, the Savoy, London. 011-804-643-8375.

Feb. 3, **Entertainment Law: The Year In Review**, presented by Stan Soucher and the Los Angeles County Bar Assn., Lawry's Restaurant, Los Angeles. 213-896-6560.

Feb. 3, **"I've Sung This Song": Preserving The Woody Guthrie Legacy**, presented by the Grammy Foundation, the New York chapter of the National Academy of Recording Arts and Sciences, and the Museum of the City of New York, at the museum, New York. 212-534-1672.

Feb. 3, **"Media Influence On Sports—Good, Bad, Or Indifferent?"** presented by the International Radio and Television Society Foundation, Cipriani, New York. 212-867-6650, ext. 306.

Feb. 3-6, **NAMM 2000**, presented by the National Assn. of Music Merchants, Los Angeles Convention Center, Los Angeles. www.namm.com.

Feb. 6, **14th Annual Washington Area Music Awards**, presented by the Washington Area Music Assn., Hilton Washington, Washington, D.C. 703-237-9500.

Feb. 7, **Studio Stories With Ron Carter, Grady Tate, And Clarke Terry**, presented by the National Academy of Recording Arts and Sciences, New York. 212-245-5440, ext. 370.

Feb. 8, **Songwriter Networking Meeting And Open Mic**, presented by the Songwriters' Hall of Fame and One Vision, Makor, New York. 212-957-9230.

Feb. 13, **San Francisco Grammy Nominee Celebration**, presented by the San Francisco Chapter of the Recording Academy, Spectrum Gallery, San Francisco. 415-749-0779.

Feb. 14-15, **Conference On Digital Distribution Of Music**, Hotel Inter-Continental, Los Angeles. 212-352-3220, ext. 224.

Feb. 16, **"New Avenues To Marketing Music... New Writers, Artists, And Catalog"**, presented by the Assn. of Independent Music Publishers, Dillon's, New York. 212-758-6157.

Feb. 17, **"BMI: The Horizon & Beyond"**, Hotel Sofitel/Ma Maison, Los Angeles. 818-842-6257.

Feb. 21, **10th Annual MusiCares Person Of The Year Tribute**, Los Angeles. 310-201-8816.

Feb. 22, **Songwriter Open Mic**, presented by the Songwriters' Hall of Fame and One Vision, Makor, New York. 212-957-9230.

Feb. 22-24, **Mobile Beat DJ Show And Confer-**

ence, Tropicana Hotel, Las Vegas. 716-385-9920.

Feb. 23, **2000 Grammy Awards**, Staples Center, Los Angeles. 310-201-8816.

Feb. 25-27, **Building A Songwriting Career... Memphis Style**, presented by the Songwriters Guild Foundation in association with the Songwriters Guild of America, Heartbreak Hotel, Memphis. 615-329-1782.

Feb. 26, **How To Start And Run Your Own Record Label**, New Yorker Hotel, New York. 212-688-3504.

Feb. 27-March 2, **NARM Convention And Trade Show**, presented by the National Assn. of Recording Merchandisers, Marriott Rivercenter and Marriott Riverwalk, San Antonio. 856-596-2221.

MARCH

March 6-8, **DJ Expo West**, presented by The DJ Times, Cathedral Hill Hotel, San Francisco. 516-767-2500.

APRIL

April 7, **Ninth Annual Music Video Production Assn. Awards**, Directors Guild of America, Los Angeles. 323-469-9445.

April 8, **California Music Awards**, Bill Graham Civic Auditorium, San Francisco. 415-864-2333.

April 13, **13th Annual Kahlua Boston Music Awards**, Orpheum Theater, Boston. 617-357-6997.

April 13-15, **NEMO Music Showcase And Conference**, Swissôtel, Boston. 617-357-6997.

April 25-27, **Billboard Latin Music Conference & Awards**, Sheraton Biscayne Bay, Miami. 212-536-5002.

MAY

May 11-13, **Electronic Entertainment Expo**, Los Angeles Convention Center, Los Angeles. 800-315-1133. www.e3expo.com.

JUNE

June 7-9, **Billboard/BET On Jazz Conference & Awards**, JW Marriott, Washington, D.C. 212-536-5002.

JULY

July 12-14, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 212-536-5002.

OCTOBER

Oct 5-7, **Billboard/Airplay Monitor Radio Seminar & Awards**, New York Hilton, New York. 212-536-5002.



McLean Tunes Up For The President. Saxophonist and Blue Note recording artist Jackie McLean and his wife, Dolly, met with President Clinton during his recent visit to the Artists Collective facility, the McLeans' new multimillion-dollar center for the arts in Hartford, Conn. Shown, from left, are Dolly McLean, Jackie McLean, and Clinton.

OZ E-TAIL SALES GROW

(Continued from page 86)

59% of total revenue from sales of 21,000 units. The two biggest sellers were Santana's "Supernatural" (Arista) and Savage Garden's "Affirmation" (Roadshow/Warner).

Jazz was the second most popular purchase, followed by country, dance/electronic (outside of top 40 status), metal, alternative, and classical. Strong gains were posted in children's and world music. The number of female consumers increased by 5% in the fourth quarter. Three of the top 10-selling acts were Australian: Savage Garden's set was joined by the Whitlams' "Love This City" (Warner) and Powderfinger's "Internationalist" (Universal).

There was an overall increase in Australian artist sales, says Chaos CEO Rob Appel. "The surprise of the survey to me was the predominance of top 40, in particular the speed with which we turned around from back-orders to mainstream purchases. Online retail gives rural customers a choice—they're a significant income stream—but the biggest sales have come from Sydney and Melbourne.

"A week before Christmas," he adds, "we experimented with a campaign where we used cycle couriers to deliver around the central business district of

Sydney and saw an increase of \$20,000 [Australian (\$13,082) worth of sales]. That clearly shows price is just part of the equation, and that equally as important is convenience for people who don't have the time to shop anymore."

Chaos' purchase last September of Melbourne brick-and-mortar retailer Gaslight has given it wider access to locally acquired releases (until then, the majority of the company's stock came from Valley Media in the U.S.) and to the label relationships and discounts Gaslight enjoyed.

Says Appel, "The major labels know we can be a great partner, in terms of revenue gathering and promotion opportunities. We have a direct relationship with our customers, and we can give [the labels] an instant feedback to what's working and what isn't."

He concludes, "Australian E-retailers are here to stay. Until 1998, most Australians bought their CDs from offshore E-retailers. That's changed. According to [Internet research firm] www.consult, the Australian music online market was worth \$15 million Australian [\$9.75 million] in 1999; it's estimated at being \$32 million Australian [\$20.8 million] by the end of 2000 and about \$100 million Australian [\$65 million] by 2002."

PERFORMERS' RIGHTS DETAILED IN AFRICA

(Continued from page 90)

Treaty (WCT) across Africa. Burkina Faso is the only African country that has ratified both treaties to date.

In some African countries where a relatively established copyright infrastructure exists—for example, South Africa and Ghana—songwriters receive royalties for use of their work within the broadcast media. However, the notion of paying performers for the use of their neighboring rights on recordings is practically unheard of in most of Africa.

The less-than-perfect nature of the copyright environment in Ghana was noted by Minister of Communication John Mahama. However, he also said the country had made great strides toward reducing piracy and enabling a growing number of local recording artists and producers to be paid in their domestic market. He urged par-

ticipating countries that have not yet established collection societies "to take quickly the challenges of doing so."

NCC deputy chairman Ebo Hawkson noted that many African broadcasters feel their use of songwriters' and performers' output publicizes such work and does not warrant payment. Hawkson urged broadcasters to "give a little bit of money to the people whose work you have used." He added that they should consider "who is doing who a favor."

WIPO currently has no plans for further rights workshops in Africa. Masouye says, "We expect that some of the countries will soon accede to the WCT and WPPT treaties as a result of the meetings we had and create structures with proper administration for copyright societies to improve protection and collection."

GOOD WORKS

'ESSENTIALLY ELLINGTON': The fifth annual Jazz at Lincoln Center "Essentially Ellington" high school jazz band competition and festival is under way.

To enter the contest, which is open to all American high school jazz band programs, bands must prepare three provided arrangements, make a recording of them, and submit the tape to be judged; tapes may also be submitted for comments only. Those who can't make a recording can learn the music for another concert or festival during the year and attend the final competition and concert May 14-15 in New York. Finalist bands receive a day of in-school work-

shops with professional musician/clinicians in preparation for the three-day festival of workshops, rehearsals, jam sessions, a film program, and performances in New York. Last year, more than 1,300 high school bands from 50 states and the U.S. Virgin Islands participated in the competition and festival. Contact: **Laura Johnson** or **Erika Fischer** at 212-875-5599; fax: 212-875-5591; E-mail: efischer@jazzatlincolncenter.org.



ELLINGTON

HOOPIN' IT UP: On April 17, the T.J. Martell Foundation hosts the T.J. Martell Basketball Classic at the basketball city courts in New York. Participants include Busta Rhymes, Master P, and top executives from Atlantic Records, Island/Def Jam, and Elektra. Former NBA stars will coach and judge players in a round-robin tournament, a three-point shootout, and a free-throw contest. All proceeds will benefit AIDS, cancer, and leukemia research. Contact: **Shawn Purdy** at 212-685-4300.

SAVING THE FORESTS: Portions of the proceeds from the sale of an album soundtrack to the film "Hidden Medicine," scored by **Rob Romero** and performed by **Red Thunder** on the Aveda label, will be donated to the Native Children's Survival Awareness Campaign for the protection of America's forests. The soundtrack is available at Aveda Environmental Lifestyle stores. "Hidden Medicine" premiered at a special screening during the 1999 Sundance Film Festival and is being aired this month on the Sundance Channel as part of the "Best Of The Sundance Film Festival" series. Contact: **Kathryn Schenker** at 212-582-5400 or fax 212-582-6513.



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LIFELINES

DEATHS

Josh Clayton-Felt, 32, of cancer, Jan. 19 in Los Angeles. Clayton-Felt was a co-founder and lead singer of the group School Of Fish, known for its hit "Three Strange Days." After the group disbanded in 1994, he released three solo albums, including "Inarticulate Nature Boy" on A&M Records in 1996. Clayton-Felt also toured with Tori Amos in 1996. He had recently finished recording an album tentatively titled "When Spirit Touches Ground," which is to be released on Hip-O Records this spring. He is survived by his father, his mother, a stepfather, a sister, two brothers, and a grandmother. Services were held Jan. 21 at Hillside Memorial in Culver City, Calif. Donations can be made to Descendants of the Earth, P.O. Box 301, Ventura, Calif. 93002, or to Meher Mount, 9902 Sul-

phur Road, Ojai, Calif. 93023.

Richard "Dimples" Fields, 52, of a stroke, Jan. 15 in Oakland, Calif. Fields, an R&B singer/songwriter, recorded for Boardwalk, RCA, Columbia, and Life Records. His biggest hit, "If It Ain't One Thing... It's Another," was No. 1 on the Hot Soul Singles chart for three weeks in 1982. His other hits included "She's Got Papers On Me" and "Tell It Like It Was." He is survived by six children. Services were held Jan. 18 in Oakland.

Dub Jones, 71, of natural causes, Jan. 16 in Long Beach, Calif. Jones was the original bass singer for the Coasters, who recorded such hits as "Yakety Yak." He is survived by his wife, five children, 11 grandchildren, and two great-grandchildren.

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MIDEMNET

(Continued from page 86)

Copyright Act was hailed as the first law that takes the industry nearer to realizing Gould's vision.

The Digital Millennium Copyright Act (DMCA), which incorporates the World Intellectual Property Organization treaties on performance and neighboring rights, has enabled U.S. judicial authorities to impose heavier penalties and jail sentence for music copyright infringement. Commercial pirates in the U.S. can be now fined between \$500,000 and \$1 million and face jail sentences from five to 10 years.

Marybeth Peters, the U.S. register of copyrights, admitted to delegates that the provisions in the DMCA "are more complex than I would like to see." Yet the progress made by the U.S. compared with other markets has received approval from two significant participants.

Eric Baptiste, the secretary general of CISAC, the Paris-based international trade body for authors' societies, said the DMCA is "surprisingly good, as usually U.S. legislation is weaker [than Europe's]." Nic Garnett, former director general of the International Federation of the Phonographic Industry (IFPI) and now senior VP at digital rights management group InterTrust Technologies, also agreed. "The DMCA is the model for the rest of the world. It shows something can be done at the national level," Garnett said.

By contrast, everyone accepted that the long-awaited European Union Copyright Directive is proving to be a tough nut to crack. "Unlike the U.S., the EU has to work from 15 different national laws," said the European Commission's (EC) Thierry Stoll, who added that the directive could be adopted by the year's end.

But CISAC's Baptiste said the European collection societies remain concerned about the EC's tendency to add several exceptions to the draft directive's main provisions, which recognizes performance and neighboring rights at a Europe-wide level.

"If [a law] allows exceptions, you're taking risks that will be hard to control," he declared. "We hope that the EC will understand these risks and the position of the societies. We're not satisfied. Legislation must be enforceable or it's not useful."

At another related MIDEM conference on "Cyber-Piracy: Regulations And Technology For The Internet," it emerged that collecting societies were getting closer to being able to launch a global organization to track down pirate digital distributors.

Alexander Wolf, deputy director for industry at German collecting society GEMA, said mechanical rights and performance rights organizations needed to work more closely together to set up this global organization.

The IFPI's Nils Bortloff said he believed the Secure Digital Music Initiative and RPS (Rights Protection System) being developed by the music and technology industries would answer copyright owners' concerns about global digital distribution.

In the meantime, however, the industry has to "get rid of piracy in cyberspace," Bortloff added. "While we're trying to drive down MP3 piracy, we also want the consumer to get great value and convenience from purchasing music on the Internet."

SNEP HEAD

(Continued from page 86)

pensate the industry for its loss in revenue, Negre says. "This is urgent—each day lost represents losses for the industry." He proposes a \$2 levy on blank CD-Rs as acceptable but says that it is unlikely that the issue could be resolved by the French government acting alone; it would require EU approval to succeed.

Responding to Negre's comments, Minister of Culture Catherine Trautmann said in Cannes that she intends "to put music high on France's agenda as president of the EU."

Other 1999 French market highlights:

- In market share, Universal is the largest record company in France (34.3%), followed by Sony Music (30.4%), EMI/Virgin (17.6%), with Virgin accounting for 10.8%), Warner Music (6.7%), and BMG (6.2%).

- Only 258 records were certified (silver, gold, or platinum) in 1999, against 320 in 1998, affecting mostly albums. However, the number of new local artists receiving album certifications has grown from 11 in 1998 to 18 in 1999.

- The best-selling single was Lou Bega's "Mambo No. 5 (A Little Bit Of...)" (BMG); the best-selling album, Francis Cabrel's "Hors Saison" (Columbia).

- Local repertoire now accounts for 54% of total sales, with international repertoire dropping 9% to 39% and classical slightly down at 7%.

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CITADEL BUYS BLOOMINGTON. Citadel is purchasing Bloomington Broadcasting for \$176 million, giving Citadel 20 stations in five markets, including album WKLQ and classic rock WLAV Grand Rapids, Mich.; AC WTCB Columbia, S.C.; classic rock WQUT Johnson City, Tenn.; classic rock WSKZ Chattanooga, Tenn.; and top 40 WBNQ and country WBWN Bloomington, Ill. Bloomington president Ken Maness will join Citadel management. The deal is expected to close by summer.

NEW MEDIA. Radio is rapidly becoming intertwined with the Internet, as evidenced by a recent flurry of deals. Clear Channel has signed an agreement with SamsDirect to market and sell domain names with the "CC" suffix. Clear Channel is testing the address switch with its Houston cluster, but eventually all its stations will change from ".com" to increase public familiarity with the "CC" ending.

Four radio groups have invested a total of \$25 million in eTour.com, a pre-initial public offering, customized Web-surfing guide. Under the deal, Susquehanna, Jefferson-Pilot, Barnstable, and Beasley Broadcasting will give eTour "extensive promotion" on more than 100 combined stations. Jefferson-Pilot radio president Clark Brown says his group signed on because it is finding the Net can drive viewers to a station as much as radio can send listeners to the Web.

Separately, Beasley has made a \$3-million equity investment in FindWhat.com, a Net search-engine site. As part of the deal, FindWhat.com will get \$3 million worth of radio advertising and online links and promotions to Beasley's station sites. In exchange, Beasley will receive 600,000 shares of FindWhat.com stock.

EMMIS, SINCLAIR TRADE LAWSUITS. Emmis and Sinclair traded lawsuits in mid-January over a stalled deal for Emmis to buy Sinclair's former radio stations in St. Louis, sold to Emmis by former Sinclair CEO Barry Baker, who was also named in the suit. Sinclair is asking the circuit court in Baltimore to throw out a \$366.5 million agreement under which Baker sold his rights to the stations to Emmis. When he left Sinclair, Baker was given the right to buy modern AC WVRV, country WIL-FM, modern rock KPNT, classic rock KXOK and KIHT, and adult standards WRTH, as well as KDNL-TV. Baker exercised that right, then turned around and sold the stations to Emmis. Sinclair now claims Baker's contractual right to the St. Louis stations is "unenforceable due to vagueness." It also wants \$40 million from Emmis.

Last November, an independent appraiser pegged the value of the St. Louis stations at \$366.5 million; since, the two companies have been negotiating the other terms of the deal and have been unable to reach an agreement. Emmis says it proposed arbitration Jan. 17; Sinclair promised an answer the next day. "Instead, they filed a lawsuit," claims Emmis in a statement. Sinclair declined to comment.

Separately, Emmis is buying Los Angeles magazine from ABC/Disney for an undisclosed price. Cross-promotions between Emmis stand-alone R&B KPWR and the magazine are likely, the company says. Emmis also owns city-based magazines in Indianapolis, Atlanta, and Texas.

Low-Power FMs Coming To The Air

FCC-Approved Outlets Could Be In Major Markets This Year

This story was prepared by Airplay Monitor's Frank Saxe.

NEW YORK—New low-power FM (LPFM) radio stations could be on the air by year's end in such major markets as San Francisco, Philadelphia, Miami, Dallas, and Washington, D.C., following the Federal Communication Commission's (FCC) 3-2 decision Jan. 20 to license thousands of 10- and 100-watt stations.



KENNARD

"What LPFM will do is create an important new outlet and spark a whole new outlet for creativity and new ideas and music that we don't often hear on the radio," says FCC Chairman Bill Kennard, who has made LPFM a priority for the past year.

Yet FCC Commissioner Harold Furchtgott-Roth is worried that LPFM will create interference for existing stations, thereby changing the public perception of FM radio.

"Where will listeners go if there is more interference? To other alternatives. And where will advertisers go? They'll follow the listeners elsewhere," he says.

PERVERSE RESULTS

FCC Commissioner Michael Powell also voted against LPFM, arguing that the negative impact on small- and medium-market owners, many of whom are minorities and women, would be the "perverse results" of a service meant to foster diversity.

FCC engineers have determined that two 100-watt LPFMs will fit in San Francisco, one in Philadelphia, four in Miami, four in Dallas, and three in Washington, D.C. No 100-

watters can be squeezed into New York, Los Angeles, or Chicago, but 10-watt signals likely will. Engineers predict the 100-watters will have a 3.5-mile coverage area, while the 10-watters will give a station a coverage of one to two miles.

NO CURRENT BROADCASTERS

When the FCC begins accepting applications in May for the noncommercial, educational stations, no current broadcaster may apply for a LPFM license. Winning owners will be chosen by their existing community presence and must promise to provide a minimum of 36 hours per week of programming, of which eight hours must be locally produced. LPFM operators will be allowed to own the station for only eight years.

The FCC's action comes after

more than a year of opposition from the National Assn. of Broadcasters (NAB).

NAB president/CEO Eddie Fritts calls it a "sad day" for radio users. "This FCC has chosen advancement of social engineering over spectrum integrity," he says.

The NAB is threatening to use the courts to oppose LPFM and is also rallying its supporters on Capitol Hill. More than 20 House members have signed on to a bill by Michael Oxley, R-Ohio, that would bar the FCC from implementing LPFM.

READY TO FIGHT

Across the aisle, Democratic whip David Bonior is gearing up for a battle. "One of the fundamental tenets of our democracy is to ensure that

(Continued on next page)



'Don't Talk To Strangers.' Rick Springfield, right, seems to be ignoring the advice he offered to fans in a song title in 1982, as he meets with syndicated rock radio personality Mancow Muller. Springfield spent more than an hour in the Mancow's Morning Madness studio at WKQX (Q101) Chicago talking about his career and performing an acoustic set that included "Jessie's Girl" and "Affair Of The Heart."

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Adult Contemporary

T. WK.	L. WK.	2. WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	17	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN 7 weeks at No. 1
2	2	2	15	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
3	4	4	21	AMAZED BNA ALBUM CUT †	LONESTAR
4	3	3	39	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
5	5	5	23	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
6	6	6	25	MUSIC OF MY HEART MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
7	8	9	42	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
8	7	7	33	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
9	9	8	27	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
10	10	10	11	STRANGERS LIKE ME WALT DISNEY SOUNDTRACK CUT/HOLLYWOOD	PHIL COLLINS
11	12	16	6	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
12	14	18	7	ANGELS CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
13	11	11	40	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
14	13	12	40	THE HARDEST THING UNIVERSAL 156246 †	98 DEGREES
15	16	14	46	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
16	15	15	64	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
17	17	13	108	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
18	18	17	14	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
19	19	20	12	THERE SHE GOES SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
20	21	22	5	I LEARNED FROM THE BEST ARISTA ALBUM CUT †	WHITNEY HOUSTON
21	23	21	19	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
22	20	19	19	MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/DJMG †	SHANIA TWAIN
23	27	28	3	WHEN THE HEARTACHE IS OVER VIRGIN ALBUM CUT †	TINA TURNER
24	22	24	26	YOU'VE GOT A WAY MERCURY ALBUM & SOUNDTRACK CUT/DJMG †	SHANIA TWAIN
25	25	25	8	I WANNA LOVE YOU FOREVER COLUMBIA 79262 †	JESSICA SIMPSON

Adult Top 40

T. WK.	L. WK.	2. WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	31	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS 16 weeks at No. 1
2	2	2	15	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
3	3	3	27	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
4	4	4	16	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
5	6	5	33	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS
6	5	6	15	HANGIN' AROUND DGC ALBUM CUT/INTERSCOPE †	COUNTING CROWS
7	8	9	17	L.A. SONG 143/LAVA 84547/ATLANTIC †	BETH HART
8	7	8	43	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
9	10	12	18	BRAND NEW DAY A&M ALBUM CUT/INTERSCOPE †	STING
10	11	14	12	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
11	12	10	40	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
12	9	7	33	SOMEDAY LAVA 84536*/ATLANTIC †	SUGAR RAY
13	13	13	11	THE GREAT BEYOND WARNER BROS. SOUNDTRACK CUT †	R.E.M.
14	15	17	12	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
15	16	18	13	LEARN TO FLY ROSWELL ALBUM CUT/RCA †	FOO FIGHTERS
16	19	20	9	TAKE A PICTURE REPRISE 16889 †	FILTER
17	14	11	28	STEAL MY SHININE WORK ALBUM & SOUNDTRACK CUT/550-WORK †	LEN
18	20	23	9	EVERYTHING YOU WANT RCA ALBUM CUT †	VERTICAL HORIZON
19	17	16	26	THERE SHE GOES SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
20	18	15	38	ALL STAR INTERSCOPE ALBUM & SOUNDTRACK CUT †	SMASH MOUTH
21	23	31	4	NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
22	24	24	7	FALLS APART LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
23	21	19	24	MAMBO NO. 5 (A LITTLE BIT OF...) RCA 65842* †	LOU BEGA
24	22	21	19	ANGELS CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
25	26	25	9	THAT I WOULD BE GOOD (LIVE) MAVERICK ALBUM CUT/REPRISE †	ALANIS MORISSETTE

Compiled from a national sample of airplay. Based on Broadcast Data Systems' Radio Track service. 75 adult contemporary stations and 81 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

LOW-POWER FMS COMING TO THE AIR

(Continued from preceding page)

diverse interests have opportunities to express themselves at different levels and that they are not locked out in a monopolistic fashion by large media conglomerates," he says. So far, only one Democrat, New Jersey's Frank Pallone, has come out against LPFM.



POWELL

"For those of us who agree with Chairman Kennard that diversity in broadcasting is an important issue, LPFM is a hastily conceived, misguided, and messy non-solution," says Cumulus Media CEO Richard Weening. "LPFM is a creature from an earlier and now discredited era of social engineering."

