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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT DECEMBER 18, 1999

Female Acts Reassess '90s Progress

THE UNPRECEDENTED INTERNATIONAL SMASH!

EIFFEL 65

"BLUE (da ba dee)"



Z100	NEW YORK	#1 PHONES
WKTU	NEW YORK	#1 PHONES
KHIS	LOS ANGELES	#1 PHONES
Z95	SAN FRANCISCO	#1 PHONES
92 KISS	CHICAGO	#1 PHONES
WXKS	BOSTON	#1 PHONES
W100	PHILADELPHIA	#1 PHONES
KHKS	DALLAS	#1 PHONES
Z104	WASHINGTON	#1 PHONES
KRBE	HOUSTON	#1 PHONES
KBKS	SEATTLE	#1 PHONES
CB9	SEATTLE	#1 PHONES
WBLI	LONG ISLAND	#1 PHONES
G105	RALEIGH	#1 PHONES
KJ103	OKLAHOMA CITY	#1 PHONES
KZHT	SALT LAKE CITY	#1 PHONES
WWHT	SYRACUSE	#1 PHONES
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BY ELYSA GARDNER
 NEW YORK—It could be argued that the single biggest music-industry story of the '90s was the success and empowerment of women.

The commercial and artistic strides made by female recording artists, songwriters, and producers have been the focus of seemingly countless articles, programs, and events. And these strides have been accompanied by an increase of high-level women in virtually all aspects of music media, from producers and writers to label and network executives.

But in this last year of the last decade of the millennium, some are questioning how much progress has truly been made—and whether all the accomplishments of, and hype about, women in music have started to engender a backlash.

When allegations of rape at this



MORISSETTE



BIF NAKED



ELLIOTT



JEWEL

summer's 30th anniversary Woodstock festival were reported, some sought to make a connection between the violent atmosphere and the strong presence of a certain type of male bravado on the festival bill and the pop charts. Over the past year or

so, acts like Limp Bizkit, Blink-182, Kid Rock, and Eminem have amassed huge followings of young men and young women while being criticized for evoking the most misogynistic aspects of hard rock and hardcore rap.

In retrospect, 1999 was not exactly a boom year for female artists—particularly female artists who are creatively autonomous. The most commercially auspicious debuts by women this year belonged to slickly packaged pop starlets like Britney Spears, Christina Aguilera, and Jennifer Lopez and to the rapper Eve, a protégée of the hyper-macho DMX whose album title identifies her as the “first lady” of hip-hop's otherwise all-male Ruff Ryders crew.

“I remember watching the Grammys and the Soul Train Awards in '97 and '98,” says hip-hop artist Missy Elliott. “A lot of those awards were picked up by females. This year, for hip-hop in particular, it's been a lot of the male rappers who've been most successful.”

One veteran hip-hop act, TLC, (Continued on page 98)

Billboard Awards Tap Youth Teen Idols Backstreet Boys, Spears, Martin Win Big

BY LARRY FLICK

LAS VEGAS—If there was one undeniable message conveyed during the 1999 Billboard Music Awards (BMAs), it was that youth-driven acts continue to rule the pop music roost—as evidenced by the multiple honors bestowed on teen idols Backstreet Boys, Britney Spears, and Ricky Martin.

“It's proof of the buying power of youth,” says Joe Pagano, VP at Best Buy, a 336-store chain based in Min-

neapolis. “At the same time, it also speaks to the fact that some of these acts are transcending demographics.



BACKSTREET BOYS

They're making records that the public at large is responding to in a big way.”

The event, telecast live by Fox-TV on Dec. 8 from the Grand Garden Arena

at the MGM Grand Hotel here, saw Backstreet Boys scoring top honors as artist of the year, as well as album artist of the year. The quintet's Jive (Continued on page 94)

Outlook Mixed For Y2K Concerts

This story was prepared by Ray Waddell of Amusement Business.

NASHVILLE—While much attention has been focused on



some high-profile millennium concerts that have fizzled at the box office faster than day-old champagne, other New Year's Eve shows are quietly nearing (Continued on page 101)

Hitmaking Teams Expand Control

BY DOMINIC PRIDE

LONDON—In a world seemingly in love with pop music, labels everywhere are coming to rely



on the hitmakers—the teams and individuals who come up with the songs, lyrics, and sounds that satisfy the growing demand for the globally successful record.

Many of the functions of “tra- (Continued on page 105)

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1999...

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<u>Label</u>	<u>Artist</u>	<u>Title</u>	<u>Scans</u>
1/JIVE	BACKSTREET BOYS	MILLENNIUM	7570500
2/JIVE	BRITNEY SPEARS	BABY ONE MORE TIME	6738457

65 OFF DUTY



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Billboard Music Group

EU Takes First Step On E-Commerce

BY KAI R. LOFTHUS

OSLO—The European Union (EU) has taken its first step toward establishing a legal framework for electronic commerce. But it is too early for celebration as far as the music industry is concerned, as the union's sluggish bureaucracy continues to struggle to keep up with the pace of developments on the Internet.

EU experts have agreed on matters of principle relating to liability for online copyright infringements, but it could be two years before these are enacted in law in the EU's 15 member states. Moreover, the framework makes no allowance for the involvement in legal disputes of companies or persons outside the EU's borders—a factor that has characterized many of the increasing number of online piracy cases in Europe.

On Dec. 7, the EU's Internal Market Council agreed to adopt a legal framework for the commercial use of the Internet (BillboardBulletin, Dec. 8). The E-commerce directive, proposed by the European Commission on Dec. 23 last year, will now go to the European Parliament for a second reading.

The directive—drafted with a view to protecting consumers—enshrines a principle whereby Internet service providers will be liable for infringing content under legislation in their country of origin, as long as it can be proved that they had knowledge of an infringement. Music industry observers had welcomed the initiative, which mirrors many of the provisions in the U.S. Digital Millennium Copyright Act.

However, it does not provide any direction where two or more countries are involved in a lawsuit, which can occur

when a defendant and the Internet server are based in different countries—as in several recent cases involving illegal MP3 files. For example, on Dec. 6, a court in St. Etienne, France, handed down three-month suspended sentences to two men on copyright infringement charges after

'In this directive we don't say anything about applicable law'

— VESA TERÄVÄ —

they were caught offering so-called "deep link" access to illegal MP3 files held on servers in the U.S. (BillboardBulletin, Dec. 8).

"In this directive we don't say anything about applicable law," says Vesa Terävä, Finland's counselor for telecommunications. "We have established an internal market principle [the country-of-origin principle], where the member states have to assure that service providers comply with the legislation."

EU nations are required to implement the legislation within 18 months of its ratification by the European Parliament. An EU spokesman tells Billboard that the Parliament should vote through the legislation before the summer.

The Internal Market Council also discussed the EU's Copyright Directive and the issue of parallel imports at its Dec. 7 meeting. According to an EU spokesman, "Good progress was made in overcoming differences" on the Copyright Directive, which relates to the rights of authors,

performers, phonogram producers, and broadcasting organizations in the digital arena.

There are still different opinions on what exceptions should be made to copyright, for instance with regard to temporary (cache) copies, which are necessary to provide for the final delivery of music over the Internet.

Further discussions on the Copyright Directive will take place Dec. 16-17 in Brussels at a working party on intellectual property and copyright. Antti Riivari, Finland's counselor to the EU on the internal market, consumer affairs, and competition, tells Billboard, "There's a good chance for a common position in March, [at] the next Internal Market Council meeting."

On parallel imports, EU commissioner Frits Bolkestein presented an oral report, and the topic is scheduled to be discussed again at the next council meeting in March. Finland's Riivari says Bolkestein's report was "quite brief. It was a totally neutral paper, highlighting different alternatives and potential consequences from a legal point of view," he adds. "The next step is that it will be discussed by experts and then submitted to the council for further discussions [in March]."

Stefan Krawczyk, senior adviser on international trade for the International Federation of the Phonographic Industry, says, "We expected it [to be brief], rather than it to be an extensive study. It's in line with the commission's strategy to drag out the issue as long as they can. They see very well how important protection [against parallel imports] is for the rights-holding sector."

Ritmoteca.com Devoted To Latin Music Fans

BY JOHN LANNERT

The Latino music industry's cyber-world continues to expand with the addition of Ritmoteca.com, a Miami-based firm that is believed to be the first online retailer dedicated exclusively to downloadable Span-

'What makes us stand out is that we are selling Latin music to the globe'

— IVÁN J. PARRÓN —

ish-language music.

Ritmoteca, a hybrid of the Spanish words for rhythm and library, features Latin music tracks that can be previewed and purchased for download to a personal computer or an MP3 player.

Ritmoteca is offering a wide mix of features, including an advanced search engine for music tracks available by artist, title, album, label, genre, country, and lyrics. In addition, the site offers new-release alerts, virtual lounges, discussion forums, and chat rooms.

Ritmoteca will allow users to personalize the entire site to match their specific interests and tastes. The site will also feature an Online Personal Jukebox, which will enable users to create a personal collection of music that can be played directly off the Web site or downloaded. And with

eDedications, customers can send E-mail messages with a music track attachment.

Ritmoteca's founder and president, Iván J. Parrón, says that his company is the first to debut an E-commerce model designed specifically for the Latin music industry.

"What makes us stand out is that, as opposed to us selling music to the Latin markets, we are selling Latin music to the globe," he says.

Available in Spanish and English, the site will also be launched in multiple languages in order to cater to the largest crossover markets for Latin entertainment around the globe.

Thus far, Ritmoteca has signed agreements with RMM/Universal Latino, Sonolux/Sony Discos, Hacienda, Discos Fuentes, and Cutting Records.

Among the major acts included are RMM's India, Celia Cruz, Tito Puente, and Oscar D'León; Sonolux acts Charlie Zaa and Ferreira; and Discos Fuentes' La Sonora Dinamita and Fruko Y Sus Tesos.

Jorge Fuentes, VP of Discos Fuentes, says digital music downloading may not be financially significant—for the moment.

"But through the years," says Fuentes, "it's going to become a very important source of revenue for record labels, especially independent ones that are going to be able to get out their music to people that don't know it or haven't heard it, because it is so hard to get into radio with all of the big labels hogging all of the [radio] space."

When asked if any major labels were expected to sign on with his firm, Parrón says only that he is in discussions with

"many different labels of different situations and ways we can work together."

But Parrón quickly notes that "we are extremely confident in the labels we have already aligned ourselves with and the scope and the depth of their catalogs and



their music."

Parrón, who developed and launched the MTV Networks Latin America Web site, says the founding of Ritmoteca was rooted "in the opportunity to reach untapped markets with Latin music. Music is truly the one product that can be sold globally on the Internet without having to be concerned with shipping or inventory."

Parrón declined to reveal expected sales numbers for the first year of operation. Each downloaded track costs \$1.99; select full albums can be downloaded for \$9.99 each.

Fuentes does not worry that downloadable tracks will cannibalize CD sales, saying that if consumers like one track, they likely will download the entire disc.

Parrón says income for the site will be generated not only from downloadable music "but also from sponsorship and co-branding revenue opportunities. Lounges will be co-branded with different types of advertisers and entertainment and promotional companies."

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HOT SINGLES

TOP VIDEOS

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JAZZ ★ WHEN I LOOK IN YOUR EYES DIANA KRALL • VERVE	
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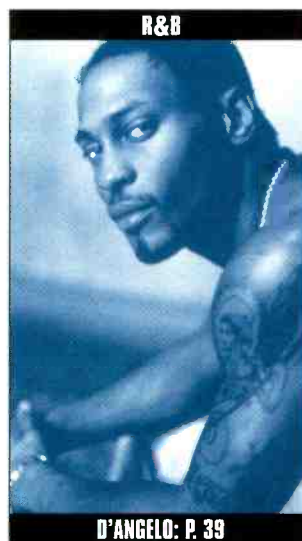
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Ruff Ryders, Cash Money Acts Team On Tour

BY MARCI KENON

NEW YORK—Ruff Ryders and Cash Money—two of hip-hop's most successful labels—are joining forces to present what is held to be the largest national hip-hop tour to date.

The 30-city trek kicks off Feb. 16 at the MCI Center in Washington, D.C., and wraps April 1 in a still-to-be-determined market. Additional venues include the Nassau Coliseum in New York and the Forum in Los Angeles. Specific show dates were still being finalized at press time.

Ruff Ryders/Interscope acts DMX, Eve, Swizz Beatz, Drag-On, and the Lox will share stage time with Cash Money/Universal's Hot Boys, Juvenile, Lil' Wayne, Turk, B.G., and Big Tymers. The tour, promoted by Al Haymon's A.H. Enterprises, is scheduled to be covered extensively by MTV.

"Last year, there was [Jay-Z's] Hard Knock Life tour, and before that was Puffy's [tour]," says Mark Cheatham of International Creative Management, the agency booking the Ruff Ryders/Cash

Money venture. "This will be one of the bigger tours in reference to the size of the venues, number of potential ticket sales, and the overall excitement of the show."

At press time, executives at MTV and

"This will be one of the bigger tours in reference to size of the venues, number of potential ticket sales, and overall excitement"

- MARK CHEATHAM -

Ruff Ryders/Cash Money were still ironing out additional details. It is expected that MTV will be the primary media partner. "Usually the coverage is a combination of promotional spots, news coverage, and

then potentially other programming opportunities as we get down the road," says David Cohn, MTV's senior VP of marketing.

"We had a great experience last year with the Hard Knock Life tour," he continues. "And these two organizations [Ruff Ryders/Cash Money] have come up from the grass roots to become tremendous successes. We're happy they want us to be involved."

Tour manager Ron Byrd, who also worked on the Hard Knock Life outing, says this tour will require a staff of 150, five to six tractor-trailers, and 13 tour buses, including a 48-track studio bus. An album featuring both labels' acts will also be recorded during the tour, says Joaquin "Waah" Dean, co-CEO of Ruff Ryders, who together with brother/partner Darren "D" Dean initiated the union with Cash Money owners/siblings Bryan "Baby" Williams and Ronald "Slim" Williams.

"This union is going to set off Ruff Ryder/Cash Money mania," predicts Dean.

SN



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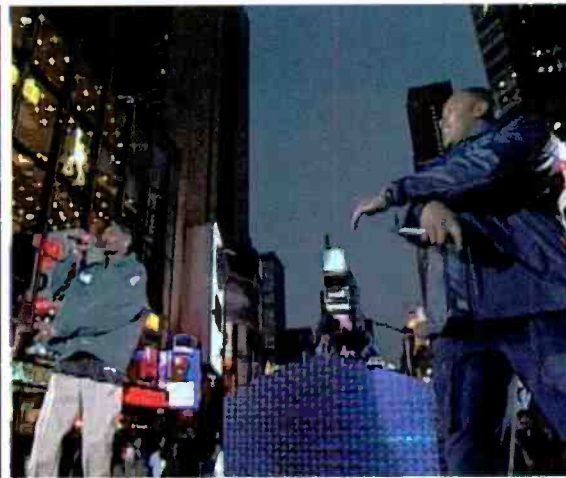
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**RAGE JUST PLAIN RAGED TO THE
TUNE OF THOUSANDS OF FANS.**



KORN GOT ARTSY.