The Consumer Electronics Assn. (CEA) has also come out against the measure, with president/CEO Gary Shapiro saying that low-power FM "may result in interference to existing FM radio service and would adversely affect consumers' investment in the 710 million FM receivers currently in use in the United States. In addition, these new FM stations will cause interference that may hinder the introduction of terrestrial digital audio broadcasting."

CEA was involved in FM receiver testing, with National Public Radio and the Corporation for Public Broadcasting, and contends that the results demonstrated "third-adjacent channel interference protection should be retained to prevent new interference to existing FM reception."

In creating the service, the FCC has decided to allow former pirate operators to apply for licenses, as long as they shut down their illegal station. Still, supporters of LPFM share discontent with the ruling.

Activist Roger Skinner posted an LPFM tombstone on his Web site. "The proposal was so watered down as to effectively kill LPFM as we all had envisioned it," says Skinner. "Here is proof that the special interests such as the major broadcast chains and their mouthpiece, the NAB, control America and the FCC."

Playing the potential-business angle, transmitter manufacturer Broadcast Electronics was quick to announce its new Plug-N-Play unit for new licensees, to be sold by its Marti Electronics unit. There are two models, the FM150 for 100-watt service and the FM20 for one-watt to 10-watt micro-broadcasters. The emphasis, the company says, is on making the technology easy for novices.

FCC ADOPTS NEW EEO REGULATIONS

In other FCC news, the commission has adopted new equal employment opportunity regulations, replacing 30-year-old rules that were struck down by a federal appeals court in 1998.

The new rules require stations to actively seek out members of vari-

ous communities when filling a vacancy. Stations will also be required to file annual reports detailing the number of women and minorities they employ. But the FCC vows to use that information only to follow industry trends and make reports to Congress—not to use it against a station when considering license renewals or fines. That said, a station could lose its license if it is found to be discriminating.

Meanwhile, a coalition of black and Hispanic broadcasters is giving the advertising industry a "C+" for its effort to increase the number of ads placed on minority-targeted radio and TV stations.

The ad-hoc group, headed by the Rev. Al Sharpton, was formed in 1998 after a Katz Media memo urging clients to avoid black and Hispanic stations surfaced. Sharpton says the group, known as the Madison Avenue Initiative (MAI),

is considering filing a federal discrimination suit against the advertising industry. MAI plans on naming its 20 best and worst agencies this spring.

"We are making progress," responds Butch Drake, CEO of the American Assn. of Advertising Agencies, although he admits "it's been a difficult area" for the industry, which sponsored a Jan. 19 summit. Several companies used the occasion to announce they have redirected additional ad-budget dollars to minority outlets.

Macy's says it will spend 24% more this year, Colgate-Palmolive says it will raise spending by 22%, and PepsiCo says its use of minority radio will grow by 20%.



FURCHTGOTT-ROTH



Web site: www.y100.com

Company: WPLY (Y100), Philadelphia's "New Music Alternative," is privately held by Greater Media Radio. Forty full-time employees.

Site launched: Registered May 1995. Y100.com was one of the first stations nationwide to launch a Web site and the first among radio outlets in Philadelphia.

Maintained by: Chris Bennett, Y100 Webmaster. "I was hired in May of '99 during my senior year of high school, at the age of 18. GM Lynn Bruder felt that a younger member of the team would not only be more in touch with our listeners but also have the time to keep up with the latest technologies and employ them on our site."

Number of hits: Average monthly hits have grown from 40,000 to 120,000 in the past six months.



Features: RealAudio via Yahoo! Broadcast Services with a Java applet that displays the artist and title of the song playing, updated in real time. Other features include chat rooms, listener polls, online contests (for example, hints are delivered online for the Y100 \$1,000 Song of the Day), and weekly playlists. A studio Webcam, online CD sales, daily music news, MP3s, and an E-mail are planned for the future.

Revenue potential: Y-100.com recently hired an Internet marketing specialist. Job description: to devote 100% of time to selling banner ads, adding E-commerce sites, and building E-mail lists.

Comments: "Our sales team couldn't be more excited about the Web," Bennett says. "It has opened a whole new realm of opportunity for them to serve their clients through links and online promotions. Nearly every day I am grabbed by someone from sales frantically asking how soon I can put their next client on the Web. They love using the site as a selling point."

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Top 40 Tracks™

T. WK	L. WK	WKS.	WKS. ON CH.	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	3	11	WHAT A GIRL WANTS JPCA	CHRISTINA AGUILERA
2	2	2	16	I KNEW I LOVED YOU COLUMBIA	SAVAGE GARDEN
3	3	1	28	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
4	4	5	10	BLUE (DA BA DEE) REPUBLIC/UNIVERSAL	EIFFEL 65
5	5	4	22	BACK AT ONE MOTOWN	BRIAN MCKNIGHT
6	6	6	18	BRING IT ALL TO ME TRACK MASTERS/COLUMBIA	BLAQUE
7	10	14	6	SHOW ME THE MEANING OF BEING LONELY JIVE	BACKSTREET BOYS
8	7	8	15	THEN THE MORNING COMES INTERSCOPE	SMASH MOUTH
9	9	9	11	THAT'S THE WAY IT IS 550 MUSIC/550-WORK	CELINE DION
10	8	7	25	I NEED TO KNOW COLUMBIA	MARC ANTHONY
11	16	—	2	BYE BYE BYE JIVE	'N SYNC
12	11	11	14	MY LOVE IS YOUR LOVE ARISTA	WHITNEY HOUSTON
13	12	12	19	MEET VIRGINIA AWARE/COLUMBIA	TRAIN
14	15	16	31	BLACK BALLOON WARNER BROS.	GOO GOO DOLLS
15	13	10	18	WAITING FOR TONIGHT WORK/550-WORK	JENNIFER LOPEZ
16	14	13	14	I WANNA LOVE YOU FOREVER COLUMBIA	JESSICA SIMPSON
17	21	23	6	TAKE A PICTURE REPRISE	FILTER
18	25	—	2	NEVER LET YOU GO ELEKTRA/EEG	THIRD EYE BLIND
19	19	19	12	HANGINAROUND DGC/INTERSCOPE	COUNTING CROWS
20	23	24	5	FALLS APART LAVA/ATLANTIC	SUGAR RAY
21	22	26	10	SEXUAL (LI DA DI) TOMMY BOY	AMBER
22	17	15	26	STEAL MY SUNSHINE WORK/550-WORK	LEN
23	29	37	3	SAY MY NAME COLUMBIA	DESTINY'S CHILD
24	28	27	5	ALL THE SMALL THINGS MCA	BLINK-182
25	34	35	3	AMAZED BNA	LONESTAR
26	32	—	2	FROM THE BOTTOM OF MY BROKEN HEART JIVE	BRITNEY SPEARS
27	24	21	10	RHYTHM DIVINE INTERSCOPE	ENRIQUE IGLESIAS
28	36	—	2	IT FEELS SO GOOD FARM CLUB/REPUBLIC/UNIVERSAL	SONIQUE
29	26	22	9	LEARN TO FLY ROSWELL/RCA	FOO FIGHTERS
30	35	38	2	EVERYTHING YOU WANT RCA	VERTICAL HORIZON
31	27	20	25	MAMBO NO. 5 (A LITTLE BIT OF...) RCA	LOU BEGA
32	33	33	8	GOT YOUR MONEY ELEKTRA/EEG	OL' DIRTY BASTARD FEATURING KELIS
33	31	31	3	TRICKY, TRICKY RCA	LOU BEGA
34	38	34	3	THANK GOD I FOUND YOU COLUMBIA	MARIAH CAREY FEATURING JOE & 98 DEGREES
35	NEW	1	1	MARIA MARIA ARISTA	SANTANA FEATURING THE PRODUCT G&B
36	30	28	18	BACK THAT THANG UP CASH MONEY/UNIVERSAL	JUVENILE FEATURING MANNIE FRESH & LIL' WAYNE
37	NEW	1	1	DEAR LIE LAFACE/ARISTA	TLC
38	NEW	1	1	BRAND NEW DAY A&M/INTERSCOPE	STING
39	37	29	15	SATISFY YOU BAD BOY/ARISTA	PUFF DADDY FEATURING R. KELLY
40	NEW	1	1	STAY THE NIGHT MCA	IMX

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. 230 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ○ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

Dublin's Darling Westlife Wins Over Europe, Aims For Success In U.S.

SWEAR IT AGAIN: It's 10 minutes before the five young men of Dublin-based **Westlife** take the stage for their second appearance ever in the U.S.

In the meantime, they are mingling with the all-industry Manhattan crowd, looking as relaxed and easygoing as though it were a day at the beach. Twenty-one-year-old **Nicky Byrne** is discussing his previous career as a professional soccer player in England with one throng, while **Shane Filan**, 20, shares a laugh with three young ladies representing SuperTeen, 16, and Teen Beat magazines.

Of course, it's not as if the picture-perfect group, whose other members are 19-year-olds **Kian Egan**, **Bryan McFadden**, and **Mark Feehily**, arrived on American shores empty-handed. In the U.K. and across much of Europe, Westlife is riding a bona fide superstar wave. Its first four singles all debuted at No. 1 on the singles chart at home, as did its self-titled debut on the album chart. In Ireland alone, the project has been certified 12-times platinum, not even a year after its release.

Now signed to Arista Records in the U.S. after auditioning face-to-face for label president/CEO **Clive Davis**, Westlife is ready to prove itself all over again.

"From day one, America was the biggest goal for us," says Byrne, following the ensemble's live set, executed with the finesse and vocal prowess of **Boyz II Men**. "We've worked hard to be bigger and better than the other groups out there. We strongly emphasize our voices, and just want to get in there and work hard to prove that we have things that other groups in America don't."

First single "Swear It Again" makes that plenty evident. The richly orchestrated ballad is one of those songs that grabs you in an instant, pours its lyric into your heart, and just plain feels good. While the track goes to radio the first week of February (with a commercial single in the wings), it's already been discovered by a number of resourceful U.S. programmers, who are captivated with what they hear.

Chris Taylor, PD of top 40 WKSL Memphis, discovered the group after reading about its fast-rising star in a number of British music magazines over the holidays. "Hits are hard to come by at the beginning of the year, so I tracked down an import of the CD and thought the record was a smash," he says.

WKSL became the first station in America to add "Swear"; it's soaring with listeners, older females in particular. "It comes across as more lyrically adult than records by **Backstreet Boys** and **'N Sync**, and right now doesn't seem to be a big kid-requesting record," says Taylor. "But once the group becomes visual, I think that will change, and kids will jump on it."

"I think it's a smash," agrees **Kid David Corey**, assistant PD/music director at top 40 WXKS (Kiss 108) Boston. "Three-and-a-half minutes into my first play, I was loving it. It's very hooky, very pop, it speaks right to you. I think it sounds a little Brit-



by Chuck Taylor

ish, like **Take That's** 'Back For Good,' and that distinguishes it from the rest of what's out there. I'll say it: It's going to be big."

Already, initial testing on the record by **Bill Richards**, president of Orlando, Fla.-based Bill Richards Radio Consulting, reveals its potential here. "We got a thousand responses to an online sample of the song, and it came back very strong. People were saying things like 'It made me cry' and 'It's very emotional,'" he says.

The song, written by **Steve Mac** and **Wayne Hector** and produced by Mac, has a sentimental lyric swooning with the hope that love can remain undying: "I'm never gonna say goodbye/Cause I never wanna see you cry/I swore to you my love would remain/And I'd swear it all



WESTLIFE

over again."

"We found out that it's become the most popular wedding and funeral song" overseas, says member **Filan**. "We're really proud of that, because it shows the different ways that people can interpret it. It's not just your average 'boy meets girl, kiss, kiss' kind of song, but it's about happiness and sadness, and can relate to so many different things."

The universal appeal of the song is a parallel of what Arista hopes radio and the American public will discover about Westlife. "It's about getting them out there and not dressing them up too much, not having a lot of bells and whistles, and no high concepts," says senior VP of worldwide marketing and sales **Tom Corson**. "This is a singer's band with finely crafted pop tunes. They don't have to try and be anything other than what they are: great talent, strong voices, and confident presentation."

The quintet began defining that image a couple of years ago in Sligo,

a gentle town two hours west of Dublin. **Filan**, **Egan**, and **Feehily** met while appearing in local theater productions and started singing pop covers during intervals. From there, the trio played a few gigs and cut a couple hundred CDs, sold at a local record store. When they were shown on TV performing at a children's hospital, **Louis Walsh**, the manager of U.K. supergroup **Boyzone**, took notice.

That led to a warm-up spot for Backstreet Boys in Dublin, which then attracted the interest of Boyzone lead singer and solo pop star **Ronan Keating**. He agreed to help groom the group for a nationwide launch as co-manager with Walsh. Auditions were set up, and Byrne and **McFadden** became the chosen two. Ironically, they were already friends.

By the time the group began auditioning for U.K. record labels, the buzz was loud and proud, and a bidding war ensued. RCA, because of its European success with **Take That** and **Five**, was the favored entity.

In April 1999, "Swear It Again" debuted at No. 1 in Ireland, becoming the biggest-selling single in week one from a debut artist. It did the same in the U.K., as did second single "If I Let You Go," which established Westlife as the first boy band to hit No. 1 with its first two singles. "Flying Without Wings" then followed suit, as did "I Have A Dream," from the U.K. **Abba** tribute album "Abbamania."

"Phenomenon" just about catches it. I'd say they're pretty much the fastest—if not the biggest—success story of the genre, going from zeroes to heroes in a matter of weeks," says **Kevin Palmer**, Chrysalis Radio's London-based deputy group PD.

"The secret is in the songs. Westlife is still of greater overall appeal to a young, more female demographic, but there's nothing in their image to alienate an older crowd that likes the tunes," he says.

With the group's sights now set on the U.S. and the pieces methodically falling into place, it's up to radio to give Westlife its just due in the coming weeks. Concerns about a boy band stigma may seem relevant, but both radio and the group see it as a non-issue.

"Bands like Backstreet Boys and 'N Sync are still climbing the charts, and radio is supporting them, so I don't think the boy band thing is going to hurt them," says Kiss 108's **Corey**. "Besides, this song is just too good for any of that to be a concern. I can't imagine anyone not playing this because it's another boy band, especially when it doesn't even sound like those other guys."

"We're five boys in a band; it's just a name, and it doesn't bother us at all," says **Filan**. "But we don't want to copy the others, because we have our own sound. Our music is mature pop. There's no sense trying to come out and be the next Backstreet Boys when you're not. We fully intend to bring out our own style and vocal ability."

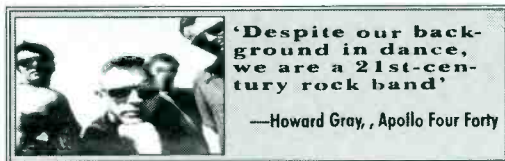
For a band that is the life of the party, most members of Apollo Four Forty kept it cool on the ultimate party night, New Year's Eve.

"I wasn't caught up in that millennium stuff. I just hung out with friends in Los Angeles and watched it on TV," says Howard Gray, one of eight in the British band. "It is sort of a beginner's night anyway, and we were tired from all the touring we've been doing."

Besides, he adds, the band had to rest up before venturing over to conquer America with a spate of energy-packed showcases. "We have never played in America, and there is such a history of good live music that we wanted to be ready to wow

them."

It's a task that recently became less daunting when modern rock programmers voraciously jumped onto "Stop The Rock," the band's lead sin-



gle off the new album "Gettin' High On Your Own Supply."

The song, which name-checks Madonna and her "Into The Groove" phase, is currently No. 27 on

Modern Rock Tracks.

"It's basically a celebration of the human spirit, a good song to party and dance to," Gray says. "This album is actually much more of a party album than our last, which was particularly bluesy."

Which leads us to ponder, Isn't it a contradiction for a band known for punchy breakbeats, super samples, and glorious remixes of acts like U2, Lenny Kravitz, Puff Daddy, and INXS to chant "You can't stop the rock?"

"No," Gray quickly says. "Despite our background in dance, we think we are a 21st-century rock band. Rock will always be part of what we do. We make big noise."

SITES + SOUNDS

(Continued from page 98)

Web site to Rolling Stone magazine's site. The site has also assembled a heavy-hitting board, which includes Excite@Home president George Bell and News Corp. president Peter Chernin.

The site is also working on a "dynamic pricing" model that would set ticket prices based on demand, similar to the software used by airlines. "We're trying to get a level playing field here," says Donkin.

But Ticketmaster, with its huge infrastructure and entrenched position, isn't worried about competition yet. "I think we're in a good position," says Tom Stockham, executive VP of Ticketmaster Online. "But the truth is you always have to keep doing everything better. You never get to rest on your laurels."

That's for sure. In January, Ticketmaster Online announced that it would partner with kozmo.com, which uses local messengers to deliver consumer goods within an hour of online ordering in some urban areas. And a week later, Ticketmaster signed a marketing and distribution deal with Evite.com, an online activity planner for small events and a seeUthere.com competitor.

In the wake of online competition, Ticketmaster Online has started working on new initiatives to set it apart. One plan is to sell related CDs and merchandise—either at the point of ticket sale or afterwards. And like Tickets.com, it is working on tailoring its massive sales database to alert fans about future concerts via E-mail.

Ticketmaster Online claims to have scale and experience on its side.

"The Internet is another opportunity for people to make inroads against us," says Ticketmaster VP Tim Sullivan. "But the reality is that when the Backstreet Boys go on sale one Saturday morning, it takes an unbelievable infrastructure to handle the volume. And not every ticket is going to be sold online. There are a lot of artists who care about equal access to their shows for people without an Internet connection." (Tickets.com also takes phone orders, but with an automated system.)

Even ticket brokers are flocking to the Web. Mike Domek, who in 1992 started a ticket brokering business in the Chicago area, just launched Ticketsnow.com to act as a clearinghouse for brokers nationwide. In only six months, he says that 70% of his aftermarket business has shifted from phone lines to the Internet.

But in the big leagues of primary ticket sales, it's unclear whether new players will ever become more than a nuisance to the likes of Ticketmaster, especially for large events. After all, Ticketmaster has a number of long-term exclusive contracts with major venues, meaning that many couldn't switch to another vendor even if they wanted to.

But over time, who knows? "Right now, our biggest competitive threat is for the smaller venues," says Stockham.

SeeUthere.com's Chang chuckles at the thought. "Maybe we'll eat into some of Ticketmaster's business," he says, "but we're certainly not going to put them out of business."

Billboard®

FEBRUARY 5, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	10	NO LEAF CLOVER S & M	METALLICA ELEKTRA/VEEG †
2	2	2	22	HIGHER HUMAN CLAY	CREED FLIP/INTERSCOPE †
3	3	3	19	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
4	4	5	14	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE †
5	5	4	20	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
6	6	6	10	BREADLINE RISK	MEGADETH CAPITOL
7	9	18	5	WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
8	8	12	12	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
9	7	10	13	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC †
10	12	17	7	ONLY GOD KNOWS WHY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
11	10	8	17	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
12	11	9	20	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA †
13	19	—	2	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
14	14	16	6	THE EVERLASTING GAZE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN
15	13	11	17	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
16	16	13	27	MUDSHOVEL DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEEG †
17	17	14	40	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
18	15	7	23	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
19	18	20	6	HEAVEN & HOT RODS NO. 4	STONE TEMPLE PILOTS ATLANTIC
				AIRPOWER	
20	20	19	8	NOBODY'S REAL TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
21	28	—	2	WAS LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE
22	21	21	10	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
23	40	—	2	WEAPON AND THE WOUND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE
24	24	24	9	OPEN YOUR EYES PROUD LIKE A GOD	GUANO APES RCA †
25	23	26	8	LIFE JACKET JUMP START	SIMON SAYS HOLLYWOOD
26	NEW ▶	1	1	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL
27	22	15	17	IN 2 DEEP LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE
28	27	33	6	INTO THE VOID THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE †
29	26	28	11	PREACHER MAN EDGE OF FOREVER	LYNYRD SKYNYRD CMC/INTERNATIONAL
30	NEW ▶	1	1	DAY AFTER DAY EUPHORIA	DEF LEPPARD MERCURY/IDJMG
31	31	34	18	PUSH IT WISCONSIN DEATH TRIP	STATIC-X WARNER BROS. †
32	30	27	19	DOWN NO. 4	STONE TEMPLE PILOTS ATLANTIC †
33	38	—	2	LETTING THE CABLES SLEEP THE SCIENCE OF THINGS	BUSH TRAUMA †
34	29	23	13	KNOCK DOWN WALLS SUGAR	TONIC UNIVERSAL
35	NEW ▶	1	1	36-22-36 XXX	ZZ TOP RCA
36	25	22	16	SHE'S GOT ISSUES AMERICANA	THE OFFSPRING COLUMBIA †
37	36	37	4	WAIT AND BLEED SLIPKNOT	SLIPKNOT I AM/ROADRUNNER †
38	35	31	13	TRUE FRIENDS LOUD GUITARS, BIG SUSPICIONS	SHANNON CURFMAN POP SENSE/ARISTA
39	33	38	7	THE GREAT BEYOND "MAN ON THE MOON" SOUNDTRACK	R.E.M. WARNER BROS. †
40	NEW ▶	1	1	SOUTHTOWN THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	P.O.D. ATLANTIC †

Billboard®

FEBRUARY 5, 2000

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	17	ALL THE SMALL THINGS ENEMA OF THE STATE	BLINK-182 MCA †
2	2	2	18	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
3	3	4	17	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE †
4	11	18	6	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
5	4	6	7	THE EVERLASTING GAZE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN
6	9	10	18	LITTLE BLACK BACKPACK NASTY LITTLE THOUGHTS	STROKE 9 CHERRY/UNIVERSAL †
7	7	9	13	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC †
8	12	17	6	NEVER LET YOU GO BLUE	THIRD EYE BLIND ELEKTRA/VEEG †
9	5	3	19	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
10	8	8	17	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
11	6	5	20	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
12	10	7	22	HIGHER HUMAN CLAY	CREED WIND-UP †
13	13	12	10	INTO THE VOID THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE †
14	20	28	3	LETTING THE CABLES SLEEP THE SCIENCE OF THINGS	BUSH TRAUMA †
15	14	11	12	THE GREAT BEYOND "MAN ON THE MOON" SOUNDTRACK	R.E.M. WARNER BROS. †
16	15	20	10	EVERYTHING YOU WANT EVERYTHING YOU WANT	VERTICAL HORIZON RCA †
17	16	19	13	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
				AIRPOWER	
18	19	21	7	ONLY GOD KNOWS WHY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
19	18	22	8	MISERABLE A PLACE IN THE SUN	LIT RCA
20	24	26	3	WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
21	27	—	2	GO LET IT OUT STANDING ON THE SHOULDER OF GIANTS	OASIS EPIC †
22	22	23	9	NO LEAF CLOVER S & M	METALLICA ELEKTRA/VEEG †
23	26	24	8	NOBODY'S REAL TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
24	17	13	23	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
25	21	16	23	MUDSHOVEL DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEEG †
26	23	14	20	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
27	29	37	3	STOP THE ROCK GETTIN' HIGH ON YOUR OWN SUPPLY	APOLLO FOUR FORTY 550 MUSIC/550-WORK †
28	30	33	3	NATURAL BLUES PLAY	MOBY V2 †
29	28	25	17	HANGINAROUND THIS DESERT LIFE	COUNTING CROWS DGC/INTERSCOPE †
30	NEW ▶	1	1	IS ANYBODY HOME? HAPPINESS... IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA †
31	25	15	15	ALIVE BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	BEASTIE BOYS GRAND ROYAL/CAPITOL †
32	34	—	2	SOMETIMES I DON'T MIND THE SUICIDE MACHINES	THE SUICIDE MACHINES HOLLYWOOD †
33	NEW ▶	1	1	MAYBE SOMEDAY BLOODFLOWERS	THE CURE ELEKTRA/VEEG
34	31	32	5	CRUSHED "END OF DAYS" SOUNDTRACK	LIMP BIZKIT Geffen/INTERSCOPE
35	40	—	2	FLOWING SOUNDSYSTEM	311 CAPRICORN/IDJMG
36	32	30	6	HEAVEN & HOT RODS NO. 4	STONE TEMPLE PILOTS ATLANTIC
37	33	29	19	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA †
38	NEW ▶	1	1	EX-GIRLFRIEND RETURN OF SATURN	NO DOUBT INTERSCOPE
39	35	34	17	THEN THE MORNING COMES ASTRO LOUNGE	SMASH MOUTH INTERSCOPE †
40	37	35	24	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 mainstream rock stations and 66 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

Lauryn Hill, U2 Predicted To Take Home Video Grammys

GRAMMY COMMENTARY: What a difference a year makes. Last year, no R&B/hip-hop music videoclips were nominated for Grammys, even though the genre consistently produces some of the best videos every year. We pointed out this glaring oversight at the time (The Eye, Billboard, Jan. 30, 1999). This year, three of the five nominees in the shortform music video category are R&B clips.

There are still no country music videos nominated in the shortform category, but that may be because country videos are usually very simple, and Grammy voters may not consider country clips innovative enough to make the final nominations cut.

The Grammy Awards are presented by the National Academy of Recording Arts and Sciences (NARAS), and this year's ceremony will be held Feb. 23 in Los Angeles.

Our predictions for the music video categories were right last year, so let's have a go again.

The nominees are:
Best shortform music video: "All Is Full Of Love," Björk (Elektra/EEG); "Everything Is Everything," Lauryn Hill (Ruffhouse/Columbia); "Freak On A Leash," Korn (Immortal/Epic); "Back At One," Brian McKnight (Motown); "Unpretty," TLC (LaFace).

Our prediction: Hill will win, because she's a Grammy favorite and "Everything Is Everything" is her most inventive video. Hill also won the most honors at the 1999 MTV Video Music Awards, and she tied for the most awards at the 1999 Billboard Music Video Awards. In fact, there's hardly been any award that Hill is nominated for that she *doesn't* win.

If there's a voter backlash against Hill for winning so many awards last year, expect TLC's "Unpretty" to win. McKnight's "Back At One" is the most unremarkable of the nominees. Korn's "Freak On A Leash" is an outstanding video, but Korn is the kind of act that isn't universally admired by Grammy voters. Björk's "All Is Full Of Love" clip, although unique, is too obscure for most Grammy voters.

Some people may be wondering why Hill's "Everything Is Everything" was disqualified in the best female R&B vocal performance category but the video for the song wasn't disqualified.

NARAS VP of awards Diane Theriot says, "The performance track was disqualified because her album ["The Miseducation Of Lau-

ryn Hill"] won a performance Grammy last year, thereby disqualifying any tracks from the album for performance Grammys for any following year. The music video category is a separate entity that is not affected by a nomination or award in a performance category from a previous year."

Best longform music video: "The Making Of 'Ride With Bob,'" Asleep At The Wheel (DreamWorks Nashville); "Don't Stop," Gloria Estefan (Epic); "Band Of Gypsies—Live At The Fillmore East," Jimi Hendrix (MCA/Experience Hendrix); "Meeting People Is Easy," Radiohead (Capitol); "Popmart—Live From Mexico City," U2 (Island).

Our prediction: U2 will win, because this award usually goes to the act that has the most star power and to the longform video that's received the most exposure.

It can be argued that the Hendrix longform video will win, but Grammy voters probably won't want to appear too retro by giving the award to a performance made 20 years ago by an artist who is now deceased. Radiohead isn't a big enough name in this category, Estefan's video isn't outstanding enough, and Asleep At The Wheel winning is highly unlikely. U2 is a superstar act generally respected by Grammy voters and the music industry. Despite the well-publicized problems on U2's Popmart tour, the extravagant spectacle of the tour's shows will be rewarded with a Grammy in this category.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Augora, Calif.-based heavy metal program "Visions Of The Dead."

TV affiliate: Adelphi Cable in Augora, Calif.
Time slot: noon-1 p.m. Wednesdays.

Key staffer: **Jim Mills**, executive producer/host.
E-mail address: jim@metalblade.com.

Following are the show's top five videos for the episode that aired Jan. 19:

1. **Sinister**, "Leviathan" (Nuclear Blast).
2. **Cannibal Corpse**, "Staring Through The Eyes Of The Dead" (Metal Blade).
3. **Tiamat**, "Brighter Than The Sun" (Century Media).
4. **Dark Tranquility**, "Punish My Heaven" (Osmose Productions).
5. **Cradle Of Filth**, "From The Cradle To Enslave" (Metal Blade).

THE EYE



by Carla Hay



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- 1 Eve, Love Is Blind
- 2 Jay-Z/F/Beanie Sigel & Amil, Do It Again
- 3 D'Angelo, Untitled (How Does It Feel)
- 4 Q-Tip, Breathe & Stop
- 5 Sisqo, Got To Get It
- 6 Mariah Carey, Thank God I Found You
- 7 DMX, What's My Name
- 8 Juvenile, U Understand
- 9 Eastsidaz, G'd Up
- 10 Missy "Misdemeanor" Elliott, Hot Boyz
- 11 Montell Jordan, Get It On Tonite
- 12 Notorious B.I.G., Notorious B.I.G.
- 13 Dr. Dre/F/Ernie, Forgot About Dre
- 14 Donnell Jones, U Know What's Up
- 15 Angie Stone, No More Rain (In This Cloud)
- 16 Lil Wayne, The Block Is Hot
- 17 The Lox, Wild Out
- 18 Hot Boys, I Need A Hot Girl
- 19 2Pac + Outlawz, Baby Don't Cry
- 20 J-Shin, One Night Stand
- 21 Dave Hollister, Can't Stay
- 22 Ginuwine, R.L., Tyrese Case, The Best Man I Can Be
- 23 Ginuwine, None Of Ur Friends Business
- 24 Blaque, Bring It All To Me
- 25 Method Man & Redman, Y.O.U.
- 26 Da Brat, That's What I'm Looking For
- 27 Santana F/The Product G&B, Maria Maria
- 28 Amel Larrieux, Get Up
- 29 ♀, The Greatest Romance Ever Sold
- 30 Jagged Edge, He Can't Love U
- 31 Ideal, Creep In
- 32 Goodie Mob, Get Rich To This
- 33 Will Smith Feat. Biz, So Fresh
- 34 Mary J. Blige, Deep Inside
- 35 Jennifer Lopez, Feelin' So Good
- 36 Lauryn Hill & Bob Marley, Turn Your Lights Down Low
- 37 LL Cool J, Shut 'Em Down
- 38 Catero, Something I Cannot Have
- 39 Kelis, Caught Out There
- 40 Guy, Dancin'
- 41 Black Rob, Whoa
- 42 Tracie Spencer, Still In My Heart
- 43 Puff Daddy F/Mario Winans, Best Friend
- 44 Lil' Zane, Money Stretch
- 45 En Vogue, My Lovin' (You're Never...)
- 46 Janet Jackson, The Pleasure Principle
- 47 Notorious B.I.G., No Money No Problems
- 48 Mary J. Blige, All That I Can Say
- 49 Murderers, We Don't Give A What
- 50 Rah Digga F/Busta Rhymes, Imperial

NEW ON'S
Master P F/Jermaine Dupri, Big Ballers Group Home, The Legacy
Chico DeBarge, Give You What You Want (Remix)
Deadly Venoms, Venoms Everywhere



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Reba McEntire, What Do You Say
- 2 Jo Dee Messina, Because You Love Me
- 3 Mark Willis, Back At One
- 4 Clay Walker, Live, Laugh, Love
- 5 LeAnn Rimes, Big Deal
- 6 Gary Allan, Smoke Rings In The Dark
- 7 Lonestar, Smile
- 8 Kenny Chesney, She Thinks My Tractor's Sexy
- 9 Chely Wright, It Was
- 10 Faith Hill, Breathe
- 11 Alan Jackson, Pop A Top
- 12 Yankee Grey, Another Nine Minutes
- 13 Ty Herndon, Steam
- 14 Dixie Chicks, Cowboy Take Me Away
- 15 Rebecca Lynn Howard, Out Here In The Water
- 16 Toby Keith, How Do You Like Me Now? *
- 17 Martina McBride, Love's The Only House *
- 18 Andy Griggs, She's More *
- 19 Shania Twain, Rock This Country! *
- 20 Asleep At The Wheel, Cherokee Maiden *
- 21 Julie Reeves, What I Need *
- 22 Chalee Tennison, Just Because She Lives There *
- 23 Jessica Andrews, Unbreakable Heart *
- 24 Shedaisy, This Woman Needs *
- 25 Brooks & Dunn, Beer Thirty *
- 26 Trisha Yearwood, You're Where I Belong *
- 27 Montgomery Gentry, Daddy Won't Sell The Farm *
- 28 Brad Paisley, He Didn't Have To
- 29 George Jones, The Cold Hard Truth
- 30 Tracy Lawrence, Lessons Learned
- 31 Clint Black, When I Said I Do
- 32 Barbra Streisand/Vince Gill, If You Ever Leave Me
- 33 Steve Holy, Don't Make Me Beg
- 34 Tim McGraw, Something Like That
- 35 Sherrie Austin, Little Bird
- 36 Jennifer Day, The Fun Of Your Love
- 37 Kenny Rogers, Buy Me A Rose
- 38 Steve Wariner, I'm Already Taken
- 39 Keith Urban, It's A Love Thing
- 40 Trace Adkins, Don't Lie
- 41 Phil Vassar, Carlene
- 42 Jerry Kilgore, The Look
- 43 Alecia Elliott, I'm Diggin' It
- 44 Ty Herndon, No Mercy
- 45 Trini Triggs, The Wrecking Crew
- 46 Dixie Chicks, You Were Mine
- 47 Shedaisy, Little Good-Byes
- 48 Lonestar, Amazed
- 49 Mary Chapin Carpenter, Wherever You Are
- 50 Shania Twain, Come On Over

NEW ON'S
Collin Raye/Melissa Manchester, A Mother & Father's Prayer
Keith Urban, Your Everything
Michelle Wright/Jim Brickman, Your Love
The Wilkinsons, Jimmy's Got A Girlfriend



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Backstreet Boys, Show Me The Meaning...
- 2 Britney Spears, From The Bottom Of...
- 3 Christina Aguilera, What A Girl Wants
- 4 Dr. Dre, Forgot About Dre
- 5 Kid Rock, Only God Knows Why
- 6 Korn, Falling Away From Me
- 7 Santana F/The Product G&B, Maria Maria
- 8 Limp Bizkit Feat. Met. N 2 Gether Now
- 9 Foo Fighters, Learn To Fly
- 10 DMX, What's My Name
- 11 Jay-Z/F/Beanie Sigel & Amil, Do It Again
- 12 Q-Tip, Breathe & Stop
- 13 D'Angelo, Untitled (How Does It Feel)
- 14 Enrique Iglesias, Rhythm Divine
- 15 Sugar Ray, Falls Apart
- 16 Eve, Love Is Blind
- 17 Brian McKnight, Back At One
- 18 Filter, Take A Picture
- 19 R.E.M., The Great Beyond
- 20 Celine Dion, That's The Way It Is
- 21 Savage Garden, I Knew I Loved You
- 22 Blaque, Bring It All To Me
- 23 Blink-182, All The Small Things
- 24 Will Smith, So Fresh
- 25 Puff Daddy Feat. R. Kelly, Satisfy You
- 26 Bush, Letting The Cables Sleep
- 27 Jennifer Lopez, Feelin' So Good
- 28 Jessica Simpson, I Wanna Love You Forever
- 29 Mariah Carey, Thank God I Found You
- 30 Donell Jones, U Know What's Up
- 31 O'Jays, Dirty Bastard, Got Your Money
- 32 Nine Inch Nails, Into The Void
- 33 Montell Jordan, Get It On Tonite
- 34 Creed, What If
- 35 Ice Cube, You Can Do It
- 36 Smash Mouth, Then The Morning Comes
- 37 Moby, Natural Blues
- 38 Oasis, Go Let It Out
- 39 Hoku, Another Dumb Blonde
- 40 Powerman 5000, Nobody's Real
- 41 Lou Bega, Tricky, Tricky
- 42 Da Brat, That's What I'm Looking For
- 43 Eiffel 65, Blue (Da Ba Dee)
- 44 Mandy Moore, Candy
- 45 LL Cool J, Shut 'Em Down
- 46 Third Eye Blind, Never Let You Go
- 47 Sonique, It Feels So Good
- 48 P.O.D., Southtown
- 49 Missy "Misdemeanor" Elliott, Hot Boyz
- 50 2Pac + Outlawz, Baby Don't Cry

NEW ON'S
** Indicates MTV Exclusive
'N Sync, Bye Bye Bye
Fiona Apple, Limp



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Savage Garden, I Knew I Loved You
- 2 Lenny Kravitz, American Woman
- 3 Santana Feat. Rob Thomas, Smooth
- 4 Brian McKnight, Back At One
- 5 Celine Dion, That's The Way It Is
- 6 Jennifer Lopez, Feelin' So Good
- 7 Vertical Horizon, Everything You Want
- 8 Backstreet Boys, Show Me The Meaning...
- 9 Sting, Brand New Day
- 10 Santana F/The Product G&B, Maria Maria
- 11 Train, Meet Virginia
- 12 Sugar Ray, Falls Apart
- 13 Christina Aguilera, What A Girl Wants
- 14 Smash Mouth, Then The Morning Comes
- 15 Counting Crows, Hangararound
- 16 Mariah Carey, Thank God I Found You
- 17 Foo Fighters, Learn To Fly
- 18 R.E.M., The Great Beyond
- 19 Filter, Take A Picture
- 20 Whitney Houston, My Love Is Your Love
- 21 Christina Aguilera, Genie In A Bottle
- 22 Oasis, Go Let It Out
- 23 Goo Goo Dolls, Black Balloon
- 24 Marc Anthony, I Need To Know
- 25 Jennifer Lopez, Waiting For Tonight
- 26 Moby, Natural Blues
- 27 Beth Hart, L.A. Song
- 28 Faith Hill, Breathe
- 29 Macy Gray, I Try
- 30 Anise Morissette, That I Would Be Good
- 31 Enrique Iglesias, Rhythm Divine
- 32 ♀, The Greatest Romance Ever Sold
- 33 TLC, Unpretty
- 34 Red Hot Chili Peppers, Scar Tissue
- 35 Lou Bega, Tricky, Tricky
- 36 Sixpence None The Ric, Kiss Me
- 37 Sugar Ray, Sometown
- 38 Tina Turner, When The Heartache Is Over
- 39 Sugar Ray, Fly
- 40 Beck, Debra
- 41 Ricky Martin, Livin' La Vida Loca
- 42 Backstreet Boys, I Want It That Way
- 43 Jessica Simpson, I Wanna Love You Forever
- 44 Shania Twain, That Don't Impress Me Much
- 45 Goo Goo Dolls, Slide
- 46 Counting Crows, Mr. Jones
- 47 Foo Fighters, Big Me
- 48 Alanis Morissette, Ironic
- 49 Mariah Carey, Always Be My Baby
- 50 Oasis, Wonderwall

NEW ON'S
Michael Hutchence, A Straight Line
Lenny Kravitz, I Belong To You

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 5, 2000.



music network
Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOXTOP

- Hot Boys, I Need A Hot Girl
- Eve F/Faith Evans, Love Is Blind
- Pink, There You Go
- Backstreet Boys, Show Me The Meaning...
- Santana F/The Product G&B, Maria, Maria
- Juvenile, U Understand
- ♀, The Greatest Romance Ever Sold
- LFO, Girl On TV
- Whitney Houston, I Learned From The Best
- Puff Daddy, My Best Friend
- Eiffel 65, Blue (Da Ba Dee)
- Ginuwine, R.L., Tyrese Case, The Best Man I Can Be
- D'Angelo, Untitled (How Does It Feel)
- LL Cool J, Shut 'Em Down
- Jennifer Lopez, Feelin' So Good

NEW

- Chico DeBarge, Give You What You Want (Fa Sure)
E-40, Earl That's Yo Life/LIQ
Hot Ones, Good Morning America
Lenny Kravitz, I Belong To You
Oasis, Go Let It Out
Red Hot Chili Peppers, Otherside
Reveille, The Phoenix
Skin Lab, Second Skin: New Flesh
Slipknot, Wait And Bleed
Sonique, It Feels So Good
Steps, Tragedy
Third Eye Blind, Never Let You Go
Trick Daddy, Boy



Continuous programming
1515 Broadway
New York, NY 10036

- Barry Manilow, He Doesn't Care (But I Do)
Huey Lewis & The News, He Doesn't Know

- Public Enemy, He Got Game
Marillion, He Knows, You Know
The Pointer Sisters, He Turned Me Out
Randy Travis, He Walked On Water
Starpoint, He Wants My Body
Freddie Jackson, He'll Never Love You (Like I Do)
Bee Gees, He's A Liar
Exene Cervenka, He's Got A She
That Dog, He's Kissing Christian
MoKenStef, He's Mine
Babes In Toyland, He's My Thing
Vanity 6, He's So Dull
Lotion, Head
Julian Star, Head
Julian Cope, Head
Sweet Water, Head Down
Nine Inch Nails, Head Like A Hole
The Jesus and Mary Chain, Head On



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- All Saints, Pure Shores (NEW)
Dr. Dre F/Eminem, Forgot About Dre (NEW)
Danko Jones, Bounce (NEW)
Vertical Horizon, Everything You Want (NEW)
Red Hot Chili Peppers, Otherside
Foo Fighters, Learn To Fly
Eiffel 65, Blue (Da Ba Dee)
Choclair, Let's Ride
Korn, Falling Away From Me
Christina Aguilera, What A Girl Wants
Backstreet Boys, Show Me The Meaning...
Chantal Kreviazuk, Before You
Dr. Dre, Still D.R.E.
Jennifer Lopez, Waiting For Tonight
The Tea Party, The Messenger
Matthew Good Band, Load Me Up
Britney Spears, From The Bottom Of...
Our Lady Peace, Is Anybody Home?
Rage Against The Machine, Guerrilla Radio
Will Smith, Will 2K



EUROPE

Continuous programming
Hawley Crescent
London NW18TT

- Britney Spears, Born To Make You Happy
Whitney Houston, I Learned From The Best
Lauryn Hill & Bob Marley, Turn Your Lights Down Low
Alice Deejay, Back In My Life
Enrique Iglesias, Rhythm Divine
Christina Aguilera, What A Girl Wants
Robbie Williams, It's Only Us/She's The One
Artful Dodger, Rewind
S Club 7, Two In A Million/You're My Number One
Oasis, Go Let It Out
Tom Jones, Sex Bomb
Red Hot Chili Peppers, Otherside
Travis, Why Does It Always Rain On Me
R. Kelly, If I Could Turn Back The Hands...
Moby, Why Does My Heart Feel So Bad
Westlife, I Have A Dream/Seasons In The Sun
Steps, Say You'll Be Mine
TLC, Dear Lie
Backstreet Boys, Show Me The Meaning...
Macy Gray, I Try



24 hours daily
32 E 57th Street
New York, NY 10022

NEW

- Santana, Maria, Maria
Vertical Horizon, Everything You Want
Metallica, No Leaf Clover
Lauryn Hill & Bob Marley, Turn Your Lights Down Low
R.E.M., The Great Beyond
Filter, Take A Picture
Gomez, We Haven't Turned Around
Big Kenny, Under The Sun
Aimee Mann, Save Me
Creed, What If
Lenny Kravitz, I Belong To You

- Our Lady Peace, Is Anybody Home?
Will Smith, So Fresh
Eiffel 65, Blue (Da Ba Dee)
Stroke 9, Little Black Backpack



Continuous programming
Three hours weekly
216 W Ohio
Chicago, IL 60610

- Oasis, Go Let It Out
Buckcherry, Check Your Head
No Use For A Name, Why Doesn't Anybody Like Me?
The Donnas, Skintight
Our Lady Peace, Is Anybody Home?
The Suicide Machines, Sometimes I Don't Mind
The Chemical Brothers, Hey Boy Hey Girl
Crazytown, Toxic
Bush, Letting The Cables Sleep
Powerman 5000, Nobody's Real
Gay Dad, Joy
Apollo Four Forty, Stop The Rock



1/2-hour weekly
46 Gifford St
Brookton, MA 02401

- Powerman 5000, Nobody's Real
Metallica, No Leaf Clover
Agnostic Front, Riot Riot Upstart
Reveille, Permanent
Chevelle, MIA
311, Come Original
Len, Feelin' Alright
Crazytown, Toxic
Korn, Falling Away From Me
Static X, Push It
Blinker The Star, Below The Sliding Doors
Ben Harper And The Innocent Criminals, Burn To Shine
Earth To Andy, Still After You
Rollins, Get Some Go Again

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KOCH

(Continued from page 90)

Last year, Koch International principal Michael Koch founded Koch Entertainment, intended to act as an umbrella distribution arm for content and intellectual properties of Koch International for North America. The division, overseen by New York-based Koch Entertainment LLC president Bob Franks, is handled at Koch Canada by GM Roger Graeme. Koch Entertainment houses Koch Records, Koch International Classics, Koch Jazz, Koch Schwann, Koch/WWF (audio), Velvel Music Group, DRG, Yoga Zone, and Discovery Communication.

Founded more than 20 years ago in Austria by Franz Koch, and with distribution facilities in 10 countries and far-flung interests in music production and publishing, Koch International claims to be among the three largest independent music companies in the world.

Headquartered in Hafen, Austria, Koch not only is one of the leading producers of national music for the German-speaking territories but oversees a web of music production, publishing, manufacturing, and distribution facilities globally and has sites in the Netherlands, Belgium, Poland, India, Germany, the U.K., Switzerland, and the U.S.

Koch started its U.S. operation, known as Koch International LLC, in 1987. Initially a classical distributor of such well-regarded European labels as Chandos, Supraphon, ASV, Pearl, and Ondine, Koch later broadened its offerings to include pop, folk, jazz, rock, and world music. Koch Canada was founded in 1995 by Zgarka, who was promoted from GM to president in 1998. Zgarka had previously operated his own Toronto-based national distributor, Electric Distribution Inc., for a decade.

Zgarka says being part of a bigger operation is key to surviving as a distributor in such a small market as Canada. "We could not be as successful as being a [stand-alone] independent," he says. "With Electric Distribution, we could take records to a certain level but couldn't take them any further. The cash just wasn't there. To be successful, we need the financing, the management, and computerization that Koch has. Also, we now negotiate distribution deals for North America and can amortize advances over a very large market."

Zgarka says foreign-owned labels now make demands on Koch Canada that were unheard-of five years ago. "Labels once thought that whatever sales they got out of Canada were a bonus," he says. "They have since realized that an independent distributor here can achieve major-label sales figures. They now take independent distribution far more seriously than previously. They are also demanding far more attention—they want marketing and promotion support and want retail and radio reports."

Zgarka, however, maintains that distributing Canadian-based labels is a high-risk venture with little reward. Koch Canada distributes only a handful of Canadian independents, including the Toronto-based Shoreline and Marigold labels and the Montreal-based dance labels Turbo and Bombay. He says wryly, "In five years of operating, we've had more bad debts from distributing Canadian labels than from retailers."

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MANAGERS, ARTISTS HOPE TO BENEFIT IN NEW ERA

(Continued from page 5)

music," says Hootie & the Blowfish manager Rusty Harmon. "That's what I think EMI and Warner must have had in mind. I'm not sure either company knows how they're going to get there yet; I think they're just setting the groundwork to get ready for that time."

Gary Borman, manager of such artists as Faith Hill and James Taylor, concurs. "That catalog that is created by this merger is going to give the new company, especially with its relationship with AOL, a tremendous advantage."

Ian Grenfell, who manages EastWest's Simply Red, adds that the merger "will give Warner a lot of power, and the AOL [connection] is really key, because they've got a ton of great content and now a fantastic future to sell it in."

However, such power should also give artists cause for concern, say copyright experts.

COPYRIGHT ISSUES

If the merger is approved, four major record companies will control the catalogs of nearly 85% of the recorded music output created since the birth of the industry 100 years ago—some 3 million recordings.

While these companies are virtually dependent on the creations of a century's worth of artists, there are concerns that in the rush for growth, the rights of artists may be overlooked, diminished, or even usurped.

Register of Copyrights Marybeth Peters has gone on record to say that featured recording artists are the most unprotected segment of the entire copyright community.

Andrew Schwartzman, president of the Media Access Project, which has long advocated a diversity of voices in broadcasting and championed the recent creation of low-power FM, is not optimistic in the short term about the ability of recording artists to protect their rights in the movement toward consolidation and control of online distribution evidenced in the Warner/EMI deal.