**BETWEEN ALL THE VIDEO PREMIERES: THE BEASTIE BOYS, JEWEL AND THE FOO FIGHTERS STOPPED
BY TRL WHILE BECK, FIONA APPLE AND ALANIS DID THE UNPLUGGED THING, NAZ DID THE 3D THING.
SPANK IT TO OWN IT. BUT I'M SURE GERMANY'S NICE TOO.**

BMG Will Sell Holiday Downloads

BY EILEEN FITZPATRICK

LOS ANGELES—In spite of predictions that no major labels would begin selling downloads before the end of the year, BMG Entertainment is the second to test the waters this month with a collection of holiday singles.

Consumers can purchase 11 secured tracks from 10 BMG label acts, including Alabama, Sherrié Austin, Jim Brickman, Tracy Byrd, Alan Jackson, Robert Earl Keen, and Tuck & Patti, for \$2.49 each or a two-track bundle for \$3.49.

The Lonestar single "Amazed" is also available for \$2.49.

The songs can be accessed through online retail sites that are part of the Liquid Audio network. To date Liquid Audio services more than 300 retail sites with its secured download technology, including Tower Records, Virgin Online, CDnow, Yahoo!, and others.

In addition to the paid holiday tracks, BMG will offer a free download of Kenny G's "First Noel" and the streamed track "Auld Lang Syne (Millennium Mix)" from his new release, "Faith: A Holiday Album."

"All of our recent announcements in the download space demonstrate BMG's ongoing commitment to using the Internet and new media to provide greater exposure for our artists and to connect them to their fans," says senior VP of worldwide marketing Kevin Conroy.

Within the last month, BMG has made 36 of its albums available for streaming through RealNetworks, provided content for Microsoft Windows Media Play Pack software, and announced that it would begin testing its secured digital download system, code-named Nigel (*Billboard Bulletin*, Dec. 7) (See story, this page).

In addition, BMG Direct and Liquid Audio will make 50,000 paid and promotional downloads available through bmgmusicsservice.com (*Billboard Bulletin*, Dec. 3).

While the deal tops off a flurry of activity for BMG, it also gives Liquid Audio a significant boost. The digital music provider is also encoding EMI Recorded Music's catalog for digital delivery.

"Labels are feeling the pressure and are beginning to see the opportunities of paid downloads," says Liquid Audio VP of corporate marketing Andrea Foringier.

In addition to BMG, EMI has committed to selling 24 albums and several dozen singles from Virgin Records' artists through Urocketmusic.com and Supertracks (*Billboard*, Nov. 20).

Musicland Employs 'Click & Brick' Strategy

BY ED CHRISTMAN

NEW YORK—In taking a minority equity position in Supersoni.com, the Musicland Group has found yet another way to implement a click-and-brick strategy.

The Supersoni.com Web site functions as a virtual endcap, showcasing new music via video samples. Computer users who visit the site, which debuted Dec. 1, have the choice of either streaming or downloading three 30-second clips per featured act. The first acts showcased on the site are Inspectah Deck, Eurythmics, Krazy Bone, and Claw Finger. After viewing the video, visitors to the site can buy the music, which is exclusively supplied by the Musicland Group.

Supersoni.com is run by Aestheticom, a New York-based production company that makes video clips. Aestheticom charges labels a production fee to make three 30-second video clips per act, which are featured on the Supersoni.com site. The clips can be played on Quicktime, RealMedia, or Windows Media players.

Gil Wachsmann, vice chairman at the Musicland Group, says that he sees Supersoni.com as "a very effective means to promote new music."

He says that Supersoni.com will be linked to the Musicland sites and vice

versa. Moreover, he adds, "We will offer [customers] 1,350 portals to come through when they are interested in buying music. We have the strong belief that in the end it will be retailers like us that have the synergy between [stores] and Internet sites, which will emerge as the predominant way the music is sold."

"I haven't seen any impressive click-and-mortar strategic partnership yet," says Billy Schacht, co-founder/CEO at Aestheticom. "Everyone knows music is a hot thing on the Internet, but there is not too much packaging and promotion on the Internet. It is my goal to start selling records this way."

Aestheticom builds videos using artwork and pictures from the featured act, relying heavily on computer graphic programs. In addition to Schacht, who previously worked for a number of music marketing companies, Aestheticom was co-founded by Brent Ferguson, who was previously a senior art director at Marvel Comics and who acts as the company's chief information officer.

Aestheticom was financed by New York-based investment firm Frankel, Loughran, Starr & Vallone, with the aid of Peter Corrigan, co-chair of the Internet division of Goodkind, Laba-

ton, Rudoff & Sucharow LLP, a New York-based law firm.

Schacht says most online stores don't provide graphics when customers listen to samples. "Now, if you want to check out new music from the Eurythmics, you can come to our site, click on it, and then 90 seconds later have a good idea what they are about," he says. "It creates a compelling experience on the Internet. It is designed as entertainment, but it is also designed to stimulate a purchase."

He notes that it is a safe and inexpensive way for record companies to promote acts, although he declines to specify how much Aestheticom charges labels. "The labels don't have to worry about somebody stealing the song, because it is only a 30-second sample," he says. "To kids it is entertainment, but to a label it is an advertisement."

Fans whose Internet connections have small bandwidths can download the samples one at a time, but those with a fast connection can download a larger file containing all three samples from an act.

Schacht says that the site will get traffic through affiliate agreements with RealNetworks, Microsoft, and Adobe, which will put links to Super-

soni.com in front of millions of people per month. Moreover, the featured acts will have their Web pages linked to Supersoni.com, and the Musicland Group will use its 1,400 stores and Web sites to promote the site.

Mark Hall, VP of media publishing for RealNetworks, says that the company has added Supersoni.com to its affiliate list because it looks for partners that have "great program content."

Jeff Swierk, senior director of marketing at Loud, says, "With the cost of making a video and a decrease in the shows that play them, coupled with the rise of the Internet, this is a great avenue for record companies to get more exposure for their artists. And the fact that fans can buy the music right there is great synergy."

Swierk says that this approach allows Loud to showcase songs that are not singles. "Songs that we have no intention of making a video for, we can put a visual on them. This opens up a whole new area for us."

Schacht says that the next round of featured acts will include Twisted Sister, Raekwon, Alice Cooper, Project Pat, Union, and Dio. Eventually, featured acts will move to genre-specific pages or an archive area.



Two For The Money. Thomas D. Mottola, chairman/CEO of Sony Music Entertainment, gathers Columbia, Epic, and Sony Music executives to celebrate the fact that the Columbia Records Group and Epic Records Group each had sales of more than \$100 million in November. It is the first time two labels in the Sony Music family exceeded \$100 million in sales in a single month. Sony Music says both labels are also on track to have their most successful quarters in their histories. Shown, from left, are Will Botwin, GM of Columbia Records; John Ingrassia, executive VP of Columbia Records Group; Michele Anthony, executive VP of Sony Music Entertainment; Don Jenner, chairman of Columbia Records Group; Mottola; Dave Glew, chairman of Epic Records Group; Polly Anthony, president of Epic Records Group; Mel Ilberman, chairman of Sony Music International; and Danny Yarbrough, chairman of Sony Music Distribution.

Arista Division In Nashville Awaits Its Fate

BY CHET FLIPPO

NASHVILLE—Arista/Nashville executives are awaiting word of their fates in the wake of the resignation of the label's president, Tim DuBois. According to sources, DuBois told a staff meeting at Arista/Nashville on Dec. 2 that he was resigning to accept an offer from Gaylord Entertainment Co. to head its publishing and record label group and to launch a new country music label.

DuBois was unavailable for comment by press time.

An Arista spokesman says the stalemate between Arista president/CEO Clive Davis and parent company BMG over Davis' retirement has given rise to reports of plans to shutter the Nashville division. Both Davis and DuBois have contracts that expire June 30.

"We're just waiting to hear what's going on with Clive's scenario," says Arista/Nashville senior VP of marketing Fletcher Foster. "We've been told and reassured by Clive that he wants to keep the label [Arista/Nashville] standing. We're scheduling singles and scheduling albums. Nothing's changed. We're still working. Tim is not giving any date for his Gaylord thing until Clive's scenario resolves itself. We have heard nothing from [BMG in] New York."

However, an Arista/Nashville spokesman denies that the label will be closed.

Sources say DuBois revealed at the staff meeting that he would not

Universal, BMG Set Downloading Test Nigel System May Offer Secure Digitally Delivered Music By Spring

BY DON JEFFREY

NEW YORK—A test of Universal Music Group and BMG Entertainment's proprietary joint venture for the digital downloading of music is expected to get under way soon.

Code-named Nigel, the system will be ready for the sale of secure digitally delivered music by next spring, executives say. A larger, "more robust" form of the system is planned for the fourth quarter.

Some details of the test were recently given by Edgar Bronfman Jr., president/CEO of Universal's parent, Seagram, at the PaineWebber investment conference in New York.

Bronfman said on Dec. 6 that the first test was expected to begin in 10 days and would determine whether the "fundamental technology works."

But sources close to the project

said at press time that there had been no decision about when to start the test; they said one might be made as early as Dec. 10.

Sources say that downloads will not be available for sale in the initial test but will be offered for free or as part of added-value promotions with the purchase of albums. A panel of consumers has been assembled for the test.

The selling of downloads at different price points will be tested in April or May, sources say, adding that Nigel will have both brick-and-mortar and online retail partners.

By the fourth calendar quarter next year, Bronfman said, a "more robust" version of Nigel—which he dubbed 2.0—would be rolled out. It would feature more services, options, and artists.

He said he expected that singles, albums, and other merchandise would be downloaded for sale through the system.

"More artists than we needed signed up to be part of the experiment," Bronfman said. He declined to say who they were.

BMG executives declined comment.

Other partners in Nigel are Matsushita Electric Industrial, which will provide digital players for the downloaded music, and AT&T, which has developed the downloading technology and provides the dial-up narrow-band connection for the test. InterTrust Technologies is providing the technology for secure digital rights management and clearing-house functions.

(Continued on page 104)

H.K. Piracy Control Questioned

BY DAVENA MOK

HONG KONG—The music industry here is reacting with skepticism to official claims that piracy in the territory has been brought to book.

John Tsang Chun-wah, Hong Kong's commissioner for customs and excise (C&E), initially raised eyebrows Dec. 2 in a speech at the London head office of the International Federation of the Phonographic Industry (IFPI) when he asserted that piracy in the territory is "firmly under control." He said that Hong Kong customs is close to eradicating all the illegal manufacturing of optical discs in the Special Administrative Region (SAR).

Tsang told IFPI that persistent and stringent enforcement actions by

customs officers have significantly reduced Hong Kong's piracy market. The number of shops selling fake goods has fallen from a high of 1,000 earlier this year to about 100, he said.

Johnny Chow Wing-keung, deputy head of the Hong Kong C&E Intellectual Property Investigation Bureau, told Billboard, "Our statistics show there are fewer retailers getting away with selling pirated goods."

But the industry counters that it is too early to claim victory against the manufacturers and vendors of illegal product. "I would not say Hong Kong's piracy problem is 'firmly under control' at all," says Warner Music Hong Kong managing director Mark Lankester. "You can still buy our Cantopop CDs from pirates—at

a third of their retail price—less than a day after we put them out."

Says IFPI Southeast Asia regional director J.C. Giouw, "Customs have put in a lot of effort, and we do see some progress, but a lot of work still needs to be done."

Since the government set up a 185-strong special anti-piracy task force in June, more than 1,200 shops have been raided, 1,100 people arrested, and 70 million illegal products seized.

C&E's Chow says customs is taking a step-by-step approach in dealing with Hong Kong's piracy problem. He notes that the first target was "notorious pirate shops."

"As a positive effect of our enforcement, you can say we pushed sellers out onto the streets and pushed them underground," he says. "So our aim was fulfilled—now the shop piracy problem is not so rampant." He says that street hawkers are customs' next target.

Lankester says although the statistics look good and efforts by customs officers so far are appreciated, he regards "mobile night stalls" as a serious problem that is still out of control.

"The situation is better, but it needs to get a lot better," Lankester says. "The government has to push faster for stricter laws."

Tsang, on a weeklong visit to Britain sponsored by the British government, reiterated the SAR government's commitment to incorporate copyright and counterfeiting offenses into Hong Kong's Organized and Serious Crimes Ordinance.

Legislators are pushing for heavier penalties and the forfeiture of proceeds from such activities, following pressure from groups such as the Anti-Piracy Alliance of Hong Kong.

Tsang argued during his presentation to the IFPI that intellectual property rights owners should file civil suits against pirates.

"While that's a fair comment to make, the problem that copyright owners face is locating the pirate seller," says Jane English, who chairs the Hong Kong Music Publishers Assn.

Hong Kong's Antipiracy Alliance will begin shooting a series of television commercials on piracy next year.

Tonos Taps Biz Vet For Online Debut

Former MTV Networks executive Matt Farber, most recently COO of online entertainment company iCast, has been appointed president/COO of Tonos.com. The online site, which bows next year, was formed by Carole Bayer Sager, David Foster, and Kenneth "Babyface" Edmonds.

Have Sager, Foster, and Edmonds spelled out for you a vision, or mandate, for Tonos?

At this early stage, the details are a work in progress. But broadly, what the Internet allows suddenly is a disintermediation between fans, people who want to be in the industry, and the industry itself. So the vision is to allow people who want to be in the music industry or are simply fascinated with the music industry to be able to really get inside of the music and see how things are created and how the business works. And because of the level of impresarios that are going to be part of this site, it really will be able to be that.

How hands-on will they be? Very. For Carol and David and Kenny this allows them to play a new role and not only help their own careers but also to give back to others who are just coming up in the business.

In music last year alone, the dot.coms have spread like kudzu. Is this a daunting arena for a start-up to wade into?

You could unroll a scroll from 1515 Broadway to the East Side [of Manhattan] just listing the names of new companies. It's a crowded space. And only those with a great management team and a differentiated vision are going to survive

in the long haul.

What's the business model for Tonos? Do you envision a commerce element? Subscription?

Like any Internet business that is to be viable, there have to be multiple aspects of what the site is and what revenue streams will flow from it. Certainly commerce is a piece of it. There also may be subscription layers—maybe a deeper level of access.

What's your take on how well the entertainment industry is taking advantage of the online space?

It's fascinating to note that when you look at the most successful brands in the online space, they aren't pure entertainment brands. They're interactive and utility-based—from sites that do transactions, such as an Amazon, or an Ebay that gives people the ability to bid at auction, or ones that offer a service, such

as Yahoo! So I think one thing many people have been missing is the fact that successful sites are going to have to blend entertainment with what people want to use this machine for—connectivity and utility.

With the shake-up in the music business, many feel this is a good time for entrepreneurs. Is that DIY spirit something Tonos is seeking to tap into?

Absolutely—it's the disintermediation that I mentioned, the breaking down of walls. But I don't think that the record business has anything to fear from the online world. Some things may shift, but the Internet music industry will ultimately become just another part of the music industry food chain.



Matt Farber is the newly appointed president/COO of Tonos.com

RIAA Sues MP3 Search Site Says Napster Is 'Haven For Music Piracy'

BY BILL HOLLAND

WASHINGTON, D.C.—In the first lawsuit ever against an Internet search service and music site company, the Recording Industry Assn. of America (RIAA) has filed suit against Napster of San Mateo, Calif., alleging the company is operating "as a haven for music piracy on an unprecedented scale."

The RIAA says that no other service on the Net has "generated as many calls of outrage from artists, managers, and artists' representatives and others representing the music community's interests" (Billboard Bulletin, Dec. 8).

The trade group alleges that in addition to Napster making recordings of unknown artists available to users who log in to trade and download one another's MP3 files, "pirated copies of the recordings of every artist on the current Billboard charts can be located and downloaded from Napster."