"The music companies are buying their place [on the Internet] and new [artists and small upstart companies] aren't going to be able to do it," he says. "So they're creating new barriers to entry. They're going to manage to control their rights—they control the lawmakers. Money and politics isn't going to change anytime soon. So it is hopelessly naive to expect that the same technology which can bring freedom will not also bring oppression to unorganized groups like artists unless and until they organize effectively to protect their rights."

Schwartzman points to existing film industry-related unions and guild groups as examples. "They're the ones who have done best for themselves," he says. "So being represented at the table is the first part of the

exercise."

The comments by Peters and Schwartzman come in reaction to a new law inserted in legislation last fall at the request of the Recording Industry Assn. of America (RIAA), which amends the Copyright Act to make sound recordings a new category of "work made for hire." The provision was inserted without a hearing, and representatives of the artists' community were not informed of the item (Billboard, Jan. 15).

Critics have said that the new category robs recording artists of their right under the old law to seek reversion of their authorship rights in the future, and that the move was done to head off future litigation between artists and record companies.

The RIAA has said that the provision was inserted only to make sure artists' names were included under the protection of a new anti-cybersquatting bill, and that the change was only a "clarification" of a long-held industry assumption that sound recordings are already considered works made for hire.

However, before the new law, there was a decades-long debate over whether sound recordings "fit" other categories of works made for hire.

Hilary Rosen, RIAA president/CEO, has said that they did fit, but many copyright experts believe that there were convincing legal arguments that sound recordings could not be considered works made for hire (Billboard, Jan. 22).

House leaders have called for a hearing to examine the provision. Rep. Howard Coble, R-N.C., chairman of the House Intellectual Property Subcommittee, has said the artists' community might be overreacting, but he promises to "go back to the drawing board" if he is convinced of the need to correct the law.

IMMEDIATE CONCERNS

Although concerned about the long-term implications of the Warner/EMI merger, many artists' first thought was for the immediate future. "What concerns me are the start-up years," says Capitol Records artist Dave Koz. "Who stays, who goes, which company folds into which part. It will take a good chunk of time for all that to get sorted out. That's the only part that makes me anxious."

A number of artists on EMI-owned labels are happy that the speculation about the company's sale is over. Says Art Alexakis, leader of Capitol band Everclear, "We've been up on the selling block for a long time, and when people are trying to sell a company, they try to cut corners in a lot of ways to make it look attractive from a bottom-line perspective."

Warner Bros. artist Eric Benét, who was formerly on EMI, sees the merger as good for the label. "I used to be part of EMI in 1992; it seemed the company and corporate turmoil went hand in hand. I don't like to try and predict the outcome of these corporate dealings, because there's always a 180-degree [turn] around the

corner. But it looks like EMI may be able to find some stability."

Says Capitol Records artist Meredith Brooks, "EMI needed some support. The synergy can help, especially with how music is headed on the Internet."

Many managers believe the increased power the new entity will yield overseas will be a boon to their artists. Says Borman, "EMI has a formidable international operation, and the blending of the two will be an advantage internationally. Worldwide, it puts Warner in a greater position market share-wise and leverage-wise."

RISE OF INDIES

Many predict the merger—and the decrease from six major-label

groups two years ago to four—will lead to an opening for indie labels as both artists and executives released from the merger look for a soft place to fall (see story, page 5).

"This will definitely give rise to some stronger indies," says Harmon. "As EMI and Warner consolidate and combine positions, it could lead to top execs starting their own labels, like [former Mercury Records Group head] Danny Goldberg starting Artemis."

Adds Grenfell, "If you're starting off a new label, it's probably a better environment to do it in than ever before, especially for labels that can survive by selling 50,000 or 80,000 units, whereas the majors might turn their noses up at that."

But some managers do not see the merger as a good thing. "This further reduces the number and the variety of options for an artist, and I don't think that's a healthy thing," says Direct Management's Martin

Kirkup, whose clients include Counting Crows, Boney James, and the B-52's. "It also undercuts your negotiating position—where else is an artist going to go to? The entire business has become so concerned about market share and how big their slice of the pie is, it's very easy to forget that it's the artists who put the pie on the table."

Adds Q-Prime's Cliff Burnstein, whose roster includes Metallica and Red Hot Chili Peppers, "By having an oligopoly here, if each company will have so much clout that they can sew up slots with large radio chains just by virtue of their size, that's very detrimental to any new guys coming in."

This story was prepared by Melinda Newman and Gail Mitchell in Los Angeles; Bill Holland in Washington, D.C.; and Paul Sexton in London.



ALEXAKIS



BROOKS



BENÉT



KOZ



BANDIER



BIDER

MERGER UNITES WORLD'S NO. 1 & NO. 2 PUBLISHERS

(Continued from page 5)

Publishing Group—itsself a product of Universal's purchase of PolyGram's music assets in late 1998—into second place, while BMG Music Publishing, unseated by Universal, would move back into the No. 3 slot from No. 4.

Indicative of the potent catalogs of EMI and Warner/Chappell is the fact that even the combined Universal/PolyGram publishing operation could not dislodge either EMI or Warner/Chappell from their first- and second-place standings.

EMI Music Group began breaking out its publishing unit's financial status

about a year ago, supposedly at the insistence of New York-based Bandier, who sits on parent EMI's board.

EMI Music Publishing's annual revenue is at about \$500 million. Warner/Chappell parent Time Warner does not break out the publisher's figures, but it's assumed that the operation generates close to that figure too. Although both companies have claimed the No. 1 spot over the years, observers say that recent catalog acquisitions have clearly put EMI Music in the No. 1 spot.

As important catalogs have become available, EMI and Warner/Chappell have been in hotly contested bidding wars.

Both companies, for example, made bids last year for the U.S. catalog of Windswept Pacific, a catalog put on the block by Fujisankei Communications in Japan. Both companies were interested in beefing up their catalogs of seminal rock'n'roll and R&B copyrights from the late 1950s and early '60s.

Just when it appeared that Warner/Chappell had a lock on the acquisition, EMI finally made the deal, at a cost of about \$200 million. Another major deal in recent years wrapped up by EMI, at a similar cost, was the acquisition of half of Jobete Music from founder/owner Berry Gordy.

FRIENDLY COMPETITION

Both chairmen are locked in what observers say is a friendly but intense competition to show up as leaders of any given year's song awards presentations, such as those for performance achievement by ASCAP and BMI. From year to year, EMI and Warner/Chappell seem to trade top industry awards.

Bandier and Bider are regarded as astute publishing figures, each with long associations with his respective company. Bandier has projected something of a showman's personality, in contrast to the more laid-back Bider, who is based in Los Angeles. Bandier's image, for instance, has been on occasion a presence in good-humored ads run by EMI in tribute to the success of the company.

Bandier, a lawyer, sits on the parent company EMI's board of directors. Bider, who is a certified public accountant, does not sit on Time Warner's board. There is no board structure at the music level of Time Warner's operation; it is not known if one will be created as a result of ties with EMI or Time Warner's pending alliance with America Online.

There is no indication at this time of how the merger of the two publishing giants will be implemented. One observer of the publishing scene, however, says, "Both are two of the most significant figures in music publishing today. How can you do better than having [under one roof] the top guys in the business?"

ONLY ROOM FOR ONE

But in a truly unified publishing operation, it could be very difficult to envision shared responsibility at the top, and both Bandier and Bider agree that a single company will mean a single leader.

Bandier, contacted Jan. 25 during MIDEM in Cannes, told Billboard,

"I would imagine one person has to run both companies. At the end of the day, someone has to stand up and be responsible."

Also speaking from MIDEM, Bider said, "It would definitely be one person. The [economics] idea of the [agreement] is to combine entities into one large company and save money."

As far as regulatory problems that may impede a merger by the two publishing leaders, Bandier says, "It's not like we negotiate with bars and grills and pubs and clubs to set their rates. We don't have that control over pricing."

In addition to their holdings of major chart writers or artist/writers—the two publishers vie each year for top song awards in pop, rock, R&B, and country—both EMI and Warner/Chappell are exceedingly well-stocked with pop music of the past.

EMI especially has a strong catalog of film music, thanks largely to the acquisition in the '80s of the Big Three (Robbins-Feist-Miller) catalog that once flowed through the MGM Studios, including "The Wizard of Oz" and "Singing In The Rain."

Warner/Chappell's catalog contains a treasure-trove of such top show music names as Cole Porter, George Gershwin, Rodgers and Hart, Jule Styne, Sammy Cahn, and Harry Warren.

While Warner/Chappell owns its own music print division, Warner Bros. Publications, for the Warner end of its catalog, among others, EMI farms out its music print to Hal Leonard Corp., which also prints the Chappell half of the Warner/Chappell catalog under an arrangement that predates the Warner Bros. acquisition of Chappell in 1987.

Although BMG Music Publishing president Nick Firth has no direct comment on the proposed megamerger, he offers one reason to publicly cheer the development. He tells Billboard, "We'll be No. 3 again!"

Assistance in preparing this story was provided by Marilyn Gillen in Cannes.

Warner Gaining A Dynamic Partner

EMI's Structure, Strategies Must Now Fit Into Corporate Group

BY ADAM WHITE

LONDON—The company that Ken Berry and Eric Nicoli have brought to the AOL/Time Warner party is among the oldest and most storied of the 20th century recording business. And since 1997, if not before, Berry has been striving to reshape it into a more vigorous, youthful enterprise—closer, perhaps, to the philosophy of the Virgin music group he helped to build with Richard Branson and Simon Draper.

The Warner/EMI Music merger, if consummated, gives Berry and his lieutenants a new chance to apply their methods of running a music company. This assumes they can accommodate, adjust, and adapt to the people and practices of Warner Music worldwide—and vice versa.

“Ken’s style is a family approach, an inner-circle approach,” says one of his senior executives. “This works with a label, but not so well with a larger company.”

The challenge of adapting such a style to a corporate group double the size of EMI will obviously be greater, says this insider.

Nevertheless, Berry has the required experience and intimate knowledge of the British company. Two years after the EMI Group bought Virgin Records in 1992, he became president/CEO of EMI Records Group International, a new unit responsible for operations in the world outside North America. In mid-1997, he advanced to president/CEO of EMI Recorded Music, overseeing the record operations globally under then EMI Music president/CEO Jim Fifield.

Key members of Berry’s team who shape and implement strategy—and who are likely to play central roles in the future of Warner EMI Music—include EMI Group finance director Tony Bates, Virgin Music Group vice chairman Nancy Berry, CEO of Europe Charlie Dimont, senior VP Shelagh Macleod (legal and business affairs), Virgin Records U.K. president Paul Conroy, and Virgin Continental Europe president Emmanuel de Buretel.

Other top executives with international responsibilities within the record group include senior VPs Rupert Perry, Chris Windle, and Michael Nelson, EMI Classics president Richard Lyttelton, and such regional presidents Matthew Allison (Asia), Fred Giaccardo (Middle East), Rafael Gil (South America), Joe Goverts (Eastern Europe), and Michael Ritto (Scandinavia).

TOSHIBA QUESTIONS

One of the first merger issues for EMI is the status of its Japanese business, a 40-year joint venture with electronics giant Toshiba. The latter has a 45% stake in the local company and, according to a spokesman, no plans to sell.

“We do see much greater opportunity because of this merger,” a Toshiba-EMI spokesman told Billboard. “The AOL/Time Warner deal and the EMI/Warner merger will surely provide us with more opportunity for expanding our content-related or Internet-related businesses.”

One seasoned Asian industry execu-

tive agrees that Toshiba is likely to retain its equity. “The Japanese attitude is not to cash up,” he says. “They’ve got a link to content in Japan. They need to get out of heavy industry because the stock markets don’t support that activity anymore.”

Moreover, Toshiba is pleased with operating results from the joint venture. The success of teenage pop/R&B star Hikaru Utada has propelled Toshiba-EMI’s market share from 9% to 16.9% in the 12 months ending in November 1999. According to figures from trade publication Oricon, that share is at least triple the percentage held by Warner Music Japan.

In the fiscal year ending last March, Toshiba-EMI revenue rose 7%, to 76.6 billion yen (\$643 million). This also bolsters president Masaaki Saito’s position for the future.

Industry speculation already has Warner EMI Music COO Berry taking responsibility for Japan as well as North America when the new worldwide reporting structures are revealed. Under this scenario, Warner Music International chairman/CEO Stephen Shrimpton will direct Europe and all other markets.

Both Berry and Warner EMI Music CEO Roger Ames stress to Billboard that no appointments beyond their own will be made until the merger has regulatory approval. Berry is also emphatic in refuting rumors that he has been pushing for Tony Bates to be the new combine’s CFO.

“It is simply not true,” he says. “No decisions have been made.”

A NEW GENERATION

Elsewhere in Asia, Hong Kong-based Matthew Allison oversees EMI’s activities; he is often cited as an example of Berry’s wish to advance a new generation of executive talent. Allison joined from Sony Music in 1997 when Berry and EMI’s previous regional chief, Lachie Rutherford, disagreed acrimoniously over policy. Rutherford moved on to become Asia-Pacific president at Warner Music, and at least two well-regarded EMI executives followed him.

The two companies are thought to have similar market shares in Asia, excluding Japan, with EMI’s 9%-10% range slightly ahead of Warner. Warner EMI would have around 16%-18% by current estimates, exceeding or certainly matching Universal Music. This would be the first serious challenge to the latter’s historic domination (as PolyGram) of the region, which, in turn, could change business practices and affiliations.

In Australia, the combination’s share would represent a robust challenge to another perennial leader, Sony Music. Headed by British managing director Tony Harlow, EMI Australia took almost 16% of the business during second-half 1999; Warner had 13.5%. Harlow’s company is already partnered with Warner (and Sony) in a CD manufacturing facility; it also has a 10% stake in the on-line arm of leading music merchant Sanity. The latter deal gives EMI the option to move to 25% in return for Sanity’s greater access to its catalog—which, in due course, will be

enlarged by Warner repertoire.

CHANGES IN EUROPE

In Europe, EMI’s traditional stronghold, the company is going through notable changes, including a switch of regional command from Rupert Perry to Charlie Dimont last September. Heinz Canibol and Marc Lombroso, new chief executives in the Germany/Switzerland/Austria and France/Benelux zones, respectively, are experiencing tough market conditions while pressing to put their own stamp on companies long led by predecessors. Canibol is also overseeing the closure of Intercord, a notable German indie that EMI bought in 1994.

The flagship U.K. (and Ireland) operations of EMI and Virgin have enjoyed relative stability under seasoned executives Tony Wadsworth and Paul Conroy, respectively. Few expect this emotional center of EMI Group to suffer wholesale changes because of the merger, although both

(Continued on next page)

For Warner Music Int’l, Bigger Shares, Cost Saving

LONDON—Several of the most senior executives at Warner Music International (WMI) have records at EMI. Personnel records, that is.

WMI chairman/CEO Stephen Shrimpton is one; he was marketing director of EMI Records Australia in the ’70s and, later, its managing director. Warner Music Asia-Pacific president Lachie Rutherford is another; he spent 18 years at the British-owned major. And early in his career, Warner Music Latin America president Andre Midani had an EMI spell.

Will they, for that reason, enjoy a more informed or harmonious merger with EMI than other Warner executives? Much will depend on the distribution of responsibilities when the Warner EMI Music management structure extends beyond CEO Roger Ames and COO Ken Berry.

“We know what integration takes when you’re marrying a

very small company with a large company,” says a high-ranking Universal Music officer. “It’s relatively straightforward. But with two equally sized companies in some 50 countries around the world with pretty entrenched local management which will fight tooth and nail to keep their jobs—that’s going to be a real headache.”

WMI is younger than many EMI companies worldwide; Shrimpton is only its third chief executive in 30 years. And the \$2 billion division has been pursuing a vigorous local-repertoire strategy for less than half that time, partly because of the steady product flow that came from its sister U.S. labels Warner Bros., Atlantic, and Elektra/Asylum.

As local repertoire dominated international markets in the ’90s, WMI companies were often disadvantaged, and few rose to the

(Continued on next page)

FIRMS’ VARYING STRENGTHS LIKELY TO MAKE SMOOTH FIT

(Continued from page 5)

Music have gone on the record saying that they don’t expect to shut down or consolidate labels (see story, page 5).

At Warner Music, the three leading label groups in the U.S. are the Atlantic Group, Warner Bros. Records, and Elektra Entertainment.

The most successful of these has been Atlantic, which had a total U.S. album market share of 6.19% last year, according to SoundScan’s retail unit sales data. It is run by Atlantic Group co-chairmen/co-CEOs Val Azzoli and Ahmet Ertegun. Atlantic’s biggest hit albums in recent years have been by acts like matchbox 20, Hootie & the Blowfish, Kid Rock, and Jewel, and its rich catalog includes bands like Led Zeppelin and a storehouse of classic R&B and blues.

Warner Bros. Records, headed by chairman/CEO Russ Thyret, has been stronger in catalog than in current product in recent years. Its total share was 5.96% last year, close to Atlantic’s, but its current share lagged at 5.17%. Red Hot Chili Peppers and Alanis Morissette (from its joint venture with Maverick Records) have been among the brightest new acts in recent years. The catalog includes such acts as Eric Clapton, Madonna, and R.E.M.

Elektra Entertainment, whose chairman/CEO is Sylvia Rhone, has been the weakest of Warner’s three major-label groups. Its total share lagged at 2.94% last year; current share was 2.36%. It has been buoyed by hard rock heroes like Metallica and AC/DC. Other artists are Natalie Merchant and Tracy Chapman.

Also within the Warner Music family are Rhino Entertainment, the catalog reissue company headed by Richard Foos, and Sire Records Group, whose chairman and founder is Seymour Stein. Warner owns 95% of independent music distributor Alternative Distribution Alliance, which is headed by president Andy Allen (see story, page 5).

WEA Inc., the umbrella company that contains U.S. distributor WEA Corp., WEA Manufacturing, and packaging firm Ivy Hill, is led by chairman/CEO David Mount. Warner Special Products is headed by president Tony Pipitone and Giant Merchandising by CEO Peter Lubin.

JOINT-VENTURE DEALS

Warner has a joint venture, direct marketer Columbia House, with Sony Music Entertainment; it is headed by chairman/CEO Richard Wolter. Other joint ventures are 143 Records with David Foster, Maverick Records with Madonna and Guy Oseary, Tommy Boy Music with Tommy Silverman, and Qwest with Quincy Jones.

At EMI Recorded Music the principal label groups are Capitol Records, Virgin Records, and Priority.

Capitol Records, although possessing a rich catalog, has had a tougher time with new artists. Its current share is only 3.46%, while its total album share is 4.75%. Current acts include Beastie Boys and Radiohead. The catalog encompasses such legends as Frank Sinatra, the Beatles, and the Beach Boys. Capitol’s president/CEO is Roy Lott.

Included in the Capitol group’s market share are Angel Records and Blue Note Records, both headed by president Bruce Lundvall. Classical label Angel had a 9.7% share of the market in that genre last year, better than any of Warner’s classical labels. Its acts include Sarah Brightman and Simon Rattle. Blue Note is EMI’s jazz label, with artists such as Cassandra Wilson and Stefon Harris; it had a 6.3% share of the jazz market last year. But Warner Bros. had a higher jazz share, at 9.75%, from artists like Pat Metheny and Joshua Redman.

Virgin Records America is headed by co-presidents Ray Cooper and Anthony Newton. Its acts include Lenny Kravitz, Janet Jackson, and the Rolling Stones. Despite those

names, Virgin was weak in market share last year, at about 1.9% of both total and current albums.

R&B SHARE

Priority Records, whose founder and president is Bryan Turner, gives EMI strength in R&B and rap. Although its total market share was just 1.72% and its current 2% last year, its share of the overall R&B market was 6.73% and of the rap market, 13%. Those are higher numbers than any of Warner’s labels. Priority records Ice Cube and has distribution deals with No Limit and Rawkus.

EMI also has an independent distributor, Caroline Distribution, which is headed by GM Rick Williams.

Other EMI properties include Astralwerks (Keith Wood, president), EMI Christian Music Group (Bill Hearn, president), EMI Special Markets (Eli Okun, executive VP), Forefront Records (Greg Hamm, president), Higher Octave (Matt Marshall, president), Narada Records (Wesley Van Linda, president), and Sparrow Records (Peter York, president).

Richard Cottrell is president/CEO of EMI’s U.S. distributor, EMI Music Distribution.

In country music, EMI operates Capitol Nashville (headed by Pat Quigley) and Virgin Nashville (led by Scott Hendricks). Capitol’s premier artist is Garth Brooks, but there are concerns he may retire. The Virgin label is essentially a start-up. EMI’s overall country-market share is 9.48%.

Warner has four country labels, contributing to a strong market share of 21.51%: Warner Bros. and Reprise (headed by Jim Ed Norman), Atlantic (Barry Coburn), and Asylum (Evelyn Shriver). The top-selling act is Faith Hill on Warner. There has been speculation that Warner Music will consolidate its country labels.

Assistance in preparing this story was provided by Chet Flippo in Nashville.

INDIES EYE FALLOUT FROM SHIFTING OF ADA/CAROLINE

(Continued from page 5)

Though independent holdings have not been prominently mentioned in early reports about the Time Warner/EMI Group merger, EMI's Caroline and Warner's Alternative Distribution Alliance (ADA) are two of the most significant national indie distributors in the U.S.

In 1999, ADA accounted for 1.17% of total U.S. album sales, while Caroline accounted for 1.13%, according to SoundScan. Indie distributors overall accounted for 16.1% of the total U.S. album market share.

Most observers believe that some sort of melding of the firms is an inevitability, albeit one that may take some time.

Both companies are currently tight-lipped about future plans.

ADA president Andy Allen says, "It doesn't make any sense to comment before regulatory approval."

Caroline GM Rick Williams could not be reached. An EMI spokeswoman says, "There isn't anything to comment on at this point... [ADA and Caroline] will be run as separate companies through the shareholder and regulatory approval process."

The anticipated task of bringing the indie companies together may not be an easy one, since the operations do not make for an especially neat fit in terms of their label bases, historical sales strengths, and business strategies and cultures.

ADA was founded in 1993 by Warner Music Group as a free-standing indie distribution unit. While the company initially handled indie-rock-oriented product from within the Warner family, it today exclusively distributes 40 indie labels, including Asphodel, Beggars Banquet, Bloodshot, Mute, Oglio, Scratchie, SpinArt, Ubiquity, Vapor, Will, and Sub Pop (which owns a 5% stake in the firm). Tommy Boy and Touch & Go are handled nonexclusively. ADA also distributes select titles from Warner, Elektra, Sire/London, Rhino, and Atlantic.

ADA, which has mainly carved its niche in the alternative rock sector, employs 155 people. It operates a warehouse in Hanover Park, Ill.

Caroline was started up in July 1993 as an importer of European punk and new wave. It has enjoyed its greatest recent success as a distributor of electronic music, with albums by Fatboy Slim, the Chemical Brothers, Basement Jaxx, and Air, on its proprietary label Astralwerks, enjoying especially strong sales. Additionally, the company distributes some 300 labels, many of which are nonexclusive, and encompasses hip-hop, punk, metal, goth, and industrial product. Its labels include Cleopatra, City of Angels, Century Media, Nuclear Blast, Tooth & Nail, Earache, Moon Ska, Drag City, and Bomb.

In April 1998 Caroline was integrated into EMI Music Distribution, which now handles the indie's credit and collections functions and computer systems.

Employing more than 100 people, Caroline ships from its distribution facility in Memphis.

A source says of a possible ADA/Caroline merger, "There's really been no dialogue about it, though it's logical to assume [a merged Warner/EMI] doesn't need four distribution systems in the U.S." The source

adds, "I'd imagine in a year and a half or so, there'll be a consolidation. How they do it, I have no idea."

Competing indie distribution firms view the Warner/EMI merger with a combination of alarm and optimism.

"The fact that they have as much clout as they do is something you have to be concerned about," says Jim Chiado, VP of music distribution at New Hope, Minn.-based Navarre Corp.

"I don't know if you can say it's good or bad," says Johnny Phillips, VP of Select-O-Hits in Memphis. "Any stronger major independent is going to create problems for us."

Taking an upbeat view, Ryko's Jim Cuomo says, "This could go down as a banner day for the independents. This is going to really hot-wire a rebirth of regional distribution."

Duncan Hutchison, president of K-tel Distribution, says, "The land-

'This could go down as a banner day for the independents. This is going to really hot-wire a rebirth of regional distribution'

- JIM CUOMO -

scape again looks promising for independent distributors in general, due to the inevitable uncertainty that the labels that are impacted by the consolidation will feel."

Michael Haentjes, worldwide CEO of edel music, which recently

FOR WARNER MUSIC INTERNATIONAL, BIGGER SHARES, COST SAVING

(Continued from preceding page)

market-share summit. The forthcoming marriage with EMI—traditionally strong in Europe, robust in many other territories—should, therefore, strengthen the entire group.

"This combination of assets will create the No. 1 or No. 2 record company in all the top 10 markets around the world," said Ames at a Jan. 24 analysts' briefing.

Not quite. In the world's fifth-largest market, France, statistics for 1999 show that Warner (8%) and EMI (18%) together fell short of Sony's (30%) and Universal's (34%) shares. On the other hand, there is no dispute in Spain (37% by the most recent figures available, double digits ahead of the next-ranked major) or Italy (35% by one measure, also double digits ahead of the runner-up). In fact, the last two territories are so dominated by these two companies that one aggressive competitor claims the merger could have antitrust difficulties there.

KEEPING COSTS DOWN

Market share is one thing, profits another. WMI generally cares more for the latter than the former, and in that, no doubt, it will harmonize with Berry. The EMI chief learned the value of lean'n'mean while building a matrix of international companies for Richard Branson's Virgin Records.

"I've known Ken Berry since he offered me a rotten deal for London [Records] in 1982," said Ames.

"Ken keeps the lid on costs," says one of his management team. "He doesn't add management layers, he takes them away."

WMI officers may do some trimming themselves once the merger is approved. Among the options is a reconfiguring of the dual-company structure (WEA, EastWest) in a

number of larger countries, which was originally designed to provide separate outlets for U.S.-sourced repertoire. The distinct front-line identities of these labels could be preserved, but back-office functions may fold into one site where, at present, they are in two.

In Australia, for instance, Warner watchers are already wondering whether chairman Shaun James will appoint a successor to EastWest managing director Chris Hanlon, who left late last year, or whether he'll prefer to leave the post vacant, pending the merger.

A EUROPEAN PRESIDENT?

At WMI's London headquarters, merger mind-set may also persuade Shrimpton to wait still longer to appoint a European president. The slot has been vacant since Manfred Zunkeller left a year ago. Shrimpton has been considering candidates—there appears to be no obvious internal successor—but his would-be colleagues at EMI may have an alternative suggestion, such as their European CEO, Charlie Dimont.

Whether or not Warner and EMI had agreed to their engagement, Shrimpton was planning a number of changes in WMI's world anyway. He took over the chairmanship Jan. 1 from Ramon Lopez and was already looking to enhance the division's international marketing clout (Billboard, Dec. 4, 1999). Former PolyGram/Universal senior VP Jay Durgan has been hired with that in mind. He'll have a role similar to the border-crossing marketing leadership that Ames, while heading PolyGram Music Group, handed to David Munns.

Durgan is part of the London-based WMI team, which reports to

purchased an 80% stake in top American indie RED Distribution, says, "It's great for us—the more majors in turmoil, the better."

Indie distributors and labels see much brighter prospects in potential fallout from the Warner/EMI merger, and a potential mating of ADA and Caroline, than in that experienced from the Universal/PolyGram merger, which to date has borne little fruit for the indies (Billboard, Sept. 25, 1999).

Chiado notes, "When Universal and PolyGram went together, we all thought there were going to be a good portion of labels and artists falling out. That didn't happen. Now, with this merger, you're going to find some opportunities that will arise."

"Some of the people [ADA and Caroline] do have aren't going to be happy with the treatment they get, and that's when people like us step through," says Phillips.

Barry Poss, owner of Sugar Hill Records in Durham, N.C., says, "This merger should present some very nice opportunities for independent labels. For example, we signed Dolly Parton, who can sell 200,000 or 300,000 albums. The majors don't want artists who sell in that range, but I say, 'Give me a dozen more artists who can sell like that.'"

Bruce Iglauer, head of Alligator Records in Chicago, says, "I am pretty pleased with the merger. Companies of this size will have a very hard time in dealing with the specialized repertoire areas, and the merger will probably force them to be even more focused on having mega-hits."

Assistance in preparing this story was provided by Ed Christman and Emmanuel Legrand in Cannes.

Marriage with EMI—traditionally strong in Europe, robust in many other territories—should strengthen the entire group

Shrimpton. Other members include executive VP/CFO Ken Cooper, senior VP Peter Ikin, Warner Classics International president Marco Bignotti, and Warner Vision International managing director Ray Still. Based in New York is senior VP Anne Mansbridge.

Also accountable to Shrimpton are regional chiefs Midani and Rutherford, Gerd Gebhardt (northern and central Europe), Gerolamo Caccia Dominioni (southern Europe), Manfred Lappe (Eastern Europe), and Nick Phillips (U.K.).

Much attention in 2000 and beyond will be on Nick Phillips, a relatively new recruit to WMI senior management. This focus is, in part, because he took over from one of Warner's longest-serving and most able executives, Rob Dickins, and because Warner Music U.K. is expected to perform better in terms of exploitable repertoire worldwide.

Phillips also has the task of co-managing another joint venture: the Entertainment Network (TEN),

a U.K. distribution company formed by Warner and Sony Music last year. (EMI handles its own U.K. shipping.)

"My understanding is that Warner is tied into TEN for three years," says Virgin Entertainment Group COO Simon Wright. "It's not going to be easy."

Quality of service is an issue, the retailer adds. "TEN haven't really gotten their act together yet, but now it'll all change again. It'll be all over the place."

In that case, Phillips, Shrimpton, and any number of Warner's new best friends at EMI will hope that TEN is not a metaphor for the larger joint venture they're about to embrace.

This story was prepared by Adam White. Assistance in preparing this story was provided by Tom Ferguson in London; Steve McClure in Tokyo; Christie Eliezer in Melbourne, Australia; and Emmanuel Legrand in Cannes.

WARNER GAINING A DYNAMIC PARTNER

(Continued from preceding page)

companies are striving to improve on past glories in new-artist development. They are also used to combining resources: In 1997, Virgin/EMI TV was created with staff from previously separate units.

Meanwhile, Virgin companies in territories such as Germany and France—part of the network fostered by Berry before EMI bought Branson's record business—are expected to continue under their own steam, helmed by Udo Lange and Emmanuel de Buretel, respectively. Sources say Berry has assured de Buretel that he has a place in the new world order. In addition to his French duties, he is president of Virgin Continental Europe, reporting directly to Berry.

The Warner EMI Music COO expects significant cost savings in Europe. "We were looking at a Pan-European distribution model, and we considered the possibility of a partner," Berry told analysts Jan. 24 at the

announcement of the merger. "Warner was looking at the same initiative. Now we'll do it together, bring big savings, and reflect the true nature of the European market going forward."

This will also extend to the emerging territories in Eastern Europe, where EMI has invested more aggressively than Warner in acquisitions or partnerships.

EMI has forged distribution ties with other majors too. For example, the Swedish and Norwegian affiliates of EMI, Sony, and Universal previously arranged to launch a joint distribution company in Sweden this summer. The long-term outlook for these is now less clear.

Assistance in preparing this story was provided by Steve McClure in Tokyo; Wolfgang Spahr in Hamburg; Christie Eliezer in Melbourne, Australia; Kai Lofthus in Oslo; and Tom Ferguson in London.

MERGER RAISES STAKES FOR REMAINING MAJORS

(Continued from page 5)

If the joint venture is approved, Sony Music Entertainment and BMG Entertainment—the second- and third-ranked distributors of U.S. albums in 1999—will drop to the back of the pack, with about 16% of total market share each. The industry is now abuzz with speculation of counteroffers for EMI and even a combination of BMG and Sony, which most observers dismiss as unlikely.

However, sources in Japan and other Asian territories say senior Bertelsmann executives were in Tokyo this week for discussions with their Sony counterparts. Executives at BMG and Sony declined comment.

BMG's Germany-based parent, Bertelsmann, recently said it planned to be the leader in global music (it reportedly has around \$10 billion to spend on potential ventures and/or acquisitions), but with EMI at the altar with Warner and Sony cool to the prospect of doing a deal, BMG's options become murkier.

While it's not too late for someone else to make a run at EMI—especially given the unfavorable reaction from EMI investors hoping for an acquisition—a BMG play looks particularly challenging.

"We would anticipate regulatory difficulties in Europe from a merger of BMG and EMI," says Merrill Lynch analyst Jessica Reif Cohen.

Salomon Smith Barney analyst Jill Krutick says, "We believe that content-rich players such as Disney, Viacom, Seagram, and News Corp. could be involved in similar transactions, which would serve to broaden the scope and distribution platforms for their content."

That said, the pairing of Warner Music and EMI highlights just how important scale is in an industry experiencing rising marketing and talent costs. It also reinforces the value of content in the Internet age.

In addition, the merger solves immediate problems for the two companies, which have experienced declines in profit margins and domestic and international market share. The timing of the Jan. 24 announcement—just weeks after Internet giant AOL said it would buy Time Warner in one of the largest mergers ever—suggests that the Warner/EMI venture is motivated as much by the new-media challenges powering the AOL/Time Warner deal as by the need to achieve economies of scale.

Indeed, on a combined basis the venture creates what analysts are calling a "fully integrated music company"—one that houses recorded music, music publishing, E-commerce in the form of CDnow, direct marketing in the form of record club Columbia House, and distribution in the form of America Online (AOL).

"The digital age is having a profound effect," said EMI Group chairman Eric Nicoli in announcing the deal, noting that the music industry finds itself in transition thanks to the Internet revolution. "At EMI we have embraced these changes and regard them as an opportunity."

And Time Warner chairman/CEO Gerald Levin, who touted music's prospects in the AOL deal, said in announcing the Warner/EMI joint

Warner, EMI Create Unique Joint-Venture Deal

Time Warner Inc. and the EMI Group plc plan to create a 50-50 joint venture to be called Warner EMI Music. While the venture will be equally owned by the two companies, Time Warner will pay \$1.3 billion in cash for control of it, with EMI stockholders receiving approximately \$1.65 for each EMI share they own.

At the completion of the transaction, EMI will transfer net debt of approximately \$1.5 billion to the joint venture; Time Warner will transfer a comparable level of debt.

Also included in the venture: Time Warner's share of CDnow Inc., the online music retailer being acquired and merged into Columbia House, Time Warner's direct-marketing joint venture with Sony Music. EMI receives 25% of any profits or losses over the first \$1 billion booked to Time Warner.

The EMI Group's interests in HMV Media Group will not be part of the venture, however. EMI will retain its 42.5% holding in the brick-and-mortar retailer, along with its stakes in German music TV channel Viva and Asian music TV network Channel V. New-media investments in companies like Musicmaker.com will remain with EMI but will be operationally coordinated with Warner EMI.

(Online music stocks with links to Warner and EMI, including Liquid Audio Inc., Launch Media Inc., and EMusic.com Inc., all surged on news of the deal. Traditional music players, like market leader Seagram Co., parent of Universal Music Group, also posted gains.)

EMI will also retain its London Stock Exchange listing and disclose full aggregated financial information on the joint venture so that the stock can trade as a pure-play proxy for Warner EMI Music. (Time Warner will consolidate the joint venture in its group accounts.)

However, the structure has inspired howls of displeasure from EMI investors in the U.K., who ran the stock up from a low of 350 pence (\$5.73) to a level of 660 pence (\$10.80) on Jan. 21, largely on the hopes of a major acquisition deal at a premium price.

A major sticking point: Time Warner receives an option on 8% of EMI's common stock if EMI's share price hits 9 pounds (\$14.73) within the first 3½ years of completion.

While the equity option serves as a sweetener for Time Warner, designed to motivate the company to maximize the share price of the venture, which would in turn benefit EMI shareholders, there's a flipside perspective. Assuming that EMI's stock price does reach 9 pounds per share, Time Warner's 8% stake would be valued at roughly \$1 billion, analysts note. That means Time Warner would have acquired control of EMI's music assets—valued at roughly \$10 billion—for a net cost of \$300 million.

Granted, that view doesn't account for the underlying value EMI theoretically gains in attaching itself to the upside of AOL Time Warner in a broadband world. Nor does it properly credit the fact that the EMI Group remains indepen-

dent and that its shareholders enjoy the increasing values placed on music content—as evidenced by a threefold jump in its value.

Still, analysts say EMI stock continues to rise—it closed at more than 769 pence (\$12.59) on Jan. 26—based largely on hopes of another bidder emerging.

The transaction includes approximately an \$80 million breakup fee, should the joint venture fail to get off the ground.

However, one source close to the transaction insists that some investors are missing the point. The price tag on EMI has just gone up, thanks to the joint-venture agreement. And if a better offer for the company doesn't emerge between now and the deal's completion, expected to occur in the second half of 2000, then investors are still part of a compelling new growth story.

Combined, the company is worth \$20 billion and is expected to generate annual pro forma net revenue of more than \$8 billion; cash flow is expected to be north of \$1 billion. Pro forma net debt looks to be around \$3 billion.

Time Warner will control the board of the new company, with six out of the 11 board seats. EMI Group chairman Eric Nicoli and Time Warner president Richard Parsons will serve as co-chairmen of the Warner EMI board. Warner Music Group chairman/CEO Roger Ames will be CEO of the new company. Ken Berry, president/CEO of EMI Recorded Music, will be COO.

BRIAN GARRITY

venture that online music provides an opportunity for business development that "surpasses almost any other part of our company."

Indeed, a joint venture between the new AOL Time Warner and EMI gives the triumvirate substantial muscle in defining the delivery standards for music over the Internet, analysts say. Upon completion of the two transactions, AOL/Warner/EMI will own about one-third of the 6 million English-language music copyrights, in addition to a distribution network of more than 40 million cable and Internet subscribers.

Everything on the Web—from advertising and movies to broadcasts—will use music, analysts say. And with acts including the Beatles, the Rolling Stones, Sting, Janet Jackson, Eric Clapton, Garth Brooks, Madonna, Pink Floyd, and Frank Sinatra housed in the new Warner EMI, "it is difficult to imagine any narrow band or broadband Web experience that, over time, won't require at least some of the rights controlled by the new [joint venture]," say Sanford C. Bernstein analysts Michael Nathanson and Tom Wolzien in a note to investors.

On a more immediate basis, the deal is almost as compelling. The two companies have experienced declining market share worldwide in recent years. Now Warner and EMI

will catapult from fourth and fifth places, respectively, to No. 2, behind Universal Music Group.

Warner also solves its problem of developing local artist repertoire outside the U.S., which is a strong suit of EMI, and EMI improves its market share in the U.S., the world's largest market.

What's more, an estimated \$400 million in annual cost savings from consolidating back-office, manufacturing, and distribution functions and laying off approximately 3,000 staffers over the next three years

will provide a financial cushion for Warner EMI management while it invests in artist development and new media. That's a luxury Warner Music Group chairman/CEO Roger Ames, who will become CEO of Warner EMI Music, and EMI Recorded Music president/CEO Ken Berry, who will be president/COO of the venture, would not have enjoyed on their own.

But that doesn't mean a combined company is problem-free, analysts note. Warner EMI and the team of Ames and Berry still have to deliver on their respective promise. "Don't expect a huge rejuvenation of their core business," says one analyst. "It's going to take a lot of time."

Whether the other majors or another entertainment or new-media company will decide to make a run at EMI is only one of a host of unanswered questions that arise from a Warner/EMI joint venture.

One of those issues will be cost savings and how they are achieved. Currently, EMI has 10,500 employees worldwide, and Warner Music has 12,000. "There's a degree of overlap in terms of things we do," Berry says. "Some, like the finding of new artists, we don't want to touch. Other areas, like manufacturing and distribution, are easier to bring together, and there will be some staff reductions."

Plans are also in the works for a

Pan-European distribution model. EMI and Warner were looking at this separately before merger talks.

As for U.S. distribution and manufacturing, many observers say that because Warner Music is the dominant player in the merger, its distribution system eventually will come out on top. They say that WEA chairman/CEO David Mount will lead the combined distribution arm.

EMI Music Distribution (EMD) has had some difficulties, not because of its systems, which are said to be well-managed and efficient, but because it does not have the volume of product to create a meaningful return on the investment in those systems. Sources say EMD has approached other major distributors about the possibility of joint operating agreements.

Mount declined comment. EMD president/CEO Richard Cottrell was unavailable for comment.

Simon Wright, COO of Virgin Entertainment Group, describes the Warner/EMI deal as "a more healthy merger than the Universal/PolyGram one, because you've got some great people running it, people with a lot of music depth and background. As a result, it's less likely to become as much of a corporate animal as Universal is becoming."

Gil Wachsmen, vice chairman of the Musicland Group, says that overall "the industry would be healthier with more players. An organization can only focus on so many projects at one time. A continued stream of new artists is the backbone of the industry."

Both Berry and Ames emphasize that the companies' labels will remain sacrosanct. "We do not think that is where the real [cost-cutting benefit] is going to come from," says Ames. While some artists will be affected, "it's not like suddenly we are going to have 20% fewer acts," he says.

Ames and Berry say that no further executive appointments would be announced until the merger plan receives regulatory approval. That goes for the joint venture's 11-member board, too, which thus far consists of the Warner EMI Music co-chairmen, Dick Parsons of Time Warner, and Nicoli.

Antitrust concerns are another issue. The deal needs regulatory approval in the U.S., the European Union, Canada, and Japan. U.S. federal regulators are expected to scrutinize the venture as part of a larger examination of the Time Warner AOL merger.

A Warner-EMI delegation met Jan. 20 at the European Commission (EC) in Brussels with the head of the EC's unit merger task force, Francesco Enrico Gonzalez-Diaz, sources say.

It is expected to take as many as six months for regulators worldwide to approve the deal. There are concerns that in the rush by companies for growth, the rights of artists may be overlooked, diminished, or even usurped (see story, page 5).

Assistance in preparing this story was provided by Adam White and Tom Ferguson in London; Steve McClure in Tokyo; and Bill Holland in Washington, D.C.



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SHERATON BISCAYNE BAY, MIAMI ♦ APRIL 25 - 27

NEW FARMCLUB.COM EXEC SCHUON SET TO BREAK GROUND

(Continued from page 12)

Schuon was executive VP/GM at Warner Bros. Records Inc. since 1998. For most of the '90s, he was an executive at MTV Networks, where at different times he served as executive VP of programming at MTV and at VH1. Schuon was also PD at modern rock station KROQ Los Angeles.

Schuon says, "Farmclub.com is going to be the express lane of bringing artists from the Internet to TV to music stores. I'm sure we're going to breed imitators, but we're going to lead the way. Unlike a lot of music Web sites, we're not just about downloading music. Our artists are going to be discovered through our Web site, and we're giving people on the Internet the chance to pick which artists can get a deal with a major label."

Farmclub.com's first signing is dance/pop artist Sonique, who is a

DJ in the U.K. Her debut album on the label is scheduled for release Feb. 15.

Schuon adds that Farmclub.com will be the "only major record company to make house calls. Most unsigned artists are lucky if they even get a form letter back from a record company. If there's an act we're interested in, we're going to fly to their home and show it on TV. We want our TV viewers and Web site visitors to get to know our artists. The key to this record company's success will be getting the audience to invest on a personal level in the success of these artists."

Getting signed to Farmclub.com will generally follow this process: Unsigned artists can upload their music to the Farmclub.com Web site. Web site visitors can download the music and vote on which

artists will appear on the "Farmclub.com" TV show. Farmclub.com staffers will also choose which artists will be on the program. Artists chosen to be on the show will then have a chance of getting signed to the label. Farmclub.com A&R staffers can also sign artists who may not end up on the TV program.

Schuon says that although "all types of music" will be accepted at the Web site, the TV show will mainly focus on "pop, rock, R&B, and hip-hop that will appeal to 12- to 34-year-olds."

In addition to unknown artists, the TV show will feature established acts. Acts scheduled to appear in upcoming Farmclub.com episodes include No Doubt, Eminem, and Beck.

Schuon says that he plans for Farmclub.com to be "the major label with the largest A&R staff. We're probably going to end up with about 20 A&R people. We currently have about 10 A&R people." He adds that it's too early to know how large the entire Farmclub.com staff will be, because "we're still working some things out, but I know we're a label that won't rely too heavily on titles."

Another key executive who has joined the Farmclub.com team as GM is Amanda Marks, a former business and legal affairs executive at Mercury Records. Audrey Morrissey, Farmclub.com's head of TV production, will also be a key producer of the "Farmclub.com" TV show.

According to Schuon, Farmclub.com has also struck an "exclusive multi-year" deal with America Online (AOL) for Farmclub.com to be extensively promoted on AOL. Schuon adds that merger plans between AOL and Time Warner will have "no effect" on the deal.

INDEPENDENT ALBUMS

(Continued from page 10)

and distributors have an enhanced significance in the music industry's landscape," says Geoff Mayfield, Billboard director of charts. "Although most of the titles that appear on Top Independent Albums will already have exposure from other Billboard charts, this list will offer readers an opportunity to survey the indie sector's diverse offerings at a single glance."

Among those parties who lobbied Billboard to consider adding the chart was the Assn. for Independent Music (AFIM). "The creation of this new indie chart by Billboard magazine is indicative of the growing presence and strength of the independent music industry in the overall music marketplace," says AFIM executive director Pat Bradley.

The first No. 1 on Top Independent Albums is Jim Johnston's "World Wrestling Federation: WWF The Music Volume 4," a Koch title that peaked at No. 4 on The Billboard 200, where it stands at No. 98 this issue. Only one of the albums on the inaugural chart, Redline's various-artists compilation "Pop To The Power Of 16," has never appeared on a Billboard chart, but 17 of the 50 have yet to appear on The Billboard 200.

newsline...

SAN DIEGO-BASED ONLINE music company MP3.com reported net revenue of \$15.3 million for the quarter ending Dec. 31, 1999, compared with \$613,000 in the same period in 1998. However, the company lost \$14.9 million, or 23 cents per share, compared with pro forma net income of \$102,400 in the same period a year earlier. For the year to Dec. 31, net revenue was \$21.9 million, compared with \$1.2 million for the period from March 1998 (the company's inception) to the end of that year. Net loss for 1999 was \$42.5 million, or 78 cents per share, vs. \$357,500, or 1 cent per share, in 1998. The company says it has 273,000 available songs posted on its site from 45,300 artists and has more than 500,000 daily visitors.

SONY MUSIC cited the appreciation of the yen and decreases in sales at Sony Music Entertainment (Japan) for its declines in third-quarter 1999. Music sales for the period, which ended Dec. 31, decreased 9.2% to 214 billion yen (\$2.09 billion), and operating income fell 26.7% to 21.4 billion yen (\$210 million), compared with the same quarter the previous year. Merrill Lynch, in comments released Jan. 26, said it expects that fourth-quarter results will improve over the previous

SONY

year, though losses are still expected. On a constant currency basis, Sony says that sales were "virtually" flat and that operating income would have decreased about 19% rather than the currency-adjusted 26.7%, compared with third-quarter 1998 figures. According to the company, the yen appreciated 14.7% against the U.S. dollar, compared with the level of the third quarter of the previous year. For the nine months ending Dec. 31, 1999, music sales were down 8.4% to 547 billion yen (\$5.4 billion), and operating income dropped 31.2% to 28.6 billion yen (\$281 million). The best-selling albums for the third quarter, according to Sony, were Celine Dion's "All The Way . . . A Decade Of Song" (11.8 million), Mariah Carey's "Rainbow" (7 million), Will Smith's "Willennium" (4.3 million), and Korn's "Issues" (4.1 million). Other major sellers worldwide were Rage Against The Machine, Savage Garden, Ricky Martin, and Charlotte Church.

CHUCK TAYLOR

POLICE SMASHED a major organized-crime ring Jan. 27 in London that was importing pirated CDs from Russia. Aided by the International Federation of the Phonographic Industry (IFPI), police arrested six Russians and seized thousands of CDs, as well as false credit cards and counterfeiting equipment. IFPI chairman/CEO Jay Berman calls the action "a great success against the pirates, for which we are extremely grateful to the City of London police." He adds, "But it is also a very worrying development, because it shows that music piracy is not just robbing artists and musicians, but is also helping to finance more serious forms of international organized crime."

SAM ANDREWS

IN A PROMOTION AIMED at taking advantage of the public's appetite for all things Internet-related, Pizza Hut and online retailer CDnow are partnering for a free custom CD offer. Consumers who order a Big New Yorker Pizza at any one of Pizza Hut's 7,100 participating U.S. locations will receive a CD sleeve directing them to an offer for the free custom CD from CDnow. The offer is good through Feb. 20. Users punch in the access code on the CD sleeve and are given a list of 200 tracks from which they can choose six songs for the disc. A majority of the tracks are licensed from EMI Music Distribution, but tracks from Sony Nashville and BMG Special Markets are also available. Acts participating in the promotion include Dixie Chicks, the Chemical Brothers, Fatboy Slim, Sixpence None The Richer, Steve Wariner, B.B. King, Al Green, Dave Koz, and Sarah Brightman.