The suit, filed Dec. 6 in U.S. District Court, Northern District of California, charges Napster with contributory and vicarious infringement of copyright and related state laws.

It seeks penalties of up to \$10,000 per infringement.

Cary Sherman, RIAA senior executive VP/general counsel, says, "We contacted the company a number of times, including in writing. But the same recordings we advised Napster were infringing then are still available."

Napster is the first company the RIAA has sued for allegedly trafficking in unauthorized music. Napster posts a copyright policy disclaimer on its site saying if informed about possible infringement, it will "disable access or remove the allegedly infringing material" but adds, "It is the user's sole responsibility to comply with all federal and state laws."

Napster interim CEO Eileen Richardson, a venture capitalist, says she is "outraged" that the RIAA says out-of-court negotiations failed and believes that the trade group went after the company "because we're the hottest thing out there."

Richardson says that "our lawyers did try for 10 days to set the ground rules for settlement negotiations."

EXECUTIVE TURNTABLE

RECORD COMPANIES. Paul Robinson is promoted to senior VP/deputy general counsel for Warner Music Group in New York. He was VP/associate general counsel.

Ty Braswell is named VP of new media for Virgin Records America in Los Angeles. He was manager of Liquid Initiatives.

Arista promotes Chrissie Lindsey to senior director of special markets in New York. Arista also names Scott Ehlers manager of marketing planning and administration in New York. They were, respectively, director of special markets and manager of financial planning and analysis for Capitol Records.

Audium Entertainment names Chuck Rhodes director of promotions, Richard Helm office manager, and Ally Wells receptionist/office assistant in Nashville. They were, respectively, a partner at Niche Pro-



ROBINSON



BRASWELL



LINDSEY



EHLERS



TURNER



DE LAS SALAS



MABE



CROSLAND

ductions, in the A&R department for Warner Bros. Records, and an office assistant for Senior Management.

Jennifer L. Turner is named associate director of business and legal affairs for MCA Records in Universal City, Calif. She was a merger and acquisitions attorney for Shearman and Sterling.

Angelica De Las Salas is promoted to manager of corporate communications for BMG Entertainment International in New York. She was coordinator of corporate

communications.

RCA Label Group promotes Cindy Mabe to manager of marketing and artist development, Cindy Heath to sales product manager, and Rachel Fontenot to sales assistant in Nashville. RCA Label Group also names Shane Tarlton administrator of creative services and Cheri Cranford administrator of label operations in Nashville. They were, respectively, administrator of artist development, promotion coordinator, receptionist, creative services assis-

tant for Titley/Spalding and Associates, and manager of office services for Arista/Nashville.

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

RELATED FIELDS. Sarah McMullen is named president of McMullen & Company Public Relations in Beverly Hills, Calif. She was Elton John's North American publicist and direc-

tor of fundraising and special events for the Elton John AIDS Foundation.

The Country Music Hall of Fame and Museum promotes Lauren Bufferd to library director, Mark Medley to curator of collections, Frankie L. Tallent Jr. to registrar of archival and collections, and Brian K. Hedges to special projects administrator in Nashville. They were, respectively, an archivist, associate curator, receptionist, and retail and accounting associate.

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Artists & Music

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DreamWorks Plans New Morphine Set

BY CARRIE BELL

LOS ANGELES—On an afternoon in December, Morphine drummer Billy Conway has possible artwork for "The Night," a new album by the jazzy Boston alternative trio due Feb. 1 on DreamWorks, scattered over a table for CD consideration. It was a job he enjoyed before singer/two-string slide bassist Mark Sandman, 46, died of a heart attack July 3 onstage in Italy.

"What is normally a joyous process, putting out an album for public consumption, is now difficult and bitter-sweet, because Mark isn't here to do it with us," Conway says. "But we all worked really hard on this record, and Mark would expect us to go on. Mark would want Morphine fans to hear this music."

Bandmate and saxophonist Dana Colley agrees. "Musically, I am positive this will stand up as a great Morphine record. We wouldn't have gone forward with this project if we weren't certain he was proud of it."

Apparently, DreamWorks wouldn't have either. One of the most important things for us to get out there is that Mark finished this album and turned it in before he died. It is coming out in pretty much the same form, with the exception that it was mastered," says Monica Mylod of DreamWorks' marketing department.

DreamWorks is putting together a documentary on Morphine and the life of Sandman (supervised by the remaining members) that will be serviced to the press and video outlets and be used on official

Internet sites.

With four original albums ("Good," "Cure For Pain," "Yes," and "Like Swimming") and a B-sides collection, Morphine has sold more than 805,000 records, according to SoundScan.

Triple-A, NPR, and modern rock will be serviced in January with a sampler containing "The Night," "A Good Woman Is Hard To Find," and "I'm Yours, You're Mine." Mylod says another track, "Rope

On Fire," will be on a Coalition of Independent Music Stores sampler.

Dean Kattari, music director of the San Luis Obispo, Calif., triple-A station KOTR, says he can't wait to play new music by

the band. "Morphine has a unique sound that can be appreciated by the traditional 25-to-54 triple-A demo but also draws more music-savvy college and high school kids," Kattari says.

"We've done well with them over the long haul, but it is the way of the world that when someone dies, people pay more attention," says Tim Ziegler, director of merchandise at the Seattle-based Hear Music.

The Internet will be key in promoting the new set, and the band and manager Deborah Klein also intend to use the Web to raise money for the Mark Sandman Music Education Fund.

A tribute song, "Gone Again Gone," by Moveable Bubble (made up of Colley, Conway, and others) will be available Dec. 15 for digital download for \$1.99 on morphine3.com, CDnow, and Liquid Audio. The track is not on the new album.



MORPHINE

B3 Stars On High St.'s 'Organ-ized'

BY JIM BESSMAN

NEW YORK—Tributes to artists are common, but "Organ-ized," a 13-track compilation of newly recorded music due Jan. 11 from BMG-distributed Windham Hill Group's High Street label, celebrates not only an instrument but a primarily defunct one, at that.

Said instrument, as the title suggests, is the organ—but not just any organ: specifically, the historical Hammond B3. All but two of the tracks feature the cherished model, and although it's been out of production since 1974, the imperial sound of the B3, filtered through the spinning Leslie speaker horns, is anything but dead.

According to Peter Fallico, jazz programmer for jazz/blues-heavy KUSP Santa Cruz, Calif., the '90s have shown a "renaissance" of the original Hammond sound, which has been in "hibernation" since the proliferation of synthesizers in the '70s.

"Jimmy Smith and Jack McDuff tried to keep it going," says Fallico, citing two great Hammond legends, "but even they recorded on synths—and the old Hammond organs were put aside. But in the late '80s Joey DeFrancesco and others began recording again on the old warhorse and rejuvenating the spirit."

On "Organ-ized," then, the big organ sound is alive and well, played by the venerable likes of Smith and McDuff, as well as younger masters like John Medeski and Larry Goldings.

"It runs the gamut from Smith to Medeski—who's as modern hip as can be—to Mike Finnegan, who's playing with Crosby, Stills, Nash & Young, and Art Neville of the Neville Brothers," says Ron McCarrell, Windham Hill Group's marketing VP.

The other acts included in the collection are New Orleans group Galactic, featuring organist Rich Vogel; Michael Omartian; Reuben Wilson; Mick Weaver; Tommy Eyre;

and Ricky Peterson.

"Aren't I in good company?" asks Peterson, a Minnesota native who has recorded and toured with The Artist Formerly Known As Prince and David Sanborn and is himself a Windham Hill solo artist. "I grew up listening to my parents play organ and drawing pictures of the B3 in grade school. I was obsessed with it!"

"And you can't duplicate the sound," Peterson continues. "I tried to sample a B3 once, but that's impossible. It's like laying next to a warm-bodied woman: It does all sorts of things, from being so mellow and kind to a screaming bitch."



PETERSON

That's about the only way I can describe it."

For producer, arranger, and player Omartian, who played on countless Hammond-laden sessions during the early '70s, the B3 has a sound all its own.

"You've taken the fundamental instrument for churches and infused it with funk with the overdriven Leslie speakers, taking on a whole other characteristic," says Omartian, who is also working on an album for Windham Hill. "It gives an incredibly big emotional lift, and though the artists on this album tend more toward jazz, it's one of the most distinctive components of so many great rock records."

Fallico, who wrote the liner notes for "Organ-ized" and spotlights a different Hammond player on his weekly "The Doodlin' Lounge" show,

points to new organists following the lead of younger artists like DeFrancesco and Goldings.

"People thought I was crazy to feature Hammond organists on my show and that I'd run out of them after a few weeks, but I've had different people from around the world on for 10 years now and get CDs from all over the place," he says.

McCarrell feels "Organ-ized" will appeal to college radio, especially Medeski's "Swamp Road"—a smooth, hip-hop/gospel-flavored tune featuring DJ Logic—because of its unique pairing of Hammond and turntables. The label is servicing the disc to the more eclectic programs carried by public radio stations, focusing on the Finnegan track "Just A Little Bit."

The inclusion of organ "giant" Jimmy Smith, by way of "There Will Never Be Another You," will also generate interest, says McCarrell.

"The idea is just to get as much exposure as we can," he adds. "We'll take out ads in consumer publications through our retail base to effectively get good product spread and be aggressive at key accounts like Barnes & Noble, Best Buy, and Borders. On the dot-com side, there are a handful of Hammond-enthusiast Web sites that we'll plug into, and we hope to have a launch event at a venue in L.A., bringing together four or five of the guys on the CD and having a Hammond organ throwdown for publicity purposes."

Citing a resurgence in "organ jazz, party jazz, and hip jazz" over the last few years, Geoff Stoltz, senior buyer at the Los Angeles-based Warehouse chain, further points to the presence of acts like Medeski and Galactic in raising expectations that "Organ-ized" will pull in new listeners.

"A lot of people think jazz is serious cats doing serious stuff, but this is party, shake your booty, and have a good time," says Stoltz.

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Acts Race For U.K.'s No. 1 Xmas Song

'South Park,' Cliff Richard, S Club 7, Steps Are Contenders

BY PAUL SEXTON

LONDON—Depending on where you're standing, it's either an entertaining tableau of the British music scene, an orgy of ruthless marketing, or just an unmitigated freak show. Regardless, the annual race for the U.K.'s No. 1 Christmas single is heading for the final furlong.

This year's jockeys also know that they are chasing an extra prize. Most of the favorites for the festive title are under starters' orders for a retail launch on Dec. 13, since that leaves just one shopping chart to Christmas—the survey published the following Sunday, Dec. 19, which secures the Yuletide crown. The twist is that whoever wins the race has a second distinction to aim for, as the Dec. 26 Boxing Day chart will commemorate Britain's first No. 1 single of the new millennium.

Last year's scramble for the festive honors (Billboard, Dec. 12, 1998) produced the most predictable and widely forecast result in years, as Spice Girls scored their third consecutive Christmas No. 1 with "Goodbye" (Virgin). But even then, there was an interesting spin on the story,



since the subsequent chart that preceded the new year produced a surprise successor in "Chocolate Salty Balls," the eyebrow-raising "South Park" spinoff on Columbia by Chef, aka Isaac Hayes.

Although they are back in live action this month, Spice Girls' album is being held until 2000.

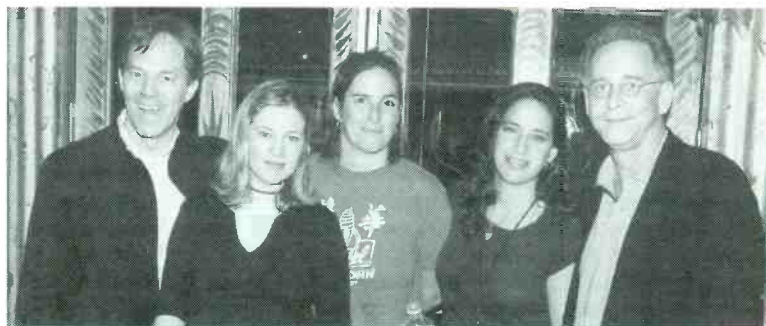
Thus another "South Park" single has a chance to move up the pecking order; this one perhaps in even more dubious taste than the last: Dec. 13 sees the Columbia release, by the South Park collective, of "Mr. Hankey The Christmas Poo."

There is extra spice in the cake this year, thanks to the recent return

to chart prominence of the U.K.'s most successful singles artist of all time: Cliff Richard.

"The Millennium Prayer," on which Richard combines the lyrics of the Lord's Prayer with the melody of "Auld Lang Syne," has been the talk of the media in recent weeks—first when his label home of 40 years, EMI, declined to release it and the song was picked up by Chrysalis Group label Papillon, then when many prominent broadcast outlets

(Continued on page 16)



Jackson Feels The Blues. Luscious Jackson recently met up with Capitol executives at Los Angeles' House of Blues after a show highlighting tunes from the band's current disc, "Electric Honey." The act recently recorded the classic Christmas song "Let It Snow," which is supported by a videoclip directed by Lance Bangs. Pictured, from left, are Roy Lott, president/CEO of Capitol; bandmates Jill Cunniff, Kate Schellenbach, and Gabby Glaser; and Jay Krugman, senior VP of domestic and international marketing at Capitol.

Wamdue Project's Surprise European Hit Repeats In U.K.

LONDON—The record that was born in Atlanta and spent much of 1999 as a European smash ending the year as a formidable British hit.

Wamdue Project's "King Of My Castle," the creation of 25-year-old Atlanta DJ Chris Brann, who was signed in the U.S. to New York indie Strictly Rhythm, logged an aggregate of 40 weeks on Music & Media's Eurochart Hot 100 Singles from its Dec. 19, 1998, debut until November, based on major pop success in Italy, France, the Netherlands, Belgium, and Germany—with sales there alone exceeding 600,000 copies.

Then Britain joined the party. "Castle," from Wamdue Project's "Program Yourself" album, was first released in the U.K. in June '98 on Eruption, the now-defunct club-oriented arm of rock indie Creation. Roy Malone's radically different remix then made it a European hit, via licensing deals including Airplane in Italy and Private Life in Belgium and France.

Universal's dance arm, AM:PM, secured renewed British rights to the infectious track, reactivated it on Nov. 15 with new mixes by Bini & Martini and Armin Van Buuren, and saw it sell almost 150,000 copies in its first week to debut on the pop chart at No. 1. It may have made way for veteran Cliff Richard to take over the top spot the following week, but sales by the end of week two had climbed to 270,000.

"For a relatively obscure, underground artist with a unique-sound-

ing song to achieve something like this is phenomenal," says Brann.

While some U.K. dance crossovers are achieved with little upfront pop airplay, Wamdue had the benefit of play by such heavy hitters as BBC Radio 1 and London's 95.8 Capital Radio and Kiss 100.

"I first heard the new mix back in February in Holland," says Kiss 100 PD Andy Roberts. "We've been playing it since the end of September, and now it's literally on every two hours—our highest rotation."

Signs of British demand for the track came early in November, when it sold

1,000 copies in one week as an import, according to AM:PM managing director Dave Lambert.

Brann did not visit Britain for promotional duties on the single, leaving media appearances to vocalist Victoria Frigerio, who recorded the track with Brann. Frigerio was born in Argentina but now lives in Germany.