EILEEN FITZPATRICK

FORMER POLYGRAM ITALY president Stefano Senardi has formed a distribution joint venture with Germany's edel music. Based in Milan, Nun Entertainment will principally sign new Italian artists, as well as established acts. It will channel international releases through the edel network and eventually via digital distribution. "We want to explore new opportunities, such as video broadband delivery and digital download of music," says edel CEO Michael Haentjes. The joint venture will also set up a music publishing arm.

SAM ANDREWS



BMG ENTERTAINMENT president/CEO Strauss Zelnick will deliver the keynote address Feb. 22 at the National Academy of Recording Arts and Sciences' Entertainment Law Initiative. The event, which is expected to be attended by more than 300 entertainment attorneys and law students, is co-sponsored by the American Bar Assn. and is part of Grammy Week in Los Angeles. Zelnick, who holds MBA and law degrees from Harvard, will address how violence and First Amendment issues in the music industry affect attorneys and their clients.

MELINDA NEWMAN



by Silvio Pietroluongo

JOSTLED: Three singles that hit retail this issue have caused quite a stir within the top 20 of The Billboard Hot 100. The availability of these songs, which all make significant moves on the Hot 100, pushes five bulleted records down the chart.

Montell Jordan's "Get It On Tonite" (Def Soul/IDJMG) rises 15-5 with sales of 59,000 units. Jordan's surge drops "Blue (Da Ba Dee)" by Eiffel 65 (Republic/Universal), "Hot Boyz" by Missy "Misdemeanor" Elliott Featuring Nas, Eve & Q-Tip (the Gold Mind/EastWest/EEG), and "That's The Way It Is" by Celine Dion (550 Music/550-Work) down one spot each (Nos. 7, 8, and 9, respectively) despite point gains by each title. "Tonite" earns the Greatest Gainer/Sales award even though this was its first full week at retail, since it debuted last issue on the Hot 100 Singles Sales chart due to street-date violations. That explains the huge 72-3 move on that chart.

Rock acts **Filter** and **Blink-182** both benefit from the release of their latest tracks, as the former's "Take A Picture" (Reprise) moves 19-12 and the latter's "All The Small Things" (MCA) climbs 26-15. "Picture" scans 17,000 units and debuts at No. 18 on the sales chart, while "Small" moves 29,000 units to debut at No. 7. Their move up the Hot 100 forces "Say My Name" by **Destiny's Child** (Columbia) at No. 16 and "Amazed" by **Lonestar** at No. 17 to fall three places while maintaining their bullets.

BON-BON VOYAGE: Making the highest debut on the sales chart at No. 6 is a song that had peaked at No. 39 on the Hot 100 in the Dec. 11, 1999, issue. "Shake Your Bon-Bon" by **Ricky Martin** (C2) scans 34,000 units and is saved from falling off the Hot 100, rebounding 91-28. If released that week in December, 34,000 units would have placed "Bon" at No. 11. One can safely assume, though, that holiday season store traffic would have upped "Bon's" piece count substantially, pushing it toward the top five of the Hot 100.

MOORE 'CANDY': "Candy" by **Mandy Moore** re-enters the Hot 100 at No. 93, as 550 Music has re-serviced the track to radio. "Candy" spent 13 weeks on the chart in its initial run, peaking at No. 41 in the Oct. 8, 1999, issue. It spent its last week on the chart on Dec. 11. Based on the jump in airplay this issue (an additional 24 stations and a gain of 3.2 million listeners), it seems that some of those stations that missed the boat the first time around on this single—already certified gold by the Recording Industry Assn. of America—are now hopping on board. "Candy" peaked at No. 8 on the Hot 100 Singles Sales chart in November and this issue stands at No. 46, as shipments of the single have been long discontinued.

FOR THE RECORD: Errant information transmitted by Broadcast Data Systems misplaced 'N Sync's "Bye Bye Bye" (Jive) in last issue's Top 40 Tracks chart. "Bye" should have debuted at No. 16, not No. 4, so songs from Nos. 5 to 15 should each have been one position higher. The "last week" column on this issue's chart reflects the corrected data. Therefore, contrary to what was written in this space last issue, 'N Sync's debut on that chart ties **Will Smith Featuring Dru Hill & Kool Moe Dee's** "Wild Wild West" (Overbrook/Columbia) for highest debut on Top 40 Tracks.

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Significant Other
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NAS

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I Am

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"I Want It That Way"
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"You've Got a Way"
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BEST NEW ARTIST
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"I Want It That Way"
ALBUM OF THE YEAR
Millennium
BEST POP ALBUM
Millennium
SONG OF THE YEAR
"I Want It That Way"

JOHN P. KEE

BEST GOSPEL CHOIR OR
CHORUS ALBUM
Any Day- 'Victory in Praise
Let's Make it Better- Inner City

TIMMY ALLEN

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"When a Woman's Fed Up"
BEST R&B ALBUM
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BEST NEW ARTIST
BEST FEMALE POP
VOCAL PERFORMANCE
"...Baby One More Time"

Q-TIP

BEST RAP SOLO PERFORMANCE
"Vivrant Thing"

ANDREAS CARLSSON

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"I Want It That Way"

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ALBUM OF THE YEAR
BEST POP ALBUM
Millennium



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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 840 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 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart position 1 for 'I KNEW I LOVED YOU' by Savage Garden.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the chart for more than 20 weeks.

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

- 45 24/7 (C-Town, BMI/White Rhino, BMI/TVT, BMI)
46 24/7 (C-Town, BMI/White Rhino, BMI/TVT, BMI)
95 4, 5, 6 (Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/Honey From Missouri, ASCAP/Money Man, BMI/EMI April, ASCAP) HL
15 ALL THE SMALL THINGS (EMI April, ASCAP/Fun With Goats, 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
83 ANGELS (EMI Blackwood, BMI/BMG, BMI) HL
4 BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
43 BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
78 BECAUSE YOU LOVE ME (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) WBM
31 BIG DEAL (Mighty Nice, BMI/Al Andersons, BMI/Blue Water, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM
37 BLACK BALLOON (Corner Of Clark And Kent, BMI/EMI Virgin, BMI) HL
7 BLUE (DA BA DEE) (Copyright Control) WBM
21 BREATHE (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM
81 BREATHE AND STOP (U Beta Like My Music, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Stephany, BMI) WBM
6 BRING IT ALL TO ME (B.K. Lawrence, BMI/Warner-Tamerlane, BMI/Cori Tiffani, BMI/Sony/ATV Songs, BMI/Copyright Control/Mawkes, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM
96 BUG A BOO (Shek em Down, BMI/Hitco, BMI/Songs Of Windswept Pacific, BMI/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP) HL/WBM
20 BYE BYE BYE (Zomba, ASCAP/Grantsville, ASCAP) WBM
93 CANDY (Frictions, ASCAP/BMG, ASCAP/Dream Image IDG, BMI/Connotation, BMI/Warner-Tamerlane, BMI/Reptilian, BMI) HL/WBM
67 CAUGHT OUT THERE (The Waters Of Nazerath, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) HL
27 COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
58 DANCIN' (DoWhatGotta, ASCAP/WB, ASCAP/Eddie F., ASCAP/Rusty Knuckles, ASCAP/Belewa, ASCAP/Universal-PolyGram International, ASCAP/Zomba, ASCAP/Smokin' Sounds, ASCAP) WBM
75 DEEP INSIDE (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Lanoma, ASCAP/EMI April, ASCAP/Universal-Songs Of PolyGram International, BMI/GYZ, ASCAP) HL/WBM
65 DO IT AGAIN (PUT YA HANDS UP) (Lil Lu Lu, BMI/EMI Blackwood, BMI/Days'n Day, BMI/Shukur Al-Din, ASCAP/I Love KJ, ASCAP/All Money Is Legal, ASCAP) HL
98 DON'T SAY YOU LOVE ME (WB, ASCAP/Pez, BMI/Connotation, BMI/Fancy Footwork, ASCAP/Vaporeson, BMI/Merxwoto, ASCAP/Lissom, ASCAP/Warner-Tamerlane, BMI) CLM/WBM
53 EVERYTHING YOU WANT (Mascan, ASCAP/WB, ASCAP) WBM
40 FALLS APART (Warner-Tamerlane, BMI/See Squared, BMI) WBM
47 FORGOT ABOUT DRE (WB, ASCAP/Aint Nutthin' Goin' On But Funkin, ASCAP/Hard Workin Black Folks, ASCAP/Famous, ASCAP/Eight Mile Style, BMI) HL/WBM
59 FROM THE BOTTOM OF MY BROKEN HEART (Zomba, ASCAP/AMW, ASCAP) WBM
57 G'D UP (Dimetime, ASCAP/EMI Blackwood, BMI/My Own Cht, BMI) HL
5 GET IT ON TONITE (Montell Jordan, ASCAP/Famous, ASCAP/Chubby, ASCAP/PLX, ASCAP/Tobaki, ASCAP/Levans Cribb, ASCAP/Warner/Chappell GmbH Germany/WB, ASCAP/Edition Lollipop, GEMA/Warner-Tamerlane, BMI) HL/WBM
39 GIRL ON TV (Trans Continental, ASCAP/Dow Tone, ASCAP/BKY, ASCAP)
51 GOT TO GET IT (Da Ish, ASCAP/Al West, BMI/Copyright Control)
60 GOT YOUR MONEY (The Waters Of Nazerath, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Old Dirty, BMI/Warner-Tamerlane, BMI) HL/WBM
90 GUERRILLA RADIO (Sony/ATV Songs, BMI/Retribution, BMI) HL
32 HANGINAROUND (EMI Blackwood, BMI/Jones Falls, BMI) HL
18 HE CAN'T LOVE U (Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, ASCAP)
52 HE DIDN'T HAVE TO BE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
86 HOME TO YOU (Arius Smith, SESAC/Good Ol' Delta Boy, SESAC/Mamalama, ASCAP)
8 HOT BOYZ (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
72 HOW DO YOU LIKE ME NOW?! (Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI)
62 I DON'T WANNA (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Scantz, SESAC/Noontime South, SESAC/WOH, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI) WBM
66 IF YOU LOVE ME (Mint Factory, ASCAP/EMI April, ASCAP) HL
1 I KNEW I LOVED YOU (Rough Cut, ASCAP/WB, ASCAP) WBM
68 I LIKE IT (Cyptron, BMI/EMI Blackwood, BMI/Soundtron, BMI) HL
10 I NEED TO KNOW (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control) HL
10 IT FEELS SO GOOD (BMG UFA, ASCAP/Copyright Control) HL
30 I WANNA KNOW (Zomba, ASCAP/Kiely, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP/Foray, SESAC/1972, SESAC) HL/WBM
19 I WANNA LOVE YOU FOREVER (EMI April, ASCAP/27th And May, ASCAP/S.M.Y., ASCAP) HL
91 L.A. SONG (Jezabel Blues, BMI)
26 LEARN TO FLY (M.J. Twelve, BMI/Flying Earform, BMI/Living Under A Rock, BMI/EMI Virgin, BMI) HL
73 LESSONS LEARNED (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
92 LIVE, LAUGH, LOVE (Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/CMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL
46 LOVE IS BLIND (Blondie Rockwell, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP)
79 LOVE'S THE ONLY HOUSE (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
24 MEET VIRGINIA (Lo Gene, BMI/Leaning Tower, BMI/Timon, BMI/Jaywood, BMI/Wunderwood, BMI/EMI Blackwood, BMI) HL
29 MY BEST FRIEND (Careers-BMG, BMI/Silverkiss, BMI) HL
11 MY LOVE IS YOUR LOVE (Sony/ATV Tunes, ASCAP/Huss-Zwingli, ASCAP/Tebass, BMI/EMI Blackwood, BMI) HL
56 N 2 GETHER NOW (Zomba, ASCAP/Big Bizkit, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL/WBM
25 NEVER LET YOU GO (3EB, BMI/EMI Blackwood, BMI) HL
19 NO MORE RAIN (IN THIS CLOUD) (Universal-Songs Of PolyGram International, BMI/Lady Diamond, BMI/October 12th, ASCAP/Hitco South, ASCAP/EMI Full Keel, ASCAP/Universal-PolyGram International, ASCAP) WBM
48 NONE OF UR FRIENDS BUSINESS (Black Fountain, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
49 ONE NIGHT STAND (First N' Gold, BMI/Juicy Tyme, ASCAP)
55 POP A TOP (Sony/ATV Tree, BMI) HL
77 PUT YOUR HAND IN MINE (Acuff-Rose, BMI/Milene, ASCAP) HL
88 RE-ARRANGED (Big Bizkit, ASCAP/Zomba, ASCAP) WBM
38 RHYTHM DIVINE (Right Bank, ASCAP) WBM
80 SATISFY YOU (Justin Combs, ASCAP/EMI April, ASCAP/Dub's World, ASCAP/Sony/ATV Tunes, ASCAP/Theima's Boy, BMI/Songs Of Universal, BMI/The Price Is Right, BMI/R. Kelly, BMI) HL/WBM
16 SAY MY NAME (EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI/Fred Jerkins III, BMI/Beyonce, ASCAP/Le Toya, ASCAP/Melendria, ASCAP/LaTavia, ASCAP) HL
44 SEXUAL (LI DA DI) (Jerk Awake, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP/Edition Shark Media,

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart position 1 for 'I KNEW I LOVED YOU' by Savage Garden.

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

- 28 SHAKE YOUR BON-BON (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/DESMOPHOBIA, ASCAP/Universal-PolyGram International, ASCAP) WBM
100 SHE THINKS MY TRACTOR'S SEXY (EMI Blackwood, BMI/Jelinda, BMI/Scarlett Moon, BMI/CMI, BMI) HL
14 SHOW ME THE MEANING OF BEING LONELY (Zomba, ASCAP/Grantsville, ASCAP/Mega, ASCAP) WBM
42 SMILE (DreamWorks, BMI/Encore, ASCAP) CLM
76 SMOKE RINGS IN THE DARK (Universal-MCA, ASCAP/Bar R, SESAC) HL/WBM
3 SMOOTH (Itaal Shur, BMI/Bidnis, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI) HL/WBM
50 SOME0AY (Warner-Tamerlane, BMI/See Squared, BMI/Grave Lack Of Talent, BMI/Joseph "McG" Nichol, BMI) WBM
71 STAY THE NIGHT (Blue Khakis, SESAC/Put It Down, SESAC/Young Fiano, SESAC/Jerome Jones, SESAC/T. Scott Style, SESAC/AMA World Wide)
99 STILL D.R.E. (WB, ASCAP/Aint Nutthin' Goin' On But Funkin, ASCAP/Hard Workin Black Folks, ASCAP/EMI Blackwood, BMI/Lil Lu Lu, BMI/Scott Storch, ASCAP) HL/WBM
12 TAKE A PICTURE (EMI April, ASCAP/Happy Ditties From Paradise, ASCAP) HL
87 THA BLOCK IS HOT (Money Mack, BMI)
22 THANK GOD I FOUND YOU (Sony/ATV Songs, BMI/Rye Songs, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL
9 THAT'S THE WAY IT IS (Grantsville, ASCAP/Zomba, ASCAP) WBM
64 THE BEST DAY (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL/WBM
84 THE BEST MAN I CAN BE (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ibranda, ASCAP) HL/WBM
89 THE CHEMICALS BETWEEN US (Mad Dog Winston, BMI/Ensign, BMI) CLM
61 THE GREAT BEYOND (Temporary, BMI/Warner-Tamerlane, BMI) WBM
13 THEN THE MORNING COMES (Squish Moth, BMI/Warner-Tamerlane, BMI) WBM
94 THE QUITTIN' KIND (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI/Starstuck Writers Group, ASCAP/Universal-MCA, ASCAP) HL/WBM
82 THIS WOMAN NEEDS (Without Anus, ASCAP/Songs Of Hamstein, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) CLM/WBM
63 THONG SONG (Da Ish, ASCAP/Copyright Control/A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/Universal-PolyGram International, ASCAP) WBM
74 TRICKY, TRICKY (Copyright Control)
73 U KNOW WHAT'S UP (Eddie F., ASCAP/DoWhatGotta, ASCAP/WB, ASCAP/Belewa, ASCAP/Universal-MCA, ASCAP/Anthony C., ASCAP/Rassymetria, ASCAP/Rusty Knuckles, ASCAP) WBM
35 UNTITLED (HOW DOES IT FEEL) (Universal-PolyGram International, ASCAP/First Echo, ASCAP) WBM
85 U UNDERSTAND (Money Mack, BMI)
36 WAITING FOR TONIGHT (Sweet Woo, SESAC/Denotation, SESAC/Warner-Tamerlane, BMI/Michael Garvin, BMI/Connotation, BMI/RPM, ASCAP/Annotation, ASCAP/WB, ASCAP/Warner, SESAC) WBM
2 WHAT A GIRL WANTS (Warner-Tamerlane, BMI/Hidden Pun, BMI/Sushi To, BMI/Manuelli L.A., ASCAP/EMI Blackwood, BMI) HL/WBM
34 WHAT DO YOU SAY (Michael Dulaney, BMI/Dulaneyhouse, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
69 WHAT'S MY NAME (Boomer X, ASCAP/Ruff Ryder-Dead Game, ASCAP/DJ Inv, BMI)
70 WHEN I SAID I DO (Blackened, BMI) WBM
41 WHERE MY GIRLS AT? (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Rap Tracks, ASCAP) WBM
54 YOU CAN DO IT (Don One Eye Saunders, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Chicken Hawk, ASCAP) WBM

No Clones.

Congratulations MCA Artists On Your Grammy Nominations.

Mary J. Blige

Jimi Hendrix

B.B. King

Gladys Knight

Lyle Lovett

The Roots

George Martin: In My Life

Hex Hector

MCA
MUSIC CORPORATION
OF AMERICA

THE Billboard 200

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

FEBRUARY 5, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				◀ No. 1 ▶		
1	1	1	32	SANTANA ▲ ⁶ ARISTA 19080 (11.98/17.98)	SUPERNATURAL	1
2	2	4	10	CELINE DION ▲ ⁴ 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
				◀ GREATEST GAINER ▶		
3	7	7	10	DR. DRE ▲ ² AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE 2001	2
4	5	6	22	CHRISTINA AGUILERA ▲ ⁵ RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
5	3	3	5	DMX ▲ ² RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
6	8	12	8	EIFFEL 65 ▲ REPUBLIC 157194/UNIVERSAL (11.98/17.98)	EUROPOP	6
7	4	5	7	VARIOUS ARTISTS ▲ ² UNIVERSAL-EMI-ZOMBA 545417/UTV (11.98/17.98)	NOW 3	4
				◀ HOT SHOT DEBUT ▶		
8	NEW ▶		1	JAGGED EDGE SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/16.98)	J.E. HEARTBREAK	8
9	9	9	36	BACKSTREET BOYS ◆ ¹¹ JIVE 41672 (11.98/17.98)	MILLENNIUM	1
10	6	2	4	JAY-Z ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
11	10	10	56	KID ROCK ▲ ⁶ LAVA/ATLANTIC 83119*/AG (10.98/18.98) HS	DEVIL WITHOUT A CAUSE	5
12	12	11	21	DIXIE CHICKS ▲ ³ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
13	13	13	54	BRITNEY SPEARS ◆ ¹¹ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
14	14	19	8	SISQO ▲ DRAGON/DEF SOUL 546816*/IDJMG (11.98/17.98)	UNLEASH THE DRAGON	14
15	19	24	11	SAVAGE GARDEN ▲ COLUMBIA 63711/CRG (11.98/17.98)	AFFIRMATION	6
16	15	18	116	SHANIA TWAIN ◆ ¹⁵ MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
17	11	8	5	2PAC + OUTLAWZ AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	6
18	20	26	26	DESTINY'S CHILD ▲ ⁴ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
19	22	34	6	SOUNDTRACK PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	19
20	31	29	17	CREED ▲ ² WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1
21	16	16	34	BLINK-182 ▲ ³ MCA 111950 (11.98/17.98)	ENEMA OF THE STATE	9
22	17	14	31	LIMP BIZKIT ▲ ⁵ FLIP 490335*/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1
23	21	17	12	MARIAH CAREY ▲ ³ COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
24	27	22	22	LOU BEGA ▲ ³ RCA 67887 (11.98/17.98)	A LITTLE BIT OF MAMBO	3
25	18	15	9	METALLICA ▲ ⁴ ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
26	26	27	11	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 47373/WRN (11.98/17.98)	BREATHE	1
27	29	25	11	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98)	TOTALLY HITS	14
28	24	23	6	JUVENILE ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	10
29	25	21	10	KORN ▲ ³ IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
30	33	32	18	BRIAN MCKNIGHT ▲ ² MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	7
31	30	31	64	JUVENILE ▲ ³ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
				◀ PACESETTER ▶		
32	54	66	26	MACY GRAY ● EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	32
33	NEW ▶		1	ENIGMA VIRGIN 48616 (12.98/17.98)	THE SCREEN BEHIND THE MIRROR	33
34	37	35	9	ENRIQUE IGLESIAS ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
35	34	33	37	RICKY MARTIN ▲ ² C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
36	28	20	7	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
37	38	40	19	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
38	36	37	38	TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
39	32	28	3	SOUNDTRACK WARNER SUNSET/ATLANTIC 83272*/AG (10.98/17.98)	ANY GIVEN SUNDAY	28
40	41	60	34	LONESTAR ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
41	23	—	2	MARK WILLS MERCURY (NASHVILLE) 546296 (11.98/17.98)	PERMANENTLY	23
42	35	30	10	WILL SMITH ▲ ² COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	5
43	39	39	33	SMASH MOUTH ▲ ³ INTERSCOPE 490316 (11.98/17.98)	ASTRO LOUNGE	6
44	45	56	7	MANDY MOORE ● 550 MUSIC 69917/EPIC (11.98 EQ/16.98)	SO REAL	44
45	49	47	8	VARIOUS ARTISTS UTV/DEF JAM 545440/IDJMG (10.98/17.98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	45
46	52	46	33	RED HOT CHILI PEPPERS ▲ ² WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
47	47	45	17	MARC ANTHONY ▲ COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
48	42	44	12	LIL' WAYNE ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	3
49	43	42	22	LFO ▲ ARISTA 14605 (11.98/17.98)	LFO	21
50	40	36	12	RAGE AGAINST THE MACHINE ▲ ² EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
51	53	65	17	ANGIE STONE ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND	51