A European follow-up single, "You're The Reason," was released on Nov. 29 in Germany, Austria, and parts of Scandinavia. Brann, meanwhile, is still coming to terms with his improbable pop success. "It boggles the mind, but it's exciting," he says. "Maybe it will even open up the possibilities for other less conventional artists." PAUL SEXTON



BRANN

Jewel Sounds Angelic, Take 6 Makes Merry In This Year's Albums Of Holiday Cheer

IT'S THE MOST WONDERFUL time of the year for me, when I get to do my annual review of randomly selected Christmas albums. It's a banner year for them, with more than 30 new titles hitting my desk.

"ASCAP Presents . . . Holiday," various artists (Disc Marketing). Wow . . . 25 Christmas favorites in one place done by some of the artists who made the definitive versions. The set is available only online or through a direct marketing number, and proceeds go to the music education programs of the ASCAP Foundation. Of course, that means **Bing Crosby's** "White Christmas" is here, as is **Gene Autry's** "Rudolph The Red-Nosed Reindeer," **Burl Ives'** "Holly Jolly Christmas," and **Brenda Lee's** "Rockin' Around The Christmas Tree." If this one doesn't get you in the Christmas spirit, you really are a little Grinch. Go directly to Whoville, and do not pass Go.

"We Wish You A Merry Christmas," **Take 6** (Reprise). This vocal group's supreme a cappella abilities are strongly on display here, challenging the listener to sing along. Predominantly reliant on standards, the album still allows for expanded arrangements and flights of vocal fancy that delight the listener. Especially nice are "Let It Snow" and "Joy To The World."

"Garth Brooks & The Magic Of Christmas," **Garth Brooks** (Capitol). Brooks sounds more **Andy Williams** than **George Jones** here with a collection of standards that, for the most part, is middle-of-the-road without a hint of twang. Brooks sounds restrained and often drowned out by the spongy, except on the exuberant, toe-tappin' gospel/country new tune, "Baby Jesus Is Born." Brooks purists may prefer 1992's "Beyond The Season," although this will have a broader appeal for holiday fans looking for an album of their seasonal favorites. Track 13 is a simply beautiful instrumental, called "The Wise Men's Journey," that leads into "O Little Town Of Bethlehem."

"Faith: A Holiday Album," **Kenny G** (Arista). As his gazillion-selling "Miracles" holiday set showed several years ago, there's a big market for instrumental Christmas music from this saxophonist. It's a sleepy little album, but that makes it a good choice for sitting around after all the kids have gone to bed with nothing but the Christmas tree lights on. The highlight (and single), however, is relegated to a "bonus track": "Auld

Lang Syne (The Millennium Mix)" is a collection of sound bites covering some of the century's most memorable events, whether they be truly monumental (such as **Nixon's** resignation speech) or just a snippet of pop culture (**Austin Powers'** "Yeah, baby").

"Joy: A Holiday Collection," **Jewel** (Atlantic). I'll admit from the start, I'm not a Jewel fan. I don't know if she'll think it's good news that I discovered through this album that I actually like her quite a lot when she's not singing her own material. She sounds positively angelic on such tunes as "O Holy Night" and "Gloria." She strays a little with a medley that starts with "Go Tell It On The Mountain" and somehow ends with "From A Distance," and while the message is lovely, a Christmas version of her hit "Hands" seems gratuitous.

"The First Christmas Morning," **Dan Fogelberg** (Morning Sky). The man who brought us what is now a holiday standard, 1981's wistful "Same Old Lang Syne," tries a stab at a complete album of Christmas-flavored tunes. With a decidedly Celtic and Baroque flair, the project is a stripped-down, lovely effort that combines standards with Fogelberg originals. Sounds like any other Fogelberg album in terms of melody, just with different lyrics. Absolutely perfect to warm up to by the fire after caroling. One of the few Christmas projects that really captures the essence of the artist.

"Touched By An Angel: The Christmas Album," various artists (550/Epic). A spiritual show that regularly features music releasing an album that celebrates the birth of Jesus is a natural fit, especially since some of the artists featured on the disc have appeared on the show. As with most collections featuring various artists, it's hit or miss, but some of the winners are "O Holy Night" from **Collin Raye** and "Breath Of Heaven (Mary's Song)" from **Amy Grant**. The album is bookended by selections from series stars **Della Reese** and **Roma Downey**.

"The Gift Of Christmas," **Andraé Crouch** (Qwest/WB). Just as exuberant and uplifting as one would expect this project to be, this effort sadly errs often on the side of pep and energy instead of emotion. The voices, including **Yolanda Adams** and **Chaka Khan**, are exceptional. Unfortunately, they're weighed down by surprisingly pedestrian arrangements. On balance, still a winner, but it doesn't live up to expectations.



by Melinda Newman

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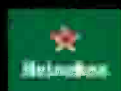
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Long-Lost Scritti Politti Reappears With Gartside Set On Virgin

BY MICHAEL PAOLETTA

NEW YORK—British pop group Scritti Politti and its leader, Green Gartside, have been missing in action for nearly a decade. On July 26, the act resurfaced throughout most of the world with the release of its new Virgin album, "Anomie & Bonhomie." On Jan. 25, Virgin will make the set available for North American ears.

Scritti Politti is signed directly to Virgin U.K. for the world.

Recorded in New York and Los Angeles, "Anomie & Bonhomie" contains 11 new songs penned, arranged, and performed by Gartside, the group's sole survivor. The act's songs are published by Chrysalis Music Ltd.

Former Scritti Politti band member David Gamson produced the set.

Additionally, the album features guest appearances by Mos Def, Lee Majors, MeShell Ndegéocello, and Wendy Melvoin (of Wendy & Lisa), among others.

With an intriguing mixture of rap and traditional Scritti Politti pop escapades, "Anomie & Bonhomie" is sure to surprise many longtime fans. Of course, those without any preconceived notions may find the album to be a refreshing change of pace. Either way, Gartside doesn't appear

too concerned.

"I don't pay attention to what longtime fans want," the 43-year-old Gartside says. "My girlfriend, who visits some of the fan-based Scritti Web sites, tells me that 'Scritti fans don't like rap.' What am I gonna do? It would've been so dishonest for me not to include a hip-hop element on this album. My love of hip-hop is undiminished."

Undiminished, perhaps, but this musical merging has yet to result in a European hit. According to Gartside, "Anomie & Bonhomie" was critically acclaimed in the U.K. "Has this resulted in commercial success? Not really," he admits.

This realization hasn't had any negative repercussions at Virgin Records America. In fact, it's quite the contrary, with much anticipation and excitement surrounding this release.

"This album is absolutely stunning," says Ashley Newton, co-president of Virgin Records America and senior VP of A&R for Virgin Music Group worldwide. "In my evaluation, there are two seasoned Virgin veterans who never sold lots of records but were still relevant and important: David Sylvain [of Japan] and Green Gartside.

"We know this isn't like working a Sugar Ray record," he continues. "This project requires careful hand-



GARTSIDE

ling. You have to find pockets of support. Initially, we'll be working different tracks to different areas."

Depending on the track, Virgin will target hip-hop, dance, or pop markets.

Virgin began spreading the word about the return of Scritti Politti in September; when it mailed the album track "Tinseltown To The Boogie-down" to select R&B mix-show DJs. This will be followed in January by a 12-inch promotional mailing of "Mystic Handyman," which Gartside lovingly calls "a frothy little confection sure to please old Scritti fans."

Several tastemaking radio outlets,

which are intrigued by the act's melding of traditional Scritti Politti landscapes with current trends, have been teasing their listeners with various album tracks.

Nic Harcourt, music director and host of the daily music show "Morning Becomes Eclectic" at KCRW Los Angeles, finds "Anomie & Bonhomie" a welcome return. "It's nice to see Green making music again," he says. "It's good to see him actually pushing the boundaries of pop music and challenging himself."

Harcourt confirms that album tracks like "The World You Understand (Is Over & Over & Over)," which features Ndegéocello, and "Tinseltown To The Boogie-down" are already receiving airplay.

"We've gotten a number of calls from listeners," notes Harcourt. "It's causing a bit of a reaction."

The situation is similar with retailers, especially those that specialize in imports. But, acknowledges Newton, "it's intrigue rather than dollar bills ringing up in their eyes."

"We've sold quite a few copies of the import," says Paul Bradshaw, owner of San Francisco-based Mod Lang, which specializes in British imports.

"People are still very much inter-

ested in Scritti Politti," Bradshaw notes. "Once they hear the new songs, they seem rather intrigued. And while longtime fans may question the new musical direction, it is 1999, and the music climate has changed dramatically."

"What's even more intriguing to customers is the fact that Green pretty much disappeared, and now he's back," adds Bradshaw. "It's a very interesting story."

Formed in 1978 in Leeds, England, Scritti Politti released three albums—"Songs To Remember," "Cupid & Psyche 85," and "Provision"—as well as several singles, including "Wood Beez (Pray Like Aretha Franklin)," "Hypnotize," "The Word Girl," and "Perfect Way." In 1988, following an extensive tour, Gartside put the band on hiatus and returned to his homeland of Wales.

"Quite honestly, I was sick of making music and sick of the music industry," explains Gartside. "Now, I'm doing things on my own terms."

Scritti Politti—managed by London-based Geoff Travis—and Virgin are discussing the possibility of a tour in 2000. Says Newton, "Green hasn't done a live show in years, but he now seems to crave the opportunity. The timing just seems right."

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Artists & Music

ACTS RACE FOR U.K.'S NO. 1 XMAS SONG

(Continued from page 12)

"snubbed" it in playlist meetings, then on Nov. 28 when it sold almost 150,000 units in its second chart week to hit No. 1.

In the intensely marketed U.K. singles scene, it is rare for a song to ascend to the top at all if it doesn't debut at No. 1. But when Richard did so with his 14th chart-topper, 40 years after the first (1959's "Living Doll"), conjecture started about whether "The Millennium Prayer" could cling to No. 1 until the holiday season.

At the youth-oriented end of the market, there are three favorites, all examples of a trend: the double-sided single.

S Club 7 weighs in with "Two In A Million"/"You're My Number One" on Polydor; arena popsters Steps, on Ebul/Jive, combine "Say You'll Be Mine" with a cover of Kylie Minogue's "Better The Devil You Know"; and Westlife, RCA's Irish pop protégés who have hit No. 1 with their first three releases, are fancied by many to make it four with a double whammy of covers—of Abba's "I Have A Dream" and Terry Jacks' "Seasons In The Sun."

Others interpret this year's contest as a Beatles vs. Stones battle. John Lennon's "Imagine" is reissued by Parlophone on Monday (13),

inevitably backed with "Happy Xmas (War Is Over)"; the same day, an all-star remake of the Rolling Stones' "It's Only Rock'n'Roll" (Universal Music TV) is released for the Children's Promise project, raising



money for various children's charities including BBC Children in Need.

Produced by Arthur Baker, the new track features Mick Jagger and Keith Richards alongside a sparkling array of fellow stars, including Mary J. Blige, Annie Lennox, B.B. King, Joe Cocker, James Brown, Spice Girls, and Jon Bon Jovi. And even if Spice Girls are not running in the '99 Christmas race themselves, they too are on the remake.

Novelty releases are somewhat

thinner on the snowy ground this year but include the Cuban Boys' "Cognoscenti Vs. Intelligentsia" (EMI Catalogue), championed by BBC Radio 1's veteran new-music supporter John Peel; Italian DJ Mario Piu's "Communication (Somebody Answer The Phone)" on Incentive; and another cellular-themed single, "I Wanna 1-2-1 With You" by Solid Gold Chartbusters (Virgin), the riff of which samples the ringing of a mobile telephone.

Mark Alexander, singles buyer for MG Discs in Leicester, says that while the holiday period is always good for business, some of the fun of the Christmas singles market has disappeared.

"It's more driven by money now," he notes. "Unless the novelty stuff can be licensed to tons of compilations, the companies are reluctant to spend the money needed to get a big hit."

Dave Shack, director of promotions at RCA, disagrees. "Look at where Cliff has come from this year, nowhere, and that could conceivably be the Christmas No. 1. With the right record, you can still do it. If something is a taster for an album, I don't think there's any shame in that, because one, there's the prestige, and two, there's hard cash in it."

SOUNDTRACKS AND FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

TGIF AGAIN: With sales of more than 2 million units for the original "Friday" soundtrack, the folks at Priority are understandably championing at the bit to release "Next Friday," which accompanies the long-awaited sequel to the **Ice Cube**-starring down-in-the-hood movie and hits the street Tuesday (14).

Both movie and soundtrack pick up where the original "Friday" left off in theme and artistic vision. Priority head of A&R **Andrew Shack**, who also executive-produced the soundtrack, says the creative team behind the music focused heavily on carrying through the vibe from the 1995 movie. "It has been a top rental movie for the last four years, so everyone knows about it," Shack says.

The popularity of "Friday" made it that much easier for Priority to gather a wish list of artists and tracks this time. "The first time around nobody knew what the movie was, and there weren't that many urban films out there," Shack says. "But everybody wanted to be on it this time around, and obviously there is only so much room for so many tracks, so we had to pick and choose."

Among those choices are "Friday" alums **Ice Cube** and **Ron Isley**, as well as such artists as **Lil' Zane**, **Aaliyah**, **Eminem**, and **Wyclef Jean**, whose music Shack says perfectly fit the feeling of the film. The soundtrack also features a track from **N.W.A.**, which reunited for the first time in 10 years.

First singles "You Can Do It" by Ice Cube and Lil' Zane's "Money Stretch" will likely be followed by an N.W.A. video. "A lot of people just throw soundtracks together, and every once in a while you get a soundtrack that fits and makes people really think about the movie," Shack says. "I think that's why the first one sold so well, and it's definitely true with this one."

MUSICAL 'DAYS': Millennial good-vs.-evil **Arnold Schwarzenegger** thriller "End Of Days" is awash in hard rock songs that complement its dark theme. With the Geffen compilation soundtrack already on store shelves, Varèse Sarabande is poised to release **John Debney's** score Tuesday (14).

Debney, who made the 180-degree segue from the playful "The Adventures Of Elmo In Grouchland" to "Days," says the filmmakers initially intended to have many more songs in the movie than actually wound up making the final cut. This meant more space for score cues and the tricky task of finding ways to make transitions between song and score.

"The catch was, How do we make it a seamless endeavor?" Debney says. "We didn't want it to be just a bunch of songs and then some instrumental music in between."

To help rough up the edges, so to speak, Debney enlisted the collaborative assistance of **cevin key** of progressive rock band **Skinny Puppy**. Key remixed several of Debney's pieces and added a variety of sound elements. The result is a sweeping, often intense, aural suite that bleeds into the fabric of the film and on its own stands as a powerful piece of music.

BOOK IT: Two interesting new books are now on store shelves for film music buffs. "The Score" is **Michael Schelle's** collection of interviews with 16 current composers ranging from **John Barry** to **Terence Blanchard**, **Mark Isham**, and **Howard Shore**.

Also just out is the "MusicHound Essential Album Guide To Film, Television And Stage Music," edited by **Didier Deutsch**. This hefty consumer guide rates and reviews 3,000 soundtrack recordings available on CD and also features a composer's index and series index.

PRODUCTION NOTES: Check out **Emily Watson's** smooth vocals on the soundtrack to **Tim Robbins'** film "The Cradle Will Rock." The RCA Victor album, out Tuesday (14), features Watson crooning on **Marc Blitzstein's** "Moll's Song," plus several other cool Blitzstein interpretations, including **Polly Jean Harvey's** rendition of "The Nickel Under Your Foot" and an **Eddie Vedder/Susan Sarandon** duet on "Croon Spoon."

Soundtrack newcomer Jellybean Recordings steps out Tuesday (14) with "Flawless," featuring music by **Elton John**, **Taylor Dayne**, and **Culture Club**, among others.

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THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	4	5	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8870/POINT (13.98/16.98)	THE IRISH TENORS HOME FOR CHRISTMAS
2	3	18	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
3	5	35	STATIC-X WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
4	8	8	STROKE9 CHERRY 153157/UNIVERSAL (8.98/12.98)	NASTY LITTLE THOUGHTS
5	1	2	TASH LOUD/COLUMBIA 63836*/CRG (11.98 EQ/17.98)	RAP LIFE
6	12	23	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98)	SLIPKNOT
7	10	24	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924*/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
8	11	10	SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98)	SKIN DEEP
9	18	2	GRUPOMANIA SONY DISCOS 83619 (9.98 EQ/15.98)	MASTERS OF THE STAGE: 2000 VECES MANIA
10	16	27	MOBY V2 27049* (16.98 CD)	PLAY
11	19	7	ROY D. MERCER VIRGIN (NASHVILLE) 48214 (9.98/15.98)	HOW BIG A BOY ARE YA? VOLUME 6
12	20	10	YOUNGSTOWN HOLLYWOOD 162192 (10.98/16.98)	LET'S ROLL
13	49	26	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
14	9	2	SOUTH PARK MEXICAN DOPEHOUSE 50399	3RD WISH
15	27	35	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
16	22	4	LOS TRI-O ARIOLA 70326/BMG LATIN (8.98/13.98)	MI GLORIA, ERES TU
17	26	33	OLEANDER REPUBLIC 153242/UNIVERSAL (10.98/16.98)	FEBRUARY SON
18	7	4	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
19	2	39	SONICFLOOD GOTE 2802 (15.98 CD)	SONICFLOOD
20	47	10	DAVE KOZ CAPITOL 99458 (10.98/16.98)	THE DANCE
21	14	11	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
22	30	4	CARLOS VIVES EMI LATIN 22854 (8.98/14.98)	EL AMOR DE MI TIERRA
23	42	29	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98)	SINGLE WHITE FEMALE
24	29	26	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
25	38	6	BETH HART 143/LAVA 83192/AG (10.98/16.98)	SCREAMIN' FOR MY SUPPER

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1999, Billboard/BPI Communications.

26	25	4	RICARDO ARJONA SONY DISCOS 83592 (9.98 EQ/15.98)	RICARDO ARJONA VIVO
27	31	15	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND 546382/IDJMG (11.98/16.98)	BRING YOUR OWN STEREO
28	RE-ENTRY		VERTICAL HORIZON RCA 67818 (13.98 CD)	EVERYTHING YOU WANT
29	41	4	MARC NELSON COLUMBIA 69160/CRG (10.98 EQ/16.98)	CHOCOLATE MOOD
30	46	3	OLGA TANON WEA LATINA 80048 (9.98/15.98)	OLGA VIVA, VIVA OLGA
31	RE-ENTRY		CHILDRIN OF DA GHETTO HOO-BANGIN' 50020*/PRIORITY (10.98/16.98)	CHILDRIN OF DA GHETTO
32	RE-ENTRY		AMBER TOMMY BOY 1253 (11.98/16.98)	AMBER
33	44	63	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
34	RE-ENTRY		VITAMIN C ELEKTRA 62406/EEG (10.98/16.98)	VITAMIN C
35	RE-ENTRY		TRACIE SPENCER CAPITOL 34287 (10.98/16.98)	TRACIE
36	RE-ENTRY		BOYZONE RAVENOUS/MERCURY 559171/IDJMG (10.98/16.98)	WHERE WE BELONG
37	RE-ENTRY		YANKEE GREY MONUMENT 69085/SONY (NASHVILLE) (10.98 EQ/16.98)	UNTAMED
38	34	6	BANDA EL RECODO FONOVISA 0769 (7.98/11.98)	LO MEJOR DE MI VIDA
39	33	2	AKINYELE VOLCANO 31153*/JIVE (11.98/17.98)	AKTAPUSS (SOUNDTRACK)
40	RE-ENTRY		IYANLA VANZANT HARMONY 1799 (11.98/17.98)	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
41	13	25	OUT OF EDEN GOTE 2806 (10.98/15.98)	NO TURNING BACK
42	RE-ENTRY		DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
43	RE-ENTRY		DOPE FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES
44	23	2	PHIL KEAGGY WITH THE LONDON FESTIVAL ORCHESTRA MYRRH 6752 (9.98/12.98)	MAJESTY & WONDER: AN INSTRUMENTAL CHRISTMAS
45	RE-ENTRY		BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG (11.98/16.98)	BRENT JONES AND T.P. MOBB
46	37	7	P.O.D. ATLANTIC 83216/AG (7.98/11.98)	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
47	NEW ▶		AFRO-CUBAN ALL STARS WORLD CIRCUIT/NONESUCH 79501/AG (17.98 CD)	DISTINTO DIFERENTE
48	NEW ▶		KEITH JARRETT ECM 547949 (17.98 CD)	THE MELODY AT NIGHT, WITH YOU
49	RE-ENTRY		KABAAL STREET PRIDE/PRIVATE I 417090/IDJMG (10.98/16.98)	WALKING 1/2 DEAD
50	RE-ENTRY		CLEDUS T. JUDD RAZOR & TIE 82845 (10.98/16.98)	JUDDMENTAL

POPULAR UPRIISINGS

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

THE WONDER OF MOLLY: Rock band Mollys Yes has already established a notable following in the Southwest, and the group is aiming to break through to a



Another Winans Family? The McClurkin Project is a group of siblings that performs gospel music and whose self-titled debut album is due Tuesday (14) on Gospo Centric/Word/Interscope Records. The group includes Donnie McClurkin, whose 1997 self-titled Warner Alliance debut album reached No. 4 on the Top Gospel Albums chart, No. 14 on the Top Contemporary Christian chart, and No. 49 on the Heatseekers chart.

national audience with its Republic/Universal album, "Wonderworld."

lease of "Wonderworld," the Tulsa, Okla.-based group had released in March an enhanced CD called "Paper Judas" on indie label Orchard Records.

"Paper Judas" contained the song "Sugar," which began getting spins on Tulsa modern rock station KMYZ (Z-104.5 the Edge), garnering enough attention for Mollys Yes that the band was subsequently signed to Republic/Universal.

"Wonderworld" includes "Sugar," which was released as the album's first single. KMYZ has supported the track, as well as modern rock outlet KQRX Odessa, Texas.

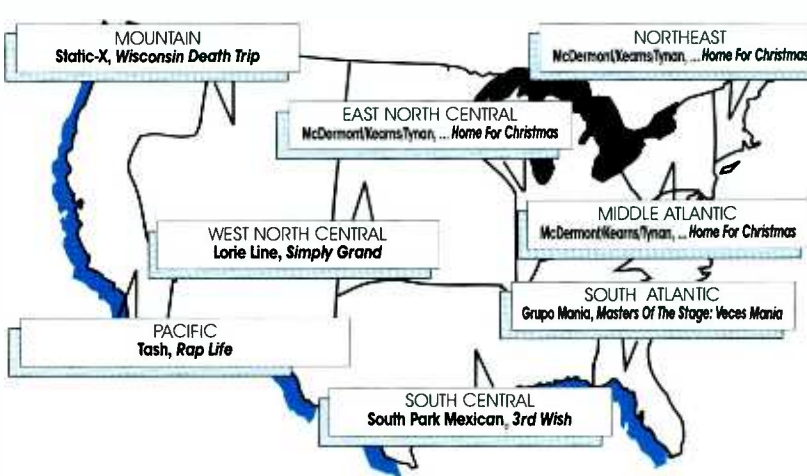
Mollys Yes—lead singer **Ed Goggin**, guitarist **Mac Ross**, bassist **Brad Mitcho**, and drummer **Scott Taylor**—got the band's name from a character named Molly in **James Joyce's** classic book "Ulysses."

The late artist **Frida Kahlo** was the inspiration behind the album track "Frida Kahlo." Goggin explains, "I was living in a basement apartment reading the biography of Frida Kahlo. She is the perfect



Power Pop Explosion. Los Angeles-based rock band the Exies have a sound influenced by '70s Cheap Trick but with a modern edge. The group's self-titled debut album is scheduled to be released March 28 on Ultimatum Music. The Exies are planning a West Coast tour before the album's release.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
EAST NORTH CENTRAL	SOUTH ATLANTIC
1. McDermott/Kearns/Tynan The Irish Tenors Home For Christmas	1. Grupomania Masters Of The Stage: 2000 Veces Mania
2. Static-X Wisconsin Death Trip	2. Carlos Vives El Amor De Mi Tierra
3. Brad Paisley Who Needs Pictures	3. Olga Tanon Olga Viva, Viva Olga
4. Sole Skin Deep	4. Brad Paisley Who Needs Pictures
5. Slipknot Slipknot	5. Los Sabrosos Del Merengue Rompiendo El Milenio
6. Stroke9 Nasty Little Thoughts	6. McDermott/Kearns/Tynan The Irish Tenors Home For Christmas
7. Childrin Of Da Ghetto Childrin Of Da Ghetto	7. Ricardo Arjona Ricardo Arjona Vivo
8. System Of A Down System Of A Down	8. Los Tri-o Mi Gloria Eres Tu
9. Tash Rap Life	9. Fiel A La Vega Tres
10. Youngstown Lets Roll	10. Sole Skin Deep

person to identify with when you're heartbroken."

Mollys Yes is scheduled to perform at KMYZ's Edge Party of the Century concert Dec. 31 in Tulsa.

RISEING HIP-HOP STAR: The Madd Rapper is sure to benefit from his association with some of the biggest names in hip-hop. His Columbia Records debut album, "Tell 'Em Why U Madd" (due Jan. 4), was executive-produced by Sean "Puffy" Combs, also known as recording artist Puff Daddy. The Madd Rapper (the alter ego of noted hip-hop producer **Deric Angeletti**) has already been introduced to music fans via guest appearances on albums by Puff Daddy, the **Notorious B.I.G.**, **Dr. Dre**, **Mase**, and the **Lox**.

The Madd Rapper's high-profile TV appearances include performing skits at the 1999 Source Hip-Hop Awards, and BET's "Rap City" is planning an upcoming profile on the artist.

In addition, the Madd Rapper is set to become a part of the on-air morning

show team at R&B station WQHT (Hot 97) New York.

Guest performers on "Tell 'Em Why U Madd" include Puff Daddy, Busta Rhymes,



Horsing Around. Daddylonglegs consists of no-be dance artists **Howie B** (a producer who's worked with acts like Björk, U2, Ry Cooder, and Robbie Robertson) and guitarist/synth player **Jeremy Shaw**, who is also half of the act **Naked Funk** and who has collaborated with **Sly & Robbie**, **Robertson**, and **U2's Adam Clayton**, among others. Daddylonglegs' debut album, "Horse," available on the Palm Pictures record label, combines electronica with funk music.

Mase, Jermaine Dupri, Lil' Cease, Raekwon, 50 Cent, and Black Rob.

The album track "How To Rob" reached No. 62 on Billboard's R&B singles chart in the Aug. 7 issue.

30 years ago,

The
**Bluman
Brothers
Band**

pulled up to the old
Electric Factory,
parked their rented
camper behind the
club and gave us
two nights of the
most electrifying,
exciting and soulful
rock and roll we've
ever witnessed.



TO 30 YEARS OF
MAGIC MOMENTS
TOGETHER.



Electric Factory Concerts

30th Anniversary



Allman Brothers Band

THE BILLBOARD SALUTE

Allman Brothers Band

1969-1999

AN AMERICAN CLASSIC

reinvigorated and rockin', the band is still setting records and having fun doing it. **BY RAY WADDELL**

The 30-year journey that has taken The Allman Brothers Band to the turn of the century, with a stop at the Rock & Roll Hall Of Fame along the way, began with an impromptu jam session in Jacksonville, Fla.

By the time this band hit Macon, Ga., in 1969, all of the chops were in place. Macon and rock 'n' roll would never be the same.

"The first time I heard them, I was walking down the street in Macon, and I heard this band rehearsing," says legendary producer Tom Dowd, who has helmed the boards on numerous Allman Brothers albums. "I boogied over to the Capricorn offices and I said, 'Whoever this is, these guys are ready. Get them out of the rehearsal hall. They don't need to practice anymore, they'll lose it.'" Brothers Gregg and Duane Allman had knocked around in bands like The Allman Joys and Hour Glass prior to the Brothers, but the group really came together in Jacksonville, sans Gregg, who was in California in early 1969. Duane and drummer Jaimoe hooked up with another drummer, Butch Trucks. When guitarist Dickey Betts and bassist Berry Oakley from The Second Coming joined the picture, a formidable lineup was in place.

"There were a lot of musicians in Jacksonville at that time. I'm not sure why," says Trucks. "Duane, Dickey, Berry, me and Jaimoe, with Reese Wynans on the keyboards got together and started playing this shuffle. We quit about two hours later, and Duane jumped up and stood in front of the door and said, 'Anybody in this room who thinks they're not going to play in this band will have to fight your way out of here.'"

Jaimoe agrees the magic was instantly apparent. "We were over at a place they called the Gray House, where Berry Oakley lived with this cat called Nasty Lord Jim. We played and we played and we played, and everybody was just blown away," he says. "There were bands that had been together for some time that didn't play that well together."

A powerhouse vocalist was needed, and Gregg was summoned back from California to find an incredible band

waiting on him. "Duane told me one time that nobody sang like his brother, and he was right," says Jaimoe. "I've heard people say Gregg Allman is the greatest white blues singer. He's just one of the greatest singers, period."

Soon, The Allman Brothers Band was picked up by Capricorn Records and moved to Macon to begin preparations for an album. It was an era of good times and heavy-duty creativity.

The music was the first of its kind, a uniquely American hybrid that incorporated multiple styles. "They had a very strong groove, with jazz permutations and elements of blues, and then they could rock like Metallica," says Dowd. "Nobody represented this type of dynamic change, and the audience was ready for it. There were groups that could play the blues, jazz and hard rock, but none could put all these elements together in one song."

Already a veteran of the studio as a sessions man, Duane Allman knew the sound he was after. "Duane was in charge of the band, a great musician and an inspiration," says Dowd. "He was in charge but never overbearing. He was powerful but not in-your-face. Duane was in love with this band."

BRIGHT-EYED AND READY

The young Brothers were professionals in the studio and hell-raisers outside of it. "They were prompt, attentive, they took direction and they gave feedback," says Dowd. "I had no idea what their habits were after they left the studio. I worried about what they were doing, but it was really none of my business. If I told them to be back at the studio by 2 p.m. the next day, they were there, bright-eyed and ready."

The first album was recorded later in 1969, followed by relentless touring and then "Idlewild South" in 1970. The band began to build a reputation as an incredible live act. Touring and live performance has always been the lifeblood of The Allman Brothers Band, and the group's most acclaimed album remains 1971's "Live At The Fillmore East."

BROTHERS OF THE ROAD

Jon Podell began booking The Allman Brothers back in 1969 and remains their agent to this day. They've given him plenty to do. Podell well recalls the first time he encountered the band.

"They were playing this place called Unganos on the West Side, and my guess is it was their first gig in New York," says Podell. "Gregg's voice stood out from the beginning. I couldn't believe it was a white guy. Gregg Allman was a beautiful, beautiful man, about 6 ft., 4 inch, with blonde hair that women would die for. Here's this handsome guy growling the blues, and it was very incongruous. It threw me off."