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
52	65	74	9	THIRD EYE BLIND ● ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
53	63	83	34	BLAQUE ● TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	53
54	73	75	48	EMINEM ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
55	44	41	12	COUNTING CROWS ▲ ² DGC 490415*/INTERSCOPE (11.98/17.98)	THIS DESERT LIFE	8
56	48	64	22	FILTER ● REPRISE 47388/WARNER BROS. (10.98/16.98)	TITLE OF RECORD	30
57	55	49	34	JENNIFER LOPEZ ▲ ² WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
58	57	58	104	DIXIE CHICKS ▲ ⁸ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	4
59	59	67	55	GODSMACK ▲ ² REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS	GODSMACK	22
60	46	38	9	BEASTIE BOYS ▲ ² GRAND ROYAL 22940/CAPITOL (17.98/24.98)	BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	19
61	62	53	17	STING A&M 490443/INTERSCOPE (11.98/17.98)	BRAND NEW DAY	15
62	58	52	9	JESSICA SIMPSON ● COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	52
63	51	70	10	CHARLOTTE CHURCH ● SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH	40
64	87	126	3	SOUNDTRACK COLUMBIA 63911/CRG (11.98 EQ/17.98)	THE SOPRANOS	64
65	61	48	13	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	8
66	60	68	10	BOB MARLEY TUFF GONG/ISLAND 546404*/IDJMG (11.98/17.98)	CHANT DOWN BABYLON	60
67	50	90	45	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
68	81	147	3	SOUNDTRACK REPRISE 47583/WARNER BROS. (11.98/17.98)	MAGNOLIA	68
69	56	50	8	Q-TIP ● ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	28
70	70	81	15	SOUNDTRACK ● COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	16
71	67	69	23	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	2
72	66	54	65	98 DEGREES ▲ ³ MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	14
73	68	63	12	FOO FIGHTERS ▲ ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
74	85	80	96	'N SYNC ◆ ¹⁰ RCA 67613 (11.98/17.98)	'N SYNC	2
75	79	73	11	SOUNDTRACK ▲ ² ATLANTIC 83261/AG (10.98/17.98)	POKEMON: THE FIRST MOVIE	8
76	NEW ▶		1	THE MADD RAPPER CRAZY CAT/COLUMBIA 69832*/CRG (10.98 EQ/16.98)	TELL EM WHY U MADD	76
77	80	71	13	BUSH ● TRAUMA 490483/INTERSCOPE (11.98/17.98)	THE SCIENCE OF THINGS	11
78	83	87	62	WHITNEY HOUSTON ▲ ³ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
79	72	57	11	FIONA APPLE ● CLEAN SLATE 69195/EPIC (11.98 EQ/17.98)	WHEN THE PAWN...	13
80	64	43	9	DAVE MATTHEWS BAND ▲ ² BAMA RAGS 67898/RCA (21.98 CD)	LISTENER SUPPORTED	15
81	69	59	5	GOODIE MOB. ● LAFACE 26064*/ARISTA (10.98/16.98)	WORLD PARTY	48
82	76	77	13	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	9
83	78	82	128	BACKSTREET BOYS ◆ ¹² JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
84	71	61	7	FUNKMASTER FLEX & BIG KAP DEF JAM 538258*/IDJMG (11.98/17.98)	THE TUNNEL	35
85	95	91	17	METHOD MAN/REDMAN ▲ DEF JAM 546609*/IDJMG (11.98/18.98)	BLACKOUT!	3
86	86	94	28	TRAIN ● AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98) HS	TRAIN	76
87	74	51	11	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS	22
88	77	78	11	MONTELL JORDAN DEF SOUL 546714/IDJMG (11.98/17.98)	GET IT ON...TONITE	32
89	82	72	32	SARAH MCLACHLAN ▲ ² ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
90	103	101	89	LENNY KRAVITZ ▲ ² VIRGIN 47758 (12.98/17.98)		5
91	88	79	7	METHODS OF MAYHEM ● MCA 112020* (11.98/17.98)	METHODS OF MAYHEM	71
				◀ HEATSEEKER IMPACT ▶		
92	115	144	3	VERTICAL HORIZON RCA 67818 (10.98/13.98) HS	EVERYTHING YOU WANT	92
93	91	89	48	TLC ▲ ⁵ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
94	99	124	8	STROKE 9 CHERRY 153157/UNIVERSAL (8.98/12.98) HS	NASTY LITTLE THOUGHTS	94
95	106	121	37	SHEDAISSY ● LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	77
96	84	76	9	BECK ● DGC/GEFFEN 490485/INTERSCOPE (11.98/17.98)	MIDNITE VULTURES	34
97	75	55	9	NAS ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	7
98	90	85	12	JIM JOHNSTON ▲ KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4	4
99	101	102	54	SUGAR RAY ▲ ² LAVA/ATLANTIC 83151*/AG (10.98/18.98)	14:59	17
100	89	103	13	VARIOUS ARTISTS ▲ SPARROW 51703 (11.98/19.98)	WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29
101	100	98	9	LED ZEPPELIN ● ATLANTIC 83268/AG (10.98/16.98)	EARLY DAYS: THE BEST OF LED ZEPPELIN VOLUME ONE	71
102	97	106	47	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
103	96	96	27	POWERMAN 5000 ▲ DREAMWORKS 450107/INTERSCOPE (10.98/16.98)	TONIGHT THE STARS REVOLT!	29
104	108	125	26	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	5
105	92	88	15	ERIC CLAPTON ● DUCK/REPRISE 47553/WARNER BROS. (11.98/17.98)	CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON	20
106	125	153	12	SANTANA ● COLUMBIA 65561/CRG (10.98 EQ/16.98)	THE BEST OF SANTANA	106

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

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
107	105	93	70	GOO GOO DOLLS ▲ ³ WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
108	93	86	8	GUNS N' ROSES ● GEFEN 490514*/INTERSCOPE (19.98/24.98)	LIVE ERA '87 — '93	45
109	104	104	15	DONELL JONES UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	35
(110)	110	118	24	MOBY V2 27049* (16.98 CD) HS	PLAY	110
(111)	117	110	45	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	5
112	112	120	28	SLIPKNOT I AM 8655/ROADRUNNER (11.98/16.98) HS	SLIPKNOT	112
(113)	121	132	97	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
114	98	92	16	LIVE ▲ RADIOACTIVE 111966/MCA (11.98/17.98)	THE DISTANCE TO HERE	4
115	107	95	9	ALANIS MORISSETTE ● MAVERICK 47589/WARNER BROS. (11.98/17.98)	MTV UNPLUGGED	63
116	114	119	26	STAINED ● FLIP/ELEKTRA 62356/EEG (10.98/16.98) HS	DYSFUNCTION	74
117	102	97	22	PUFF DADDY ▲ BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	2
118	94	84	18	BARBRA STREISAND ▲ COLUMBIA 69601*/CRG (11.98 EQ/17.98)	A LOVE LIKE OURS	6
119	113	112	19	OL' DIRTY BASTARD ● ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	10
120	116	115	19	MARTINA MCBRIDE ● RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
121	109	99	35	SOUNDTRACK ● ISLAND 546196/DJMG (12.98/18.98)	NOTTING HILL	19
122	118	108	43	ANDREA BOCELLI ▲ ² POLYDOR 547222 (12.98/18.98)	SOGNO	4
123	119	114	9	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
124	123	123	22	STATIC-X ● WARNER BROS. 47271 (10.98/16.98) HS	WISCONSIN DEATH TRIP	107
125	111	100	11	SOUNDTRACK ▲ GEFEN 490508/INTERSCOPE (12.98/18.98)	END OF DAYS	20
126	124	113	41	LIL' TROY ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) HS	SITTIN' FAT DOWN SOUTH	20
127	128	117	63	CHER ▲ ³ WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
128	120	105	7	VARIOUS ARTISTS TOMMY BOY 1365 (12.98/17.98)	MTV PARTY TO GO 2000	86
129	129	127	15	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) HS	SYSTEM OF A DOWN	125
130	131	142	32	VARIOUS ARTISTS ● INTEGRITYWORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
131	122	111	7	SHERYL CROW A&M 490574/INTERSCOPE (12.98/18.98)	SHERYL CROW AND FRIENDS: LIVE FROM CENTRAL PARK	107
(132)	144	151	14	SOUNDTRACK HOLLYWOOD 162216 (17.98 CD)	10 THINGS I HATE ABOUT YOU	52
133	130	116	26	VARIOUS ARTISTS ▲ ² UNIVERSAL-EMI ZOMBA 47910/VIRGIN (12.98/17.98)	NOW 2	3
134	126	107	11	♀ ● NPG 14624*/ARISTA (11.98/17.98)	RAVE UN2 THE JOY FANTASTIC	18
135	132	128	30	VARIOUS ARTISTS ▲ RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	27
136	134	130	43	SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
137	136	139	11	VONDA SHEPARD 550 MUSIC 63915/EPIC (11.98 EQ/17.98)	HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	60
(138)	RE-ENTRY	11	EURYTHMICS ● ARISTA 14617 (11.98/17.98)	PEACE	25	
139	127	109	6	SOUNDTRACK WARNER BROS. 47483 (11.98/17.98)	MAN ON THE MOON	109
140	137	134	10	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	31
(141)	153	184	8	INCUBUS IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	80
142	135	164	19	DIANA KRALL VERVE 050304/VG (11.98/17.98)	WHEN I LOOK IN YOUR EYES	68
143	142	140	30	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
144	133	122	58	FATBOY SLIM ▲ SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	34
(145)	154	143	74	LAURYN HILL ▲ ⁷ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
(146)	160	195	3	TOBY KEITH DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	146
147	143	129	75	KORN ▲ ³ IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
148	141	133	13	MOS DEF RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	25
149	151	181	11	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	84
150	146	136	86	DMX ▲ ² RUFF RYDERS/DEF JAM 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
151	152	156	11	KEVON EDMONDS RCA 67704 (10.98/16.98)		24/7 77
152	156	158	15	IDEAL NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	97
153	140	161	9	MICHAEL W. SMITH REUNION 10041/JIVE (10.98/16.98)	THIS IS YOUR TIME	21
(154)	168	199	15	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	34

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac + Outlawz 17	Charlotte Church 63, 67	Kenny G 180	Toby Keith 146
2Pac 162	Eric Clapton 105	Godsmack 59	Kelis 159
98 Degrees 72	Phil Collins 164	Goodie Mob. 81	Kid Rock 11
Christina Aguilera 4	Counting Crows 55	Goo Goo Dolls 107	Kittie 157
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Clint Black 176	Missy "Misdemeanor" Elliott 143	Smoke Rings In The Dark 84	Limp Bizkit 22
Blaque 53	Eminem 54	It's Dark And Hell Is Hot 1	Lit 182
Mary J. Blige 71	Enigma 33	24/7 77	Live 114
Blink-182 21	Enigma 33	24/7 77	Lonestar 40
Andrea Bocelli 87, 122	Melissa Etheridge 187	24/7 77	Jennifer Lopez 57
Garth Brooks 156, 188	Eurythmics 138	24/7 77	The Madd Rapper 76
Jimmy Buffett 165	EVE 37	24/7 77	Bob Marley 66
Bush 77	Filter 56	24/7 77	Ricky Martin 35
Mariah Carey 23, 167	Foo Fighters 73	24/7 77	Master P 170
Steven Curtis Chapman 192	Funkmaster Flex & Big Kap 84	24/7 77	Dave Matthews Band 80, 200
Cher 127	GINUWINE 111	24/7 77	Dave Matthews/Tim Reynolds 199
Kenny Chesney 102		24/7 77	Martina McBride 120

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
155	150	141	62	THE OFFSPRING ▲ ⁴ COLUMBIA 69661*/CRG (11.98 EQ/17.98)	AMERICANA	2
156	145	138	17	GARTH BROOKS ▲ CAPITOL 20051 (10.98/17.98)	IN...THE LIFE OF CHRIS GAINES	2
157	147	—	2	KITTIE NG 1002/ARTEMIS (13.98 CD) HS	SPIT	147
158	158	146	27	ROBBIE WILLIAMS ● CAPITOL 97726 (10.98/16.98)	THE EGO HAS LANDED	63
159	148	149	3	KELIS VIRGIN 47911* (11.98/16.98) HS	KALEIDOSCOPE	148
160	163	152	51	DMX ▲ ² RUFF RYDERS/DEF JAM 538640*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
161	149	131	13	STONE TEMPLE PILOTS ● ATLANTIC 83255/AG (10.98/16.98)	NO. 4	6
162	159	163	55	2PAC ▲ ³ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
163	166	155	37	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
164	162	169	67	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
165	138	135	11	JIMMY BUFFETT MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS	37
166	165	174	33	VARIOUS ARTISTS ● RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	63
(167)	188	187	58	MARIAH CAREY ▲ ³ COLUMBIA 69670*/CRG (11.98 EQ/17.98)	# 1'S	4
168	161	154	40	B.G. ● CASH MONEY 153265/UNIVERSAL (11.98/17.98)	CHOPPER CITY IN THE GHETTO	9
169	176	—	2	BETH HART 143/LAVA 83192/AG (10.98/16.98) HS	SCREAMIN' FOR MY SUPPER	169
170	170	148	13	MASTER P NO LIMIT 50092*/PRIORITY (11.98/17.98)	ONLY GOD CAN JUDGE ME	2
171	155	137	18	NINE INCH NAILS ▲ ² NOTHING 490473*/INTERSCOPE (19.98/24.98)	THE FRAGILE	1
172	157	166	6	GEORGE MICHAEL VIRGIN 48740 (12.98/17.98)	SONGS FROM THE LAST CENTURY	157
173	169	162	17	SOUNDTRACK UNIVERSAL 153269 (10.98/17.98)	AMERICAN PIE	50
174	173	192	11	JARS OF CLAY ESSENTIAL/SILVERTONE 10499/JIVE (10.98/16.98)	IF I LEFT THE ZOO	44
175	167	150	67	JAY-Z ▲ ⁴ ROC-A-FELLA/DEF JAM 558902*/DJMG (11.98/17.98)	VOL. 2... HARD KNOCK LIFE	1
176	164	175	16	CLINT BLACK RCA (NASHVILLE) 67823/RLG (10.98/16.98)	D'LECTRIFIED	75
177	180	160	9	SUBLIME GASOLINE ALLEY 112125/MCA (11.98/17.98)	GREATEST HITS	114
178	187	176	11	SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98) HS	SKIN DEEP	127
179	178	190	17	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	143
180	171	165	30	KENNY G ▲ ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	17
(181)	RE-ENTRY	11	SOUNDTRACK ● JIVE 41686* (11.98/17.98)	THE WOOD	16	
182	177	189	46	LIT ▲ RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31
(183)	196	—	34	SOUNDTRACK ▲ ³ WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
184	185	180	36	VARIOUS ARTISTS ▲ RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
185	183	157	9	MARC ANTHONY SONY DISCOS 83580 (9.98 EQ/16.98)	DESDE UN PRINCIPIO — FROM THE BEGINNING	157
186	172	179	8	MINT CONDITION ELEKTRA 62353/EEG (10.98/17.98)	LIFE'S AQUARIUM	64
187	184	196	16	MELISSA ETHERIDGE ● ISLAND 546518*/DJMG (11.98/17.98)	BREAKDOWN	12
(188)	RE-ENTRY	56	GARTH BROOKS ◆ ² CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1	
189	174	—	2	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98) HS	SPIRITUAL LOVE	174
190	192	177	31	JA RULE ▲ MURDER INC./DEF JAM 538920*/DJMG (11.98/17.98) HS	VENNI VETTI VECCI	3
191	193	171	92	FAITH HILL ▲ ⁴ WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	7
192	190	—	30	STEVEN CURTIS CHAPMAN ● SPARROW 51695 (11.98/16.98)	(SPEECHLESS)	31
193	189	183	30	WEIRD AL YANKOVIC ● WAY MOBY 32118/VOLCANO (11.98/17.98)	RUNNING WITH SCISSORS	16
194	179	185	8	TONIC UNIVERSAL 542069 (11.98/17.98)	SUGAR	81
195	175	159	9	CHEF RAEKWON ● LOUD/COLUMBIA 63844*/CRG (11.98 EQ/17.98)	IMMOBILARITY	9
(196)	RE-ENTRY	3	P.O.D. ATLANTIC 83216/AG (7.98/11.98) HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	158	
197	186	170	17	GEORGE WINSTON ● WINDHAM HILL 11465 (10.98/16.98)	PLAINS	76
(198)	199	—	37	SILK ▲ ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
199	182	167	49	DAVE MATTHEWS/TIM REYNOLDS ▲ ² BAMA RAGS 67755/RCA (21.98 CD)	LIVE AT LUTHER COLLEGE	2
200	181	168	89	DAVE MATTHEWS BAND ▲ ³ RCA 67660* (11.98/17.98)	BEFORE THESE CROWDED STREETS	1

Reba McEntire 123	Puff Daddy 117	American Pie 173	Tonic 194
Tim McGraw 38	Q-Tip 69	Any Given Sunday 39	Train 86
Brian McKnight 30	Cher 127	The Best Man 70	Trin-I-tee 5:7 189
Sarah McLachlan 89	Chief Raekwon 195	End Of Days 125	Shania Twain 16
Jo Dee Messina 113	Rage Against The Machine 50	Magnolia 68	VARIOUS ARTISTS
Metallica 25	Red Hot Chili Peppers 46	Man On The Moon 139	Millennium Hip-Hop Party 166
Method Man/Redman 85	LeAnn Rimes 65	The Matrix 136	Monster Ballads 135
Methods Of Mayhem 91	Ja Rule 190	Next Friday 19	MTV Party To Go 2000 128
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Nine Inch Nails 171	Sting 61	Sting 61	
The Notorious B.I.G. 36	Angie Stone 51	Stone Temple Pilots 161	
'N Sync 74	Barbra Streisand 118	Stroke 9 94	
The Offspring 155	Sublime 177	System Of A Down 129	
Or' Dirty Bastard 119	Sugar Ray 99		
Brad Paisley 179	System Of A Down 129		
P.O.D. 196	Third Eye Blind 52		
Powerman 5000 103	TLC 93		
♀ 134			

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3 Great Releases, 6 Grammy® Nominations

BEST JAZZ INSTRUMENTAL SOLO

Chick Corea

"Wigwam" Track from: *Change* (Chick Corea & Origin)
[Stretch]



BEST JAZZ INSTRUMENTAL PERFORMANCE, INDIVIDUAL OR GROUP

Change Chick Corea & Origin [Stretch]

BEST INSTRUMENTAL COMPOSITION

"Little Flamenco"

Chick Corea, composer (Chick Corea & Origin) Track from:
Change [Stretch]



BEST LATIN JAZZ PERFORMANCE

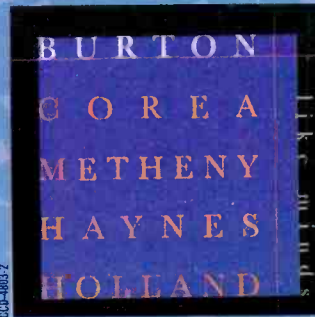
Latin Soul

Poncho Sanchez [Concord Picante Records]

BEST JAZZ INSTRUMENTAL SOLO

Gary Burton

"Straight Up And Down" Track from: *Like Minds*
(Burton, Corea, Metheny, Haynes & Holland)[Concord Jazz]



BEST JAZZ INSTRUMENTAL PERFORMANCE, INDIVIDUAL OR GROUP

Like Minds

Gary Burton, Chick Corea, Pat Metheny, Roy Haynes &
Dave Holland [Concord Jazz]

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CALL FOR HARMONY ON CD PRICING

(Continued from page 5)

The FNAC chain has 53 stores, mainly operating in France but with outlets in Spain, Portugal, and Brazil. The company's annual revenue exceeds \$2.5 billion, of which about \$700 million is from music. In France it claims a 35% music retail market share. In 1996 it opened its online store, and its site now receives 1 million visitors a month.

Pinault said that out of every 10 albums sold over the Internet to a French person, eight are coming from sites based in the U.S., where prices are 25% cheaper than the prices charged in France. He said most of the business is being done by Amazon and CDnow, both based in the U.S.

"The price gap between France and the U.S. is unjustifiable... and is exacerbated by the search engines," Pinault said, according to a MIDEM interpreter who translated his speech from French to English. "[The Internet] creates a competition we can't escape."

He said a customer survey of consumers under 35—who represent about 80% of the company's music customers and who very heavily surf the Web—showed that buyers are increasingly shocked by the price gaps between French and U.S. Web sites.

During a question-and-answer period following Pinault's speech, Hervé Rony, GM of French industry body SNEP, questioned the wisdom of such a move, noting that it would have a dramatic impact on artists' royalties. He also asked, "How can you compare a market with 50 million like France to a market with hundreds of millions of consumers like the U.S. It is out of line to do this."

Others attending the convention also thought that the harmonization of worldwide CD prices is unfeasible. Ben Colonos, who heads up Miami-based MSI, a wholesaler with a Netherlands-based Internet fulfillment operation, Depot 31, noted that in addition to the different royalty structures, there are different prices for manufacturing CDs around the world, as well as different marketing costs in each territory.

One online competitor termed Pinault's proposition "fabulously naive." But others said they agreed with him

'The price gap between France and the U.S. is unjustifiable... and is exacerbated by the search engines'

—FRANÇOIS-HENRI PINAULT—

and believe that it will eventually happen.

Keith Cahoon, managing director of Tower's Asian operation, said it's already happening. He pointed to the formation of a pan-European market, where product can flow freely across borders. Soon, prices will become aligned, he suggested. Moreover, he said, he thinks that labels are moving in that direction, pointing to a recent Beggars Banquet decision to have one price for all of Europe. "Maybe Europe is the start of a trend," he said.

Similarly, Barry Watts, CEO of London-based Startle plc, cited the Beggars Banquet move and said there should be a harmonization of price.

After his keynote address, Pinault told Billboard that a few months ago he had traveled to the U.S. to meet with the heads of the majors in order to seek a level playing field online. But their only response was to encourage him to wait until U.S.-merchants like Amazon and CDnow open up their own sites in France. When that happens, it will be a level playing field, he said he was told. Both merchants are said to be preparing to open sites in France.

Nonetheless, Pinault said he remains skeptical that the U.S.-based E-tailers will give up the advantage that they have in the lower wholesale costs provided by purchasing in the U.S. "We will wait one month after they open their site in France," he said. "Then, if the American [operations] are still sending product over here at that time, we will immediately open a site in Miami. We already have an

agreement with a distributor."

CDnow will initially source its site from the U.S., but the company is looking for local distributors (see story, page 5).

While industry executives were debating whether or not a level playing field can be achieved in Europe, they suggested that the issue is not retarding the development of the online market there.

Boxman has opened up for business in eight countries—Norway, Finland, Switzerland, Denmark, Germany, France, Holland, and the U.K.—with sites in Spain and Holland on the way. Furthermore, Tony Salter, CEO of the London-based company, reported that the company plans to open a hub in the U.S., not in preparation for opening a site there, but so the company can service places like Southeast Asia.

While Boxman has established a presence in many countries, Salter noted, the companies are in different phases of development, vis-à-vis E-commerce. Sweden is up to speed with the U.S., while the U.K. is lagging it by maybe six months to a year.

Meanwhile, the infrastructure necessary for a successful E-commerce market continues to develop. At the 1999 MIDEM, U.S. online merchants complained that the wholesalers in Europe weren't geared up to service their business. A year later, they say that there has been improvement on that issue.

Among the wholesalers moving to fill the void is the newly named Startle, which was formed when some of the management directors of Telestar did a management buyout, acquiring six of the company's businesses, including the distribution company and its Startle Online, Lightning Export, and Track One Logistics arms (the latter is a joint venture with Tibbett & Britten).

Among its various divisions, Startle can provide a turnkey solution for companies that want to sell online, says Watts. For example, when Sega's Dreamcast wanted to go Online, the company's Track One Logistics did fulfillment, its Startle online managed and organized the fulfillment services, and Startle Marketing built the Web site, Watts said.

Among the company's clients are WHSmith's Internet Bookshop and Capital Radio's site, Watts said.

MSI's Colonos said his firm, which opened Depot 31 in the Netherlands more than 18 months ago, has enjoyed growth. Among its clients, according to MSI VP of sales Ruben Leyva, are Tower, for whom the company does fulfillment for its U.K. site, and Libra Disc, a 250-unit multimedia chain based in Vienna.

During his keynote, Pinault also called for the harmonization of value-added taxes in Europe, which range between 6.5% in Switzerland and 25% in Scandinavia, and warned about the growing threat of bootlegging via CD-Rs (see Retail Track, page 96).

FOR THE RECORD

Michael Kent will serve as Popularity Records' artist liaison. He was incorrectly identified in a story in the Jan. 29 issue.

BETWEEN THE BULLETS™



by Geoff Mayfield

WIN, PLACE, SHOW: The sales week that ended Jan. 23 sees music stores climbing out of their inevitable post-holiday swoon, thanks in large measure to the annual boost offered by the American Music Awards (AMA) telecast. Although units on The Billboard 200 are down slightly from the previous issue, business is picking up. While very few titles showed increases over prior-issue sales in January's earlier frames, there are 49 gainers on this issue's chart. Of those 49, at least 18 are albums by acts who played the show, won, or were nominated for or presented an award, with several others showing increases on other charts.

Of all the AMA beneficiaries, the one who most appears to owe thank-you notes to executive producer **Dick Clark** and the ABC network is **Dr. Dre**, whose latest scores the week's Greatest Gainer (up 34,000 units, a 31% increase), as it rebounds 7-3 (144,000 units), his highest Billboard 200 rank since the Dec. 11 issue. Fellow performers **Eurythmics** (a re-entry at No. 138, a 76.5% gain), **Lonestar** (41-40, a 23% gain), **Creed** (31-20, a 21% gain), and Dre's partner **Eminem** (73-54, a 21% gain) are others who should contemplate making similar trips to the mailbox.

The AMAs' sales spikes are not confined to artists who played the show. The night's first winner, for example, **Santana**, cements its lock on the No. 1 slot with a 14.6% uptick. The chart-topping "Supernatural" and 1998's "The Best Of Santana" (125-106, a 15% gain) thus continue the momentum when **Carlos Santana's** band garnered 10 Grammy nods (Between the Bullets, Billboard, Jan. 22). Another winner who grows is **Garth Brooks**, the proud owner of three new trophies; his "Double Live" re-enters the big chart at No. 188 with a 19% gain. Other winners who improve are **R. Kelly**, 87-82 with an 11% gain on Top R&B Albums, and **Montgomery Gentry**, which bullets with a 15% gain at No. 23 on Top Country Albums. Albums that previously charted for Award of Merit honoree **Gloria Estefan** and new R&B artist winner **Tyrese** also swell; the former's "Greatest Hits" has a 16% uptick, while "Tyrese" has a 32% bounce.

Aside from the aforementioned performers, others who rode the show to bullets on the big chart are **Christina Aguilera** (5-4, up 7%), **Enrique Iglesias** (37-34, up 11%), **Savage Garden** (19-15, up 14%), **Eve** (38-37, up 9%), **Brian McKnight** (33-30, up 2%), and **Lenny Kravitz** (103-90), up 12.6%. Curiously, **Mariah Carey**, who opened the program with her current single and won the Award of Achievement, sees her latest slide (No. 23, down 6.5%), but her 1998 hits set, "#1's," bullets (188-167, a 7% gain).

Two Nashville acts who were presenters also rise, with **Shedaisy** climbing 106-95 with a 14% gain on The Billboard 200, while **Ty Herndon** bullets 29-28 on Top Country Albums (a 9% gain). Another presenter, **Ginuwine**, has a 3.6% tweak, for a 117-111 ride on the big chart.

The AMA show, which has just been picked up by ABC for another five years, won the first and last hour of its three-hour slot with a 10.4 rating and a 16 share, up from the 10.3 rating it scored in 1999.

ON ANOTHER NETWORK: The AMA show wasn't the only fuel in **Eurythmics'** tank. The duo made a stop on A&E's infrequent special series "Live By Request," with its first cablecast on Jan. 19. In addition to stirring the re-entry for its latest album, the act's "Greatest Hits" more than doubled its sales from the prior issue. The 108% increase puts it at No. 33 on Top Pop Catalog Albums, its first-ever appearance on that list... In the wake of her "Behind The Music" episode on VH1, **Celine Dion** rallies a 21,000-unit gain, for a total of 161,000 and the No. 2 spot, a 15% improvement over the prior issue. Her "Let's Talk About Love" bubbles under Top Pop Catalog Albums with a 13% increase. Actually, Dion's whole catalog improved, with "Unison" up 47%, "The Colour Of My Love" up 24%, "Falling Into You" up 15%, and the "Sleepless In Seattle" soundtrack, on which she appears, up 23%.

SHARPER EDGE: The sophomore album by So So Def/Columbia's fledgling **Jagged Edge** reaches heights neither seen nor imagined by its first set. "J.E. Heartbreak" bows at No. 1 on Top R&B/Hip-Hop Albums, holding a 12% lead at the R&B core-stores panel over the resurgent **Dr. Dre**. At the overall panel, Jagged pulls in first-week sales of 87,000 units, to enter The Billboard 200 at No. 8. The group's first album, "A Jagged Era," which spent nine weeks at No. 1 on Heatseekers, peaked at No. 19 on the R&B list and No. 104 on the big chart.

SHADES OF GRAY: Watching **Macy Gray** race up the charts since she was nominated for a new artist Grammy has me humming a **Beatles** tune, because "Come Together" perfectly describes the confluence of events that have stirred her rookie album. Her Jan. 15 stop on "Saturday Night Live" helps her snare a 63% gain and The Billboard 200's Pacesetter cup (54-32). Aside from Grammy notoriety, she is also one of the musicians featured in a new Calvin Klein campaign. In the Jan. 15 Billboard, the week before Grammy nods were announced, she ranked No. 102.

LABELS MARK BLACK HISTORY MONTH

(Continued from page 12)

volume in the series debuted last February.

Connecticut-based CustomDisc.com is embarking on its first Black History Month observance by donating \$1 for every CustomDisc sold during February to the Rhythm & Blues Foundation. Consumers visiting the CustomDisc.com site can create their own CDs from more than 250,000 licensed titles. Adds co-founder/president Nicolas Darveau-Garneau, "This is a fantastic way to create virtual compilations that have a theme and an occasion."

As previously reported (The Rhythm and the Blues, Billboard, Jan. 29), Def Soul labelmates Kelly Price, Montell Jordan, Dru Hill, Case, Playa, LovHer, and Kandice Love recorded a remix of "The Hurricane" soundtrack cut "Love Sets You Free" in conjunction with Black

History Month. Originally recorded by Price and Guy member Aaron Hall, the remix is being released commercially—with sale proceeds being donated to breast cancer research.

Additionally, Columbia/Legacy is releasing a spate of projects by black music veterans throughout February. These include Return To Forever's "Romantic Warrior" and "The Best Of Herbie Hancock: The Hits!" on Feb. 8. On tap Feb. 15 are "Super Hits" compilations by Harold Melvin & the Blue Notes featuring Teddy Pendergrass, Peabo Bryson, C+C Music Factory, and Louis Armstrong. Coming Feb. 22 is a tribute to Duke Ellington—"The Duke: The Essential Collection (1927-1962)."

Assistance in preparing this story was provided by Jill Pesselnick.

ATTENDEES FACE WEB REALITIES

(Continued from page 5)

EMI/Warner planned merger may have been on all the delegates' lips. But the other real talk at MIDEM was how to make money in cyberspace and prevent—or cure—damage from online music piracy. The Internet hype appeared to have subsided, and a certain amount of reality had sunk in.

"Sixty percent of Internet traffic is linked to music, and MIDEM has always anticipated the changes in our industry," said Xavier Roy, CEO of the Reed MIDEM Organization, at this year's inaugural launch of Midemnet, a special one-day pre-MIDEM forum for the digitally oriented.

Certainly, high- and low-profile delegates agreed with Roy that this year's MIDEM saw the music and Internet industries asking more sophisticated questions about online sales and digital distribution.

Simon Duffy, deputy chairman/CEO of World Online, a leading European Internet entertainment and communications group partly owned by U.S. microchip giant Intel, told Billboard his company was "chasing content" at MIDEM. World Online, currently in 16 European markets, sponsored the Midemnet forum. Duffy, who was previously deputy chairman and group finance director at EMI, told Billboard that a significant share of the cash raised at his company's imminent initial public offering will be spent on content deals.

David Gould, chairman/CEO at U.S. custom-CD specialist Custom Revolutions, said he had never seen MIDEM participants so Internet-

obsessed. "Last year was the first year that [the music companies] knew the Internet was going to affect their business. This is the first year they believe the future has already passed them by. I have never seen such extreme movements [of people attending meetings]."

French independent music publisher Jean Davoust said he feels that "MIDEM has certainly caught up with what's going on."

Understandably, several major record companies, music groups, and digital distribution specialists used the event to unveil deals and strategic developments.

Anthony Bay, VP of the digital media division at software giant Microsoft Corp., announced a series of deals for its digital-distribution platform, Windows Media Technologies.

Microsoft and digital-distribution rival Liquid Audio now have a licensing agreement to integrate their online music delivery systems. Under the deal, Liquid will encode its 50,000 distributed tracks in Microsoft's Windows Media format, in addition to Liquid's format and others. The companies' players will also support each others' formats, as will their respective digital-rights-management systems. (BillboardBulletin, Jan. 24).

Meanwhile, Germany's T-Online, Europe's biggest Internet service provider, has adopted Windows Media for streaming content and digital downloads. And Scandinavian newcomer DX3 is employing Windows Media for a music distribution service in Europe (see MIDEM Newline, page 86).

Digital-rights-management specialists Reciprocal and Audiosoft formed an alliance to develop a royalties-reporting system designed to help content owners trace the use of their music on a territory-by-territory basis (BillboardBulletin, Jan. 24). Targeted at global copyright owners and multi-market online retailers, the service intends to provide clients with a framework for royalty payments in such multicultural regions as Europe. Audiosoft, with offices in Geneva and California, developed the reporting system, which will be integrated into Reciprocal's rights-management system.

France's Grolier Interactive, an Internet content developer, has ac-

'This is the first year [music companies] believe the future has already passed them by'

- DAVID GOULD -

quired a stake in GlobalFulfillment.com, the U.S.-originated international online sales-fulfillment company. GlobalFulfillment.com will, in turn, handle the online music sales at digitall.fr; a new Web service from Grolier Interactive, which also operates the Elle.com

DIGITAL REVOLUTION AWAITS DISTRIBUTION

(Continued from page 10)

tation." He said the industry needed to resolve the problem of slow online transmission.

Next Christmas is the real digital Christmas, Samit added. Larry Ken-swil, president of Universal global E-commerce and advanced technology in the U.S., agreed. "People won't be interested to buy commercial downloads if it is harder to use compared with [downloading] free music."

Online store CDnow and the Web division of French retailer FNAC reported a much more merry digital Christmas compared with their counterparts in other companies. But even they admitted the digital distribution sector had a long way to go.

Clive Mayhew-Begg, CDnow international VP, said the site received 1 million unique visitors in one day and had a 2%-5% conversion rate of buyers. Additionally, 95% of the visitors in December came to buy CDs or download music, representing a 181% increase from the same period in 1998. The majority of sales were from the U.S.

During Black Friday (which kicks off the weekend selling season on the Friday after Thanksgiving in the U.S. and fell in 1999 on Nov. 26-28), CDnow saw sales jump 200% from the same period in 1998. Also, sales shot up 187% from the Thanksgiving period until Christmas.

Mayhew-Begg was also cheered about the downloading experience on CDnow. In November 1999 the site

Web site for readers of the women's glossy monthly Elle (BillboardBulletin, Jan. 24).

But it wasn't only the exhibitors and speakers that got into the spirit of all things digital at MIDEM. Conference audiences were entertained by some interesting exchanges.

At a heated debate on online publishing, Robert Kohn, EMusic.com's chairman, accused GEMA, the German collection society, of turning online music purchasers into criminals.

This followed GEMA's Alex Wolf's expression of concern about basing mechanical tariffs for downloading music on the country of origin. This means U.S. Web music vendors selling downloaded music to Europeans would pay only the

States' lower mechanical rate, because the site's server was in the U.S.

This, Wolf continued, would deprive European collection societies and their members—content owners and publishers—of income. He said it would be preferable to apply the country-of-destination principle.

But Kohn argued that the country-of-destination principle meant the Web site owner would need to ask purchasers "where they are downloading from. But purchasers can lie. What incentive do they have [for telling the truth] if they have to pay more in Germany than in the U.S.?" He told Wolf the country-of-destination principle was a "great incentive to cheat. You're going to create criminals out of your own customers."

Despite the myriad Internet-related activities at MIDEM, some attendees had reservations. Kohn said that EMusic.com was there specifically to seek international partnerships with non-U.S. Web operators and record companies.

"Because of the low cost of entry [into the online business], there are many companies here, and that's appearing to raise the noise level of dot.coms at MIDEM," he said. "But we've only found a few with enough resources to meet our needs."

Yet he also noted that the music industry's commitment to cyberspace was growing at such a rate that things could only get better.

This Week's
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Exclusive Album Reviews

Seely
"Winter Birds"
(Koch)

Modest Mouse
"Building Nothing Out Of
Something"
(Up)

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Every Monday

A new Billboard Challenge begins
every Thursday.
This week's champ is Tony Paine
from Concord, N.H.

News contact: Jonathan Cohen
jacobhen@billboard.com

NO SALE FOR FAIRES

(Continued from page 12)

wants to go, we're going to let him. And if he wants to stay, we're going to let him."

While Faires was trying to purchase the company, Mammoth pushed back all of its 1999 fourth-quarter releases into 2000, including new albums from George Clinton and the Squirrel Nut Zippers.

Faires' leaving comes two weeks after the departure of Walt Disney Studios chairman Joe Roth, who brought Faires into the company three years ago. Mammoth had previously had a deal with Atlantic Records. It was under that deal that Mammoth experienced its

greatest commercial success, through such albums as the Squirrel Nut Zippers' February 1997 release, "Hot," which has sold 1.2 million units, according to SoundScan.

The only album released by Mammoth to chart on The Billboard 200 in 1999 was the Squirrel Nut Zippers' holiday album, "Christmas Caravan."

In other BVMG news, Cavallo confirms that the company continues to negotiate with Capricorn Records to purchase the Atlanta-based label, which serves as home to such acts as 311 and Cake.

reported 6,723 downloads, growing to 22,530 downloads a month later. He was encouraged enough by customer response outside the U.S. to plan to open dedicated sites for the U.K., France, and Germany in March. Initially, product for these sites will be sourced from the U.S., but, Mayhew-Begg says, the company is looking for local operators to fulfill the sites in each country.

For France's biggest online music retailer, FNAC, 1999 was the year for "working on customer experience," said Jean-Christophe Hermann, CEO of FNAC Direct, the company's interactive subsidiary. He said French music fans ordered 30,000 CDs from Fnac.com from Nov. 20 to Dec. 21, 1999, a 150% increase from the same period in 1998.

However, his company does not see digital sales only going through the Internet in France. While an estimated 7% of French homes are connected to the Web, 10% were digital and cable TV subscribers, he said. As a result, FNAC Direct also pushed CDs through Canal Satellite Numerique and Television Par Satellite, the country's two biggest interactive TV services. He also pointed out that 60% of French consumers (16 million) had mobile phones and that future goals included wireless online sales.

Meanwhile, for everyone who's looking forward to online sales for Christmas 2000, the business models will have also moved on by then. In addition to direct sound-carrier sales online and downloading, EMI's Jay Samit believes his company will be testing subscription models for transmitting music content to motorists via their car radios.

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Amusement Business presents the latest edition of the 2000 Directory of North American Fairs, Festivals & Expositions. The outdoor amusement industry's premier sourcebook, the directory contains nearly 5,000 listings of state and county fairs, festivals, and public expositions in the U.S. and Canada.

Each listing contains information on dates, management, and attractions as well as addresses and phone numbers. Also included is valuable statistical data such as attendance figures, exhibit space, seating capacities, drawing radius, and area population. A chronological cross-reference for each listing is also noted.

Members of the outdoor amusement industry depend on this comprehensive directory year after year. It is used widely by industry members including carnivals, food and drink concessionaires, merchandise concessionaires as well as exhibitors, promoters, and agents booking talent.

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Rap/Hip-Hop Confab Set For August

The first annual Billboard R&B/Hip-Hop Conference, in conjunction with BET, will be held Aug. 16-18 at the New York Hilton.

The event will feature thought-provoking panels, riveting discus-

sions, and hot artist showcases.

To register or for more information, contact Michele Quigley at 212-536-5002 or visit www.billboard.com/events/r&b. Watch Homefront for more details.

PERSONNEL DIRECTIONS

Two veteran members of Billboard's chart department in New York have new responsibilities. Marc Zubatkin adds supervision of Billboard's New Age Albums list to his varied duties. He continues to manage the magazine's video and classical charts, along with Top Kid Audio and Top World Music Albums. A graduate in business



ZUBATKIN

Rock Airplay Monitor and Billboard. He also coordinates all of the chart recaps for Billboard's Spotlights, including the Year In Music issue, and supervises Airplay Monitor's Triple-A Rock chart.



COLOMBO

Meanwhile, Tracy Walker has moved from Billboard to Amusement Business as New York

advertising account manager. She reports to Beth Jenkins, national sales manager.



WALKER

Formerly the classified advertising manager for Billboard, Walker has been with the Music Group since 1998.

Prior to joining Billboard, Walker worked for Blair Television in Austin as a sales coordinator. She received her B.A. in radio, television and film from University of Texas.

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Billboard International Latin Music Conference & Awards

Sheraton Biscayne Bay • Miami • April 25-27

Billboard & BET On Jazz—Jazz Conference & Awards

J.W. Marriott Hotel • Washington, D.C. • June 7-9

Billboard Dance Music Summit

Waldorf Astoria • New York • July 12-14

BET/Billboard R&B/Hip-Hop Conference

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RCA's Aguilera Is A Rare Two-Timer

SAVAGE GARDEN MATCHES the run of its first No. 1 single on The Billboard Hot 100, "Truly Madly Deeply," by remaining on top of the chart for a second week with "I Knew I Loved You" (Columbia). One more frame on top will make this latest hit from the Australian duo its most successful single to date. "I Knew" also remains at No. 1 on the Adult Contemporary chart, for the seventh week.

The Hot 100 predecessor to "I Knew I Loved You," Christina Aguilera's "What A Girl Wants" (RCA), remains No. 2 for a second week. When this single reached the summit three issues ago, Aguilera became the first RCA artist in the rock era to have two No. 1 hits as a solo female artist.

This factoid should be asterisked, as Dolly Parton managed to collect two No. 1 singles during her tenure with the label. "9 To 5" was a solo recording, but "Islands In The Stream" was a duet with Kenny Rogers. The only other solo female artists to have No. 1 hits on Nipper's imprint during the rock era are Kay Starr and Little Peggy March. Lisa Loeb reached pole position with "Stay (I Missed You)," but can't really be counted as a solo female artist, as she was accompanied by her band, Nine Stories. And Jennifer Warnes is credited with a No. 1 hit on RCA, her duet with Bill Medley on the "Dirty Dancing" theme, "(I've Had) The Time Of My Life."

Given that RCA has been around for the entire rock era (not to mention long before), Aguilera's accomplishment is even more notable.

BON MOVES: Yes it does, especially when it's attached to Ricky Martin. His "Shake Your Bon-Bon"

(C2) is revitalized on the Hot 100 by the release of a commercial single and rockets 91-28, one of the few singles in history to move from the 90s straight into the top 30. Martin's 63-point move is a big one, but not the biggest chart move of all time. If Martin had been able to reach the top 10 this issue, that 81-point move (or better) would easily have claimed the record.

In fact, Martin only had to climb to No. 15 to break the record set the week of April 3, 1999, when Shanice soared 75 places with her LaFace label debut, "When I Close My Eyes." The week before, Shanice had also occupied the No. 91 position; she jumped from there to No. 16.

That broke the 74-point record jointly owned by Jeannie C. Riley (81-7 with "Harper Valley P.T.A." in 1968) and Montell Jordan (94-20 with "I Can Do That" in 1998).

Jordan also makes a nice move this issue, though nowhere near that 74-point jump. "Get It On Tonight" (Def Soul) takes a 10-point leap from No. 15, landing in the top five. Over on Hot R&B/Hip-Hop Singles & Tracks, "Get It On Tonight" moves 4-1 in its 19th chart week. That gives Jordan his first R&B No. 1 song since "Let's Ride" (recorded with Master P and Silkk The Shocker) had a three-week spin in the spring of 1998.

BLINK OF AN EYE: Blink-182 has its first top 20 hit on the Hot 100, thanks to the commercial release of "All The Small Things" (MCA). The single leapfrogs 26-15, besting the No. 58 peak of "What's My Age Again?" last October.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	39,646,000	41,364,000 (UP 4.3%)
ALBUMS	35,677,000	38,049,000 (UP 6.6%)
SINGLES	3,969,000	3,315,000 (DN 16.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	30,282,000	33,752,000 (UP 11.5%)
CASSETTE	5,306,000	4,209,000 (DN 20.7%)
OTHER	89,000	88,000 (DN 1.1%)

OVERALL UNIT SALES THIS WEEK

12,885,000

LAST WEEK

13,246,000

CHANGE

DOWN 2.7%

THIS WEEK 1999

13,554,000

CHANGE

DOWN 4.9%

ALBUM SALES THIS WEEK

11,747,000

LAST WEEK

12,234,000

CHANGE

DOWN 4%

THIS WEEK 1999

12,089,000

CHANGE

DOWN 2.8%

SINGLES SALES THIS WEEK

1,138,000

LAST WEEK

1,012,000

CHANGE

UP 12.5%

THIS WEEK 1999

1,465,000

CHANGE

DOWN 22.3%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1999	CHANGE
CD	10,421,000	10,836,000	DN 3.8%	10,239,000	UP 1.8%
CASSETTE	1,298,000	1,369,000	DN 5.2%	1,822,000	DN 28.8%
OTHER	28,000	29,000	DN 3.4	28,000	NONE

ROUNDED FIGURES

FOR WEEK ENDING 1/23/00

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



EMAIL TO NEIL DIAMOND

Congratulations, Neil. 1999 - it was a year of Beautiful Noise!

- AMUSEMENT BUSINESS announces you were #5 of all touring performers of the decade.
- A record breaking '98-'99 World Tour of 117 shows.
- Columbia Records - new contract, your 26 year relationship continues to 2010.
- A new publishing deal with Sony/ATV Music.
- Millions of viewers around the world celebrated with you during ABC-TV's Millennium coverage.

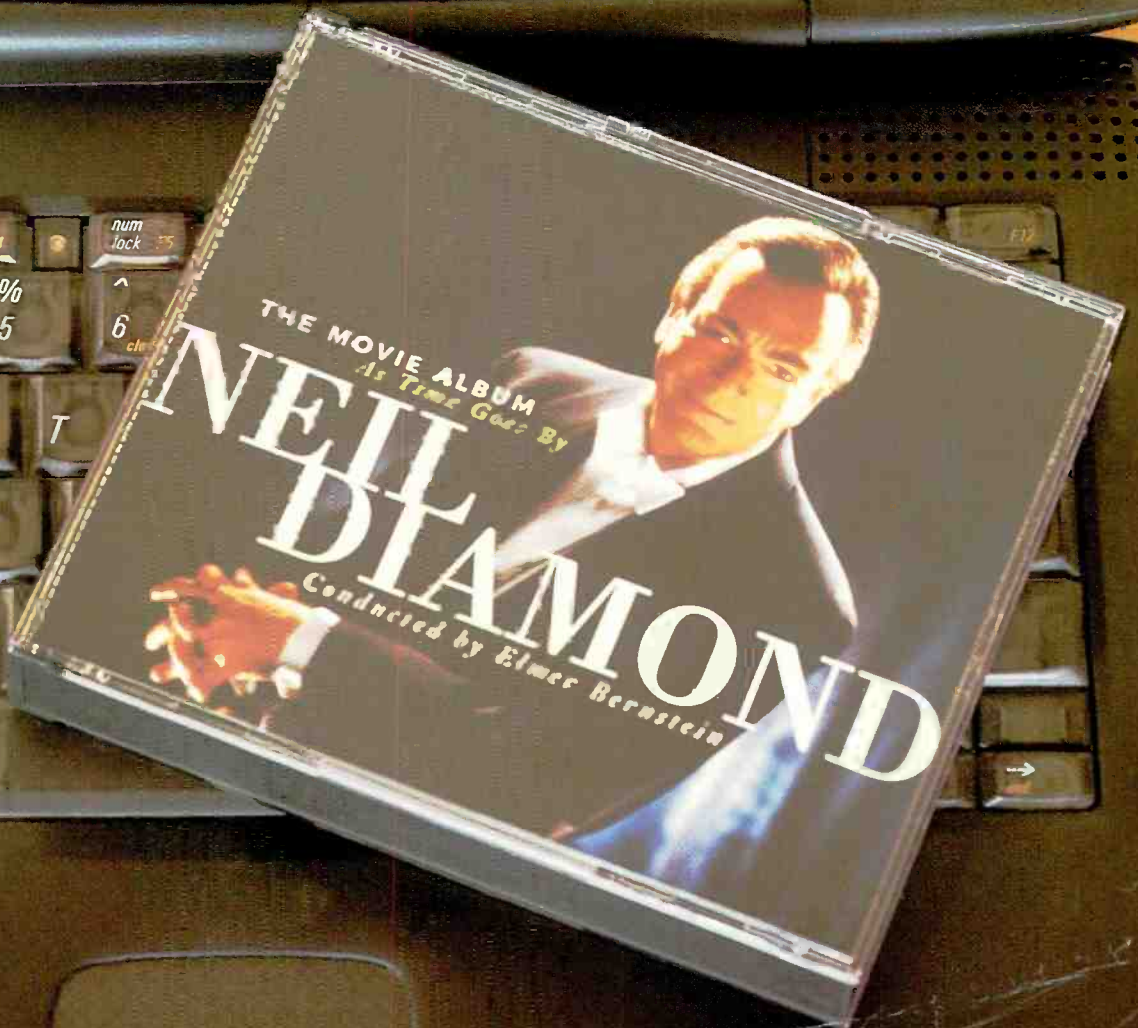
And already in 2000, special congratulations on your Grammy nomination for Best Traditional Pop Vocal Performance for The Movie Album - As Time Goes By.

We are so proud to be part of your team.

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