The rest of the band was equally impressive. "You had Dickey Betts, Duane Allman, Jaimoe and Butch and Berry Oakley, playing this driving blues like this boy from the Bronx had never heard before," Podell says. "The combination of that band and that voice was a first for me, and I believed it would be a first for America."

Podell was an early believer, and there were others. "Bill Graham said they would be the most important band in America, and I latched onto that," he says. "Most people believe the live thing was ahead of the record thing. They would play all night if they could, and they would hypnotize people."

The Allman Brothers loved touring. "They wanted to work all the time, but at first there wasn't necessarily demand in every city," Podell says. "We had to push a little, but we knew we had a tiger by the tail."

The Allman Brothers are perceived as a Southern rock band, and it's true their origins are from the South, but the first part of the country to get truly turned on to the band in a big way was the Northeast. "They got it, and they still do," says Podell. "I'm not sure if it was from the influence of the Fillmore, Bill Graham or what, but they latched on, and the band is still enormously successful in New York, Boston and up and down the East Coast."

More and more, the kids loved the Brothers and the band loved them back. "They used to invite people to barbecues and backstage parties—they were known as a 'people's band,'" says Podell. "Their guest lists were mighty. People came in all shapes and sizes, and you had all types of jobs and careers. Backstage at an Allman Brothers Band concert was a very colorful place to be."

HANGIN' WITH THE CREW

As legendary as the early marathon Allman Brothers shows have now become, the crew was equally legendary in the business, comprised of such colorful characters as

Continued on page 30



The original ABB, ca. 1969



Thanks to all our fans, as well as our friends in the industry.
You are as much a part of the past 30 years as We are.
Gregg, Dickey, Jaimoe & Butch

Allman Brothers Band

1969-1999

THE ALLMAN BROTHERS

The billboard interview BY RAY WADDELL

SOMETHING ABOUT THE SONGS

The Allman Brothers Band has a list of classics and neo-classics that will be played and listened to for years after their composers are gone. Ray Waddell talked to Gregg Allman about what some specific songs mean to him.

"MELISSA" (Gregg Allman/Stephen Alaimo)

"Melissa" is about somebody I knew at a very lonely time in my life. Around 1967, we had been playing the chitlin' circuit, and I remember thinking this would be a lot easier if I had a companion, and it would be nice if she was a female. I wrote the song, but I couldn't come up with the right name. Then one night down in Pensacola, I happened to be in a place I don't frequent, the grocery store. There was a Spanish lady in there with a beautiful daughter, about 2 years old, and she was just running all around the store. The mother kept saying, 'Melissa, come back,' and I said, 'Aha! That's it!' I wish there was some way I could let that lady know about that. I didn't show anybody that song for quite a while, and then I lent the song to Steve Alaimo to get some food for the band. His name's underneath it with mine as a writer, and that's where it came from and where half of it goes."

"WHIPPIN' POST" (Gregg Allman)

"That's where the jazz comes in. I didn't realize it at the time, but the intro on 'Whippin' Post' was in 11/10 time. I wrote that song in the middle of the night, and by the same time the next night we had rehearsed it and were ready to record it. That same week, I wrote 'Blackhearted Woman' and 'Every Hungry Woman,' I was writin' my ass off then, and now I'm starting to get back to it."

"MIDNIGHT RIDER" (Gregg Allman)

"Sometimes a song can be inspired by two different things, one for the music and one for the lyric. The music on this song was inspired by a style of acoustic guitar, like Stephen Stills plays. In fact, he cut 'Midnight Rider' one time and did a hell of a job on it. Lyrically, I wanted a real swampy thing, and I got it, especially on the version that's on 'Laid Back.'"

"AIN'T WASTIN' TIME NO MORE" (Gregg Allman)

"I wrote that song when my brother passed away. We had three sides done on a four-sided record, which was originally going to be called 'Eat A Peach For Peace' because the war was still going on. We had that other side to finish, and we put 'Melissa' on there, and Dickey wrote 'Les Brer,' and then we put 'Ain't Wastin' Time No More' on there, and that's how we finished up that record." ■

Thirty years into their amazing rock 'n' roll journey, members of The Allman Brothers Band were showing no signs of slowing down during a recent interview. A high-spirited Gregg Allman was in the process of moving from his 10-year home in San Francisco to "back down South, near the water." Butch Trucks had recently moved into a new home himself. Jaimoe was motoring down the road, taking a trip down memory lane on his cell phone for Billboard. Derek Trucks was on the road with Bob Dylan and Phil Lesh. Marc Quinones was gearing up for another Brothers run, and Oteil Burbridge was preparing to get some work in New York to bide time until the Brothers reunited for another March stand at the Beacon Theatre. And Dickey Betts? He was moving so fast Billboard wasn't able to pin him down for an interview. Here's what the Brothers had to say.

What was your first exposure to music that really had an impact on you?

GREGG ALLMAN: That would be when me and my brother [Duane] still lived in Nashville, about 1959. We went to see one of those rhythm and blues revues as they called 'em. They had those little pastel rainbow placards, it was before they had posters. The headliner was Jackie Wilson, and second was Otis Redding. Johnny Taylor and B.B. King were also there, and Patti LaBelle and the Blue Belles. We were way up in the cheap seats. That was the



first Hammond organ I'd ever seen. And there was this guy in B.B.'s band that was the first black guy I'd ever seen with bleached hair. It was like a sideshow, man, and the most incredible music. That night pretty much planted my feet in the mud. It was at the Municipal Auditorium in Nashville, and the dream started at that moment. We filled that place 10 or 12 times since then. **In the early days, did the band have a specific musical direction, or was the melding of musical styles simply a case of playing to the individual players' strengths?**

GA: We all pretty much liked the same kind of music. As long as there was a six-and-a-half-foot groove, no way you couldn't like it. What was iffy or strange to me was when we first dove into the jazz thing. Spontaneity was like taking

physics and learning you really enjoy it.

Who brought the jazz aspect to the band?

GA: I'm not sure, because I was the last one to get there. They were listening to Pharoah Sanders and Roland Kirk, [Miles Davis] "Kind Of Blue" and "My Favorite Things." Dickey was into Django Reinhardt, and I'm like "What happened to Jerry Lee?" I was strictly Motown and Stax. The blues I knew was [Bobby] Bland and B.B. and Junior Wells. But we melded it all together with rock 'n' roll. It was an incredible journey.

BUTCH TRUCKS: Jaimoe was the one who turned Duane onto jazz. Duane was never too sure about using two drummers at first, but he figured if it was good enough for James Brown, it was good enough for us.

JAIMOE JOHANSON: Duane turned me onto Dylan, Buffalo Springfield and Taj Mahal, and I turned him on to Coltrane and some of Miles' records.

Can you describe the scene in those early days in Macon?

JJ: We were the heroes of the town.

GA: It was great. All that company coming together, everybody immediately digging each other so much. Lo and behold, we all got along. We were constantly laughing or doing some crazy-ass foolish thing. To me it was like going to Disney World. We didn't have a pot to piss in or a window to throw it out of. Mama Louise Hill at H&H Restaurant, she fed us many times. Goodness gracious! That was soul food, man. Collard greens and black-eyed peas and fried chicken. There was a lot of laughter, great food, no worries. We had a two-room apartment we lived in, with one room full of instruments and the other with mattresses on the floor and a Coke machine filled with Budweiser and Cokes. It only cost a quarter, and they kept it stocked.

BT: It wasn't hard to keep it stocked, 'cause half the time none of us had a quarter.

GA: I was writin' like a bandit, at the pinnacle of total happiness. I had stepped away from being about to say the hell with it and going back to med school, and within a week I was on top of the world, playing with the damndest band I'd ever seen, much less played in.

BT: The first thing Gregg did was look at Duane and say, "I'm not good enough to be in this band."

What was the studio process like back then?

GA: It was live, same thing as onstage. It just wasn't as loose; we had to tie it down a little bit. Being in the studio is like when you send in your tax forms: if you miss one line, they'll send it back to you. We didn't write in the studio at first, we didn't do that until later on when demand outstripped supply. Writin' in the studio is no good, it's like writin' with the

grim reaper standing over your shoulder. Everything in the studio at first was like happenstance. It was like a good crop of pot coming up. By the way, anybody that thinks chemicals make the music sound better—other than to them at the moment—is crazy as hell. Don't waste your time, it's not a through street.

BT: The studio process was horrible. With music as spontaneous as ours is, and the crowd being so much a part of it, it's not good to put it under the microscope of a multitrack tape machine. The way I describe it, playing a live concert is like creating art, like a statue. Going in the studio is craft, like building a house.

Did the band have a pretty strong work ethic from the beginning?

GA: We were working like dogs, man. We were young and had energy to burn. Later on, we had help with our energy to burn. But 12 days into it, we'd be a constant ball of fire. I used to get out of bed like I had a spring under me, go eat a little

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The current ABB

*On behalf of all your friends
and peach farmers everywhere,
we'd like to thank The Allman Brothers Band
for 30 years of kick-ass music.*



Allman Brothers Band

1969-1999

TOM DOWD

A Producer's Impressions

BY SAM GRAHAM

"He's a great guy to work with," Gregg Allman once said of longtime ABB producer Tom Dowd. "He's like a mother, like a father, like a brother, like a grandfather, like a teacher, like a student. He's after the ring." And, more often than not, over the course of eight albums (from "Idlewild South" in 1970 to "Where It All Begins" in '94) and nearly three decades, that ring is exactly what Dowd and the band have found.

Of course, Dowd already had a pretty decent résumé when he linked up with The Allman Brothers Band, having produced and/or engineered classic recordings by the likes of Aretha Franklin, Ray Charles, the Rascals, Joe Turner and many more. In the Allman Brothers, he found a group that was comfortable playing all of those styles, and together they forged a chain that has proved to be one of the most durable in the history of modern music—and it will likely remain unbroken for many years to come.

What follows are Tom Dowd's first-person reminiscences of his remarkable association with the Allman Brothers Band.

When I started working with the Allman Brothers, the only one I knew was Duane, who had played on some Aretha Franklin sessions and a few other things. I was supposed to produce their first album, but there were scheduling problems. So Adrian Barber, who was on my staff, produced it.

A year or so later, before we started "Idlewild South," I remember I was in Macon on some kind of business when I heard this band rehearsing. I stood outside and listened for a few minutes, and then I moseyed on over to the Capricorn office and said, "Hey, who's that band rehearsing over there?" Phil Walden said it was the Allman Brothers, and I said, "Well, get them the hell out of the rehearsal hall and send them down to [the recording studio in] Miami." I mean, they were flying. They were swinging, they were driving. Everything was together.

When they showed up in Miami, I was simply concerned with getting the best performance collectively out of them. We might overdub a vocal or a solo, but everything else was done on the fly. And I think "Idlewild South" was a good measure of their potential as a studio band at that time.

The "At Fillmore East" album, which came next, was a logical thing to do, because their natural element was onstage. When they showed up at the Fillmore, they were rarin' to go. And they were so confident! Actually, I was ready to kill 'em the first night, because they brought two horn players and a harmonica player. I'd be sitting in the [recording] truck, telling the engineers, "OK, now here comes this or that solo," cueing everybody about what comes next. Then the engineer would go, "Yeah, but what do I do with the horns?" When I saw the band backstage after the first set and they asked me what I thought of the horns, I said, "Send 'em home. If I see one of them again, I'll go nuts."

In the end, the Fillmore album was an incredible live performance—rock, jazz, blues, everything. They were really on their toes. They were at their peak; they were cocky without actually being cocky, just having a good time and playing their hearts out.

After Duane passed away and they did the "Eat A Peach" album, Atlantic let them go. Since I was still busy with Atlantic, I didn't work with the band again until

"Enlightened Rogues" in 1979. We did that album the same way we'd always done albums together, recording everything live and only repairing a few things that broke down. But the musicianship was not as good as what they were capable of.

Not long after "Enlightened Rogues," they scattered to the four winds, and it wasn't until they got back together for "Seven Turns" [1990] that I started working with them again. By then, they had Allen Woody playing bass and Warren Haynes playing guitar, and later they added Marc Quinones on percussion. So the musicianship was great again.

At that point, I became more involved in A&R and pre-production. They would call and ask me to attend an audition for a new bass player or something, or when they were getting ready to learn new songs or go back on the road, they'd run some songs by me. Nothing was ever legislated, but I might say, "Well, this part is fighting with this part" or whatever. It was easier to take if it came from me, who was kind of an outsider, than if it was from one band member to another.

We made three more albums after "Seven Turns." One was the live album ["An Evening With The Allman Brothers Band"], which was different from the Fillmore album; we recorded it in three different cities instead of just one, we had new members, and, while the band still played blues, they weren't blues for the entire concert anymore. Of the two other studio albums, "Shades Of Two Worlds" [1991] really had me talking to myself, because they went off on an incredible jazz tangent; I'd listen to what we'd done on a particular day and just be crippled by some of the rhythmic things they were doing! Then, after the live album, we did "Where It All Begins" [1994], which was a lot of fun.

You know, I've never made a career out of any one single artist; there's the pitfall of that artist sounding the same or getting stuck in a rut. But with this band, I'm challenged by three, four, five people all at the same time. Every time I'm with them, it's different; there's never a formula, and I always hear something I've never heard before. They might play a blues that moves into jazz, or something jazzy that turns into rock; they warp everything into their own indelible style.

The four original members all look at me in different ways. For Gregg, I'm like a father. For Dickey, I'm like a shield between the record company and the band; and, once in a while, he'll ask for my help musically. For Jaimoe, with his jazz and blues background, I seem to be a constant inspiration for him to ask more questions. And Butch just looks at me like a psychologist, because I'm able to deal with all these different personalities.

I give those four guys a lot of credit. They have a tradition—they'll still play "Whipping Post" or "Elizabeth Reed" or "Jessica"—but they also stay in touch with what's going on. A lot of that comes from their kids. I remember at one show, seeing Berry Oakley's son, Dickey Betts' son and Butch Trucks' son all standing in the wings. They brought them all out to play "Revival," and all of a sudden we had the Junior Allman Brothers. And now they've got Derek Trucks, Butch's nephew, playing guitar in the band full-time. So I think The Allman Brothers Band will carry on. But they'll never be stuck in a rut. ■



THE BILLBOARD INTERVIEW

Continued from page 22

breakfast, maybe a bite of one of them mushrooms, then we'd start playing, and the next thing you know, it was dark and we'd still be playing.

Watching the band play live, at times you guys get into such a groove, it's like you just reach another level of playing. Few bands have managed to meld its individual complex parts into such a live machine. Describe how this happens and how you manage to keep it going despite personnel changes.

GA: Onstage, there are certain signals and landmarks we use, like a signal to stop the solo. The signal changes from time to time, it just evolves. It's not like it's announced or there's a note slipped under the door. We just know. We don't rehearse anymore, except when we're doing a new album.

How do you tell if a new guy is going to fit in?

GA: You don't. Sometimes, they'll fit in for a while and then maybe take another course, like Warren [Haynes] and Allen [Woody].

DEREK TRUCKS: With a band like The Allman Brothers, with such an amazing chemistry, when somebody new comes in it either works or it doesn't. When I got



the call, I was excited, but I was hoping the chemistry would be right. Thank God it was.

OTEL BURBRIDGE: It's pretty tough to come into a band like this. They've been at it for 30 years, and in some ways they've changed the material. I had a lot to catch up on; you couldn't learn it from the record. A lot of the gig I had to learn on the gig. [Original bassist] Berry Oakley had such a unique role, and he was a unique bass player. He had some very distinctive bass lines in songs like "Stand Back" and "Don't Keep Me Wondering," I'm pretty sure he must have written them himself.

Do you feel that, in some ways, the live performances can surpass the recorded versions of the classic songs?

GA: Oh, yeah. There are some hot nights where I'm like, "Man, I wish we could've captured that kind of energy in the studio." It's hard to get the same energy in a studio cut because you don't have all those great people there. Their energy and warmth can pull some incredible performances out of you. They play quite a part in it, and you can let 'em know it.

BT: We're a live band, and we should always be live.

The Allman Brothers Band has often been described as a "people's band." Was that a goal early on?

GA: Absolutely. Not too many people you go see nowadays play longer than an hour and a half. We used to never play less than three hours, and now it's two-and-a-half hours, with encores. We always, from the beginning, set out to give people their money's worth. We used to jam in the park all afternoon for nothin', in cities like Philadelphia and New Orleans, everywhere. Any place with a park that would let us get away with it. Try and do that now. We're a people's band in that we give a damn. Speaking for myself, I go onstage like it just might be my last chance. You never know what's going to happen, and every now and then I'll think it sure would be essential if it was your last show for it to be a kick-ass one. I always heard that Stevie Ray Vaughan's was the best show he ever did.

BT: The Allman Brothers Band was never about money in the beginning. We had Atlantic Records up in New York telling us that white boys from the South just standing there playing would never work. They told us to get Gregg out from behind that organ, stick a salami down his pants and have him jump around and it might work. We didn't care what they said. We thought they were right, but we didn't care, we were just doing it for ourselves. We were about spreading this gospel we discovered. It very much was like Jesus and the disciples meets the James gang and the outlaws.

You guys were on the forefront of what turned

Continued on page 28

Butch, Dickey, Gregg & Jaimoe,



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The Allman Brothers Band
1969-1999

ABB On The Charts

Since 1970, when the group placed its first two Atco sets on The Billboard 200, the Allman Brothers Band reached the chart with 19 different albums. Its biggest chart year was 1973, when "Brothers And Sisters" logged five weeks at No. 1. In that same year, the double-LP "Beginnings," a repackaging of its first two albums, rose to No. 25, higher than either "The Allman Brothers Band" or "Idlewild South" reacted in initial release.

In addition to his work with the band, lead vocalist and organist Gregg Allman hit the chart with five albums, two solo sets and three credited to the Gregg Allman Band. His brother, slide-guitar innovator Duane Allman, was represented by two posthumous retrospectives released after the 1971 motorcycle crash that took his life.

Although The Allman Brothers Band's primary visibility came from the album chart, the band placed eight songs on The Billboard Hot 100, while Gregg Allman made the list with two solo excursions.

The band's biggest single, "Ramblin' Man," from "Brothers And Sisters," rose to No. 2 in 1973. An instrumental track from that album, "Jessica," remains a staple on classic-rock stations, although it rose no higher than No. 65 during its Hot 100 life.

Although The Allman Brothers Band was not a big singles band, two of its members appeared on classic top-40 hits. Duane Allman's guitar work was one of the signatures of "Layla," a top-10 hit from 1972 for the Eric Clapton-led Derek And The Dominos. Original bassist Berry Oakley, who died in a 1972 motorcycle accident in the same stretch of Georgia highway that claimed Duane Allman's life a year earlier, played on Tommy Roe's bubblegum hit "Dizzy" (No. 1 in 1969).

Below are the 20 highest-charting albums of The Allman Brothers Band and its individual members, with rank determined by peak position and weeks spent on The Billboard 200.
—GEOFF MAYFIELD

1. The Allman Brothers Band	"Brothers And Sisters," Capricorn 1973	No. 1
2. The Allman Brothers Band	"Eat A Peach" Capricorn 1972	No. 4
3. The Allman Brothers Band	"Win, Lose Or Draw" Capricorn 1975	No. 5
4. The Allman Brothers Band	"Enlightened Rogues" Capricorn 1979	No. 9
5. The Allman Brothers Band	"At The Fillmore East" Capricorn 1971	No. 13
6. Gregg Allman	"Laid Back" Capricorn 1973	No. 13
7. Dickey Betts & Great Southern	"Highway Call" Capricorn 1974	No. 19
8. The Allman Brothers Band	"Beginnings" Atco 1973	No. 25
9. The Allman Brothers Band	"Reach For The Sky" Arista 1980	No. 27
10. Duane Allman	"An Anthology" Capricorn 1972	No. 28
11. The Gregg Allman Band	"I'm No Angel" Epic 1987	No. 30

Continued on page 28

The Allman Brothers Band
30th Anniversary



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The Allman Brothers Band

1969-1999

THE CHARTS

Continued from page 26

12. Sea Level	"Cats On The Coast"	Capricorn 1978	No. 31
13. Dickey Betts & Great Southern	"Dickey Betts & Great Southern"	Arista 1977	No. 31
14. The Allman Brothers Band	"Idlewild South"	Atco 1970	No. 38
15. The Gregg Allman Band	"Playin' Up A Storm"	Capricorn 1977	No. 42
16. Sea Level	"Sea Level"	Capricorn 1977	No. 43
17. The Allman Brothers Band	"The Road Goes On Forever: A Collection Of Their Greatest Recordings,"	Capricorn 1975	No. 43
18. The Allman Brothers Band	"Brothers Of The Road"	Arista 1981	No. 44
19. The Allman Brothers Band	"Where It All Begins"	Epic 1994	No. 45
20. Gregg Allman	"The Gregg Allman Tour"	Capricorn 1974	No. 50

THE BILLBOARD INTERVIEW

Continued from page 24

out to be an explosion of Southern rock bands, although you always seemed somewhat removed from that scene. Did you feel a kinship with other Southern rock bands?

GA: No. If you can't say nothin' nice... [laughs]. We all got along, but we were all in different parts of the country at different times. We did have some very, very fun times. I remember one time all of the Brothers and Skynyrd and the Charlie Daniels Band and Lonnie Mack were all in Macon at this place called Grant's. We kept that place open until the cops came and told us we had to leave or they would throw us in jail. That was one of the very, very few times we all got together. We'd just see each other in passing.

The Allman Brothers were never big rebel-flag wavers.

GA: Berry Oakley was from the south side of Chicago! Jaimoe, he played with Otis and Percy Sledge and Clifton Chenier. We all came from totally different kinds of music, except for me and my brother.

Any idea why this thing has lasted 30 years?

GA: Absolutely not. The first album hit the dirt, No. 200 with an anchor. I was the agnostic of the whole band, always have been. But I always kept an open mind as to new music, and the hirin' and firin' and all that stuff.

BT: Last year was the most fun I had in years. Everybody is in incredible shape. Getting Derek was a great move; it seems to have really rejuvenated Dickey. He's playing better than he has in years. Last summer was the first time in years we were onstage with no negative shit going on at all.

JJ: Derek is making people approach the music differently. As amazing as Warren [Haynes] and Jack Pearson were [on guitar], Derek has a whole different thing going on. It sounds like a combination of Duane, Jack and Warren, which makes the Derek Trucks sound. The kid is something else.

What does the future hold for The Allman Brothers Band?

GA: All I can tell you is that all is well right now. It has been well since 1989. It's better than it ever has been. Now that we're off the drugs, it feels really good to play.

OB: All I care about is that they're still having a good time playing. That's what music's all about: to make you feel good if you're bad, and to make you feel better if you feel good already. It goes as long as it goes.

DT: It's great to see the guys with such clear heads and in such a positive frame of mind. Playing with them is an amazing experience. I hope we can get in the studio.

JJ: Shit, man, I can't wait to go back to work. ■

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Allman Brothers Band
1969-1999

**Working For The Band:
manager
Bert Holman**

As manager of the Allman Brothers Band, Bert Holman has reached a career pinnacle. "I have my dream job," Holman says. "I get to hear this music every night."

Holman's relationship with the band dates back to 1970, when he was involved in promoting an ABB show at American University in Washington, D.C., while still a student. "I convinced our concert chairman to bring them in, and I saw the Fillmore shows as a fan," recalls Holman. "And I was a big fan."

After graduating college in 1974, Holman began a 13-year stint working for New York promoter John Scher, who signed The Allman Brothers Band to a management deal in 1981. "I was his director of management activities, and the band was his client for a little over a year," says Holman. "Then, when they went on hiatus, we continued to work on side projects for Dickey Betts and Butch Trucks until the mid-'80s."

Holman left Scher in 1987 to work for Aerosmith. When The Allman Brothers Band reunited in 1989, Holman soon came on board as road manager. When the Brothers' then-management deal ended, they turned to Holman to start a unique band/manager relationship.

"We created a 'moral partnership'," Holman says. "The band wanted to be more involved with management, so we created a situation where they are self-managed in conjunction with me. I'm signed to them, they're not signed to me."

Holman said the band wanted to control its own destiny. "They didn't want to be leveraged out to benefit other clients as they might be with a big management company," he says. "They felt they were big enough to have someone focused only on them, and I'm the person they chose."

The fact that Holman was more than willing to go on the road was a big plus in the eyes of the band. "In the past, they had felt disconnected from management," he says. "They wanted a hands-on manager, and I was willing to do it for this band."

The road gang includes the seven musicians, 15 tour personnel, seven drivers and "assorted wives and kids to deal with," says Holman. "All these people are on the road with us, and it's quite an entourage. That's how the band feels comfortable traveling."

Life with the band is good, Holman says. "They go out, play their hearts out, get along just fine and draw people," he explains. "Everyone is very professional. They show up, do their job and let me do my job. They know if I have enough nerve to ask them to do something, there must be a good reason. If they're successful, I'm successful, so everything I do is for The Allman Brothers Band." —R.W.

AN AMERICAN CLASSIC

Continued from page 20

the Red Dog, Twiggs, Joe Dan Petty, Kim Payne and Kirk West.

"The band was able to keep up the pace that they did because they had an unequalled road crew," says Podell. "It was an unusual situation. They treated the crew as equals to the band. They ate the same food, they stayed in the same hotels, and they slept with the same girls. They hung out 24/7."

New York promoter Ron Delsener has worked with the band since the beginning. "They played so long, and the crowd would go bananas," says Delsener. "They would bring so many guests on stage. They would have 150 people on the guest list—we had a problem keeping the free-loaders out." Delsener remembers a night in the early 1970s when the band played Carnegie Hall. "Duane had recently passed away, and Berry was talking about how much Duane would've loved playing Carnegie Hall," Delsener says. "Then a year later, Berry was gone, too."

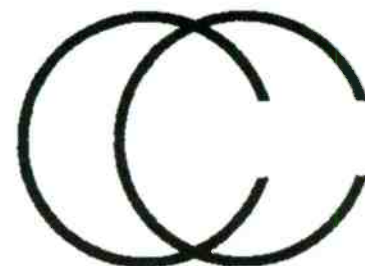
Continued on page 32

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THERE FROM THE BEGINNING...
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Allman Brothers Band
1969-1999

AN AMERICAN CLASSIC

Continued from page 30

THE ROAD GOES ON

The Allman Brothers Band went on to record a bevy of albums now regarded as classics. Well-documented tragedies took the lives of Duane Allman and, a year later, Berry Oakley. There were breakups and acrimony, but, today, the band is going strong. They are still a touring force. Since the last reunion in 1989, The Allman Brothers Band has grossed more than \$66 million at the box office and played to more than 3 million people, according to Amusement Business' "Boxscores." And they've had fun doing it.

"All I can tell you is all is well right now," says Gregg Allman. "It has been since 1989."

Bassist Allen Woody and guitarist Warren Haynes were part of the band from the '89 reunion until April of 1997.



"The Allman Brothers Band began with a great natural chemistry back when Duane and Berry were still alive, extremely uncanny," says Haynes, who now plays in Gov't Mule with Woody. "That's the band in my mind that will always be The Allman Brothers, the original six guys."

Haynes says the first time he played with the band was a "pretty overwhelming" experience. "Each individual brings their own personality, and it somehow adds up to more than the individual parts," he says. "Something like that is unspoken. You don't question it."

Onstage, the band was always known for improvisation, but there is a method to the madness, Haynes says. "There are rules. But a lot of the stuff that Dickey Betts and I would do, people thought were rehearsed, and we were just winging it."

Haynes is proud of his tenure with the band. "I'm most proud of how good the band sounded when I was with them," he says. "I always loved playing songs like 'Dreams' and 'Elizabeth Reed.' You could always take them some place new."

JAZZ AND LATIN LICKS

Today, the band is still garnering rave reviews. The current lineup includes Gregg Allman, Betts, drummers Jaimoe and Trucks and percussionist Marc Quinones (the longest-tenured non-original). Quinones came on board in 1990, appropriated by Trucks from Spyro Gyra. "I didn't know what to expect," says Quinones of his initiation into the band. "They told me it was classic rock 'n' roll, but it's so much more than that. There are a lot of jazz influences and even some Latin elements. 'Liz Reed' lends itself very easily to a Latin groove, although I don't know if they knew it or not at the time it was written."

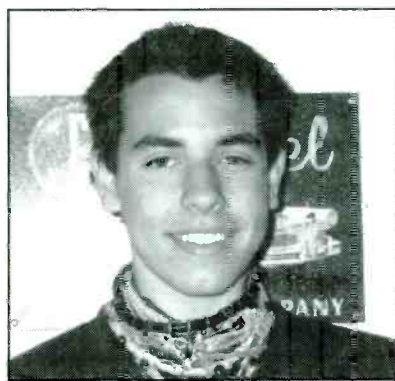
The newest members are Derek Trucks, 20-year-old phenom nephew of Butch, on guitar, and Oteil Burbridge, formerly of Col. Bruce Hampton's Aquarium Rescue Unit, on bass. Trucks came on board in the summer of '99, where he received a higher education of a different sort.

"It was an amazing summer," Derek Trucks says. "Everybody was in high spirits, and there was a great resurgence. It's just a big thrill."

For Burbridge, joining a band with such an intense bot-

Continued on page 34

Gregg, Dickey, Jaimoe & Butch
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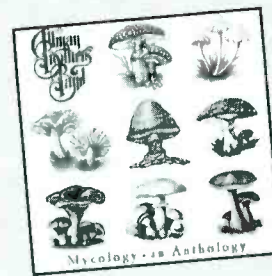
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The Allman Brothers Band

1969-1999

AN Allman Brothers Band Album Discography



The Allman Brothers Band	PolyGram	1969
Idlewild South	PolyGram	1970
At Fillmore East (2-LP)	PolyGram	1971
Eat A Peach (2-LP)	PolyGram	1972
Brothers & Sisters	PolyGram	1973
Win, Lose Or Draw	PolyGram	1975
The Road Goes On Forever (2-LP, anthology)	PolyGram	1975
Wipe The Windows, Check The Oil, Dollar Gas (2-LP)	PolyGram	1976
Enlightened Rogues	PolyGram	1979
Reach For The Sky	Arista	1980
Brothers Of The Road	Arista	1981
Dreams (4-CD boxed set, anthology)	PolyGram	1989
Ludlow Garage (2-CD set, live)	PolyGram	1990
Seven Turns	Epic	1990
A Decade Of Hits (anthology)	PolyGram	1991
Shades Of Two Worlds	Epic	1991
An Evening With...(live)	Epic	1992
Live At Great Woods (home video)	Epic Video	1993
Where It All Begins	Epic	1994
Hell & High Water (anthology)	Arista	1994
2nd Set (live)	Epic	1995
Mycology: An Anthology	Epic	1998

(Labels listed reflect the imprint on which a given album is currently available.)

AN AMERICAN CLASSIC

Continued from page 32

tom end was a challenge. His first tour was summer '97. "They've got the two drummers, but, when I'm playing I listen to them as one drummer, and they've been playing together so long it almost seems that way," says Burbridge. "When I turn around and look up there, the riser is enormous. It's like running full speed with a train right behind you, and you can't get off the track."

Quinones agrees that it's all good right now. "Every year it's getting better and better," he says. "The band is becoming more solid as time goes by. With the new blood, it has taken on a new life."

Burbridge is digging it, as well. "There's a lot of smiling and laughing going on onstage now."

And the seasoned Allman Brothers Band veterans have a renewed vigor. "Last year was the most fun I've had in years," says Butch Trucks. ■

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Loyalty Oath: They couldn't have done it without the enduring support of their fans

BY TERRY BARNES

"We're no longer flower children, we're flower adults," says Lana, Web "mistress" for www.allmanbrothersband.com, and earth mother to thousands of mostly 40-ish, mostly former hippies who are lifelong fans. But the "extended family," as they're called, is wired. It's a computer-driven fraternity bound together by one of the most effective Web sites in rock 'n' roll.

It was AOL-savvy percussionist Butch Trucks who, in 1994, first suggested that the Allman Brothers should have a Web site. Lana called her friend, Rowland Archer, an M.I.T.-educated software developer, to figure out how to get one. Archer knew nothing about sites and bought whatever books he could find. But he wasn't too happy with the kind of sites that could be built with those books, so he started to develop his own software. The success of the Brothers' Web site led to Archer's formation of HAIT Software four years ago. Today HAIT has 130 employees and is on the verge of an IPO.

"Our Web site is like a living room for the extended family," Lana explains. "Someone from Norway or Argentina can go there and see what Macon is like. They can trade

tapes from live shows [which is encouraged by the Brothers] and leave messages in the guest book for other fans to read. We have a complete list of every set the Brothers ever played and reviews of the concerts written by the fans."

It's not uncommon for fans to take a week off work to see three or four concert dates and finally meet people they know only by e-mail. "During tour season, we use the Web site to announce 'Peach parties,' where fans open up their hearts and homes to each other,"

Lana explains. Over the years, she's invited hundreds of strangers into her home without incident. Lana picks up "vibes" from people based on their e-mail or the messages they leave in the guest book. "Every so often, I pick up the phone and call people I've never met and invite them to go on tour with the band."

One of those lucky fans was Alan Hilbert, a 45-year-old photographer who occasionally exchanged e-mail with Lana. "One day, she called and asked me—and 13 others—if we'd

like to go out on tour with the Brothers," Hilbert recalls. "I probably wouldn't have gone, if it hadn't been for my wife. She kept saying it was a once-in-a-lifetime opportunity, and if I didn't do it I'd be sorry someday."

Lana also heads up the Peach Corps, a 19,000-person e-mail list that gets Allman Brothers Band updates every two to ten days. Another list of 1,200 fans communicates daily. "Each of us gets 60 to 70 e-mails a day from the list," Hilbert explains. "While the topic is always the Allman Brothers, it goes far beyond that. We talk about concert dates, what set they played and how things are going with the band. We actually become friends and keep track of who's sick, who's had a baby, who's died. It's one of the best uses for the Internet I've ever heard of."

"If you had to build the Allman Brothers site and create the content today, it would cost over a million dollars," says Archer. "But it wouldn't have the most important part—the participation of the community that has formed around it." The extended-family concept goes back to the Allman Brothers of the early '70s, living together in a 6,000-square-foot, 19-room mansion in Macon. In 1992, that house was purchased by Kirk West, a photographer and longtime fan, who set out to write a book about the Brothers and ended up running their fan club.

The club's official newsletter, *Hittin' The Note*, has gone from a 20-page B&W fanzine in 1992 to an 80-page journal with 13 pages of outside ads and four-color covers. The mailing list has grown from 300 to 3,000. In January it will double its print run to 15,000 issues, as Ingram, the largest independent magazine distributor in the U.S., takes it on.

Like the Web site, the fan club and newsletter are not owned or controlled by the Brothers, but operate with their blessings. If you visit the Macon mansion, you'll likely be given a tour of the Allman Brothers Museum, a two-room exhibit of material gathered by West when he was compiling his book, that's listed with the board of tourism. It's part of a modern, money-making commune of editors, writers, designers, T-shirt makers, a group of kids that help them out and a couple visitors who showed up at the door and never left.

"We may not pay much," says West, "but you can live here and work here and go to all the Allman Brothers concerts you want. We're doing what we wanted to do as hippies, but we didn't know how. Now we're older and know how to do things, and we want to share that with the kids." ■



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Reviews & Previews

ARTISTS & MUSIC

ALBUMS EDITED BY MICHAEL PAOLETTA

POP

► RUSSELL MILLS/UNDARK

Pearl + Umbra

PRODUCERS: Russell Mills, Tom Smyth
Instinct INS-501

Russell Mills is a familiar name on album covers but not as a musician. He's an artist whose work has graced album covers by Brian Eno, David Sylvian, Nine Inch Nails, and the Cocteau Twins. Favoring densely layered, organic collages, Mills brings that same aesthetic to music. Many of the artists who've benefited from his cover art return the favor, including Thurston Moore, Michael Brook, Harold Budd, Brian and Roger Eno, Robin Guthrie, Bill Laswell, and a panoply of art rockers. He takes their performances, like found objects, and layers them into thick, roiling atmospheres. Some pieces, like "Canyon: Split Asunder," throb with industrial crush grooves, while others operate in hallucinatory landscapes. Singer David Sylvian's forlorn baritone is at home on "Rooms Of The Sixteen Shimmers," while Robin Guthrie laces the album with his glistening guitars.

★ THE JESUS LIZARD

Bang

PRODUCERS: various
Touch and Go 207

On any given night in the mid-'90s, the Jesus Lizard was one of the most volatile live bands in the land, with a sense of abandon that was often dangerous to itself and always rousing to others. Recently disbanded after a brave (if ill-advised) foray into the major-label realm, the Chicago quartet gets the retrospective treatment from its longtime indie sponsor with "Bang," a collection of singles, B-sides, live tracks, and previously vinyl-only rarities. The set not only shows off David Yow and company's intrepid musicality but their deliriously provocative sense of humor: Among the slash-and-burn studio classics are "Glamorous," "Fly On The Wall," and "Mouthbreather," while "Seasick," "Bloody Mary," and "Monkey Trick" get definitive live outings. The Dicks' "Wheelchair Epidemic" gets thrashed within an inch of its catchy life. "Bang" is a textbook compendium on why the early '90s rocked. R.I.P.

VARIOUS ARTISTS

Stuart Little

PRODUCERS: various
Motown/Universal 314542083

With much anticipation surrounding the Friday (17) theatrical release of "Stuart Little," along comes the prerequisite multi-artist soundtrack. Sure to please—and certain not to offend—the families that will flock to see the film, the 14-track "Stuart Little" is a safe mix of pop, R&B, and country. Standout tracks include Trisha Yearwood's "You're Where I Belong," which appears in its original ballad form, as well as a club-savvy remix courtesy of Soul Solution; Brian McKnight's "One"; and Debelah Morgan's

SPOTLIGHT



MICHAEL W. SMITH
This Is Your Time

PRODUCERS: Michael W. Smith, Bryan Lenox
Reunion Records 02341 0041

Michael W. Smith has been a mainstay on the contemporary Christian landscape for more than a decade, and like his friend Amy Grant, he was one of the first Christian acts to achieve mainstream pop success. His new album, "This Is Your Time," has all the essential ingredients to once again garner acclaim in both those musical arenas. The songs were written by Smith along with several collaborating lyricists, including Nik Kershaw, Cindy Morgan, and Jars Of Clay's Dan Haseltine. Overflowing with poignant lyrics and vibrant melodies, the set includes songs about the singer's wife ("Hey You It's Me") and children ("She Walks With Me" and "Anna"). The powerful title cut was written for slain Columbine student Cassie Bernall. A nice pace exists throughout the album, with heart-tugging songs balanced by playful pop cuts ("Rince De," an instrumental jig that opens the album). Truly a solid effort that demonstrates why this man was named artist of the year at the Gospel Music Assn.'s Dove Awards last spring.

"As Long As I Can Dream," which finds the R&B songstress effortlessly tackling some Minnie Riperton heights. Both the Brian Setzer Orchestra's "If You Can't Rock Me" and Lou Bega's "1 + 1 = 2" are perfunctory at best. As with most sound-

SPOTLIGHT

MISIA

Paixões Diagonais
PRODUCER: Ricardo Dias
Detour/Erato 3984-28184-9

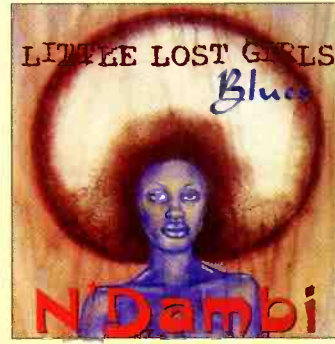
A dramatic, urbane song of love and loss, fado is the blues of Lisbon, Portugal, with its own deeply held mores and mythologies. As a true-blue *fadista* (despite being half-Portuguese, half-Catalan), Misia delivers the style with desperate passion cloaked in theatrical sophistication. Her second Detour album, "Paixões Diagonais" (Diagonal Passions), reinforces the fine impression of the previous "Garças Dos Sentidos" (Claws Of The Heart), with more exemplary arrangements by producer Ricardo Dias. The earthy context emphasizes the Portuguese *guitarra*, strings, and light touches of accordion. The title track



opens the album in chamber guise and closes it in a reprise with only stark piano accompaniment. Each setting is affecting, with Misia's voice always a stiletto to the heart. Elsewhere, "Ainda Que" (Even Though) insinuates melliflously with its legato violin line, while the slow, poetic "Triste Sina" (Sad Destiny) is archetypal fado—Latin fatalism at once love-love and lovely.

tracks these days, "Stuart Little" also includes some artist debuts. New girl group R Angels offers the paint-by-numbers hip-pop jam "I Need To Know," while former Bros member Matt Goss, who sounds a lot like George Michael, delivers the potential hit "Lucky Day."

SPOTLIGHT



N'DAMBI

Little Lost Girls Blues

PRODUCERS: Madukwu Chinwah, N'Dambi
cheeky-i PRODUCTIONS CPI-0827

Best known as a background vocalist for friend/sister-in-song Erykah Badu, N'Dambi (nee Chonita Gilbert) confidently steps into the spotlight on "Little Lost Girls Blues." While some may dismiss her debut as that of a Badu clone (producer Madukwu Chinwah contributed to Badu's "Baduizm" album), it is not. Yes, N'Dambi draws upon many of the same influences as Badu (soul, jazz, folk, and hip-hop), but she does it her own way. Not as immediate or as obvious as "Baduizm," "Little Lost Girls Blues" is more akin to a slow burn—the sensual calm before the storm. The set's first single, "What's Wrong With You," with its emotion-packed vocals and Philly-inspired instrumental riffs, will surely have listeners dusting off vintage recordings by Phyllis Hyman, Natalie Cole, and Angela Boffill. Conversely, "See Ya In My Dreams" will easily draw comparisons to the pioneering ladies of jazz. An album to savor over and over again.

VARIOUS ARTISTS

My Favorite Broadway: The Leading Ladies

PRODUCERS: Jeff Rowland, Allen Newman, Tony Adams
Hybrid/TVT Soundtrax 2010

Anyone who believes that Broadway doesn't produce stellar leading ladies the way it once did will stand corrected after just one listen to this presentation. "My Favorite Broadway" was recorded live (with a full orchestra) at Carnegie Hall as

VITAL REISSUES

ERROLL GARNER

PRODUCERS: Robert Woods, Martha Glazer
Telarc 83475

One word: Wow! This six-disc set of 12 long-unavailable Erroll Garner albums from the peak of his career on Octave Records in the '60s and '70s only under-



scores the incontrovertible fact that he was one of the greatest popular jazz pianists ever: A man who was able to hang and record with the serious-business bebop pioneers of the '40s and also turn out some of the best-selling jazz

albums of all time obviously had some magic that touched both aficionados and novices of jazz. (By the way, Garner also penned "Misty.") Over the years, his trademark locked-hands chording has been copied by thousands. The performances contained here are eminently listenable on any level: romping, buoyant, and melodic. In short, Santa, this set, available at a midline price, would certainly make a special treat for you or yours. Each disc is also sold separately.

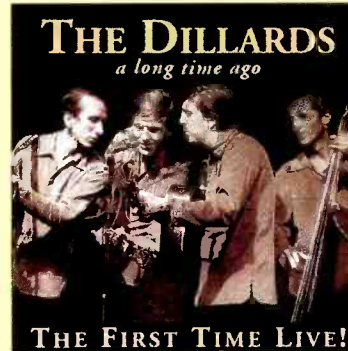
THE DILLARDS

A Long Time Ago

REISSUE PRODUCER: Cary E. Mansfield
Varèse Sarabande 302 066 057

Early in their career, the Dillards—who were rising to prominence through their appearances as the Darling Family on television's "The Andy Griffith Show"—were spreading bluegrass word on the folk and college circuits. The tracks on "A Long Time Ago," never before released, were recorded in the early '60s during a performance at Washington University in St. Louis. And without question, they very much represent a time capsule. They aurally capture a

time when young groups such as this were discovering and enthusiastically covering old bluegrass and stringband songs and presenting them in hootenanny fashion to young audiences similarly captivated by a music they didn't know existed. It was also a time when groups



competed to see who could play the fastest. The Dillards usually won. Here, they feverishly run through 16 tunes, including "John Hardy," "Cripple Creek," and "Cumberland Gap."

part of PBS' "Great Performances" series. The lineup of veteran talent and relative newcomers includes Elaine Prince, Faith Prince, Bebe Neuwirth, Liza Minnelli, Linda Eder, Andra McDonald, Dorothy Loudon, Marin Mazzie, and Andrea McArdle. A highlight is the medley of Andrew Lloyd Webber's "Love Changes Everything" (sung by McDonald), "Unexpected Song" (Mazzie) and "I Don't Know How To Love Him" (Judy Kuhn). This set's leading ladies make music of great delight.

R & B

★ VARIOUS ARTISTS

Ladies Of Soul

PRODUCERS: various
J-Bird Records 746 80301

First things first: This is not a greatest-hits or a best-of set. Instead, it's a wonderfully festive collection that uncovers hidden treasures, rare tracks, and previously unreleased versions of soul and dance favorites. Included on "Ladies Of Soul" are such legendary voices as Dionne Warwick ("Don't Say I Didn't Tell You") and "Loving You Is Just An Old Habit" and Gladys Knight ("I Feel A Song In My Heart" and "The Last Goodbye"). While soul sisters like Valerie Ford ("A House Is Not A Home") and Sandra Feva ("Love Me For What I Am") may be lesser-known, they certainly don't disappoint. Without doubt, the album's most winning tracks are the pre-disco ones: Vickie Sue Robinson's "Nighttime Fantasy," First Choice's "Love Freeze," Gloria Gaynor's "Love Is Just A Heartbeat Away," Freda Payne's "Bring Back The Joy," and Jackie Moore's sublime rendition of "This Time Baby." "Ladies Of Soul" also includes Vanessa Williams' "One Of A Kind," which the actress/singer recorded prior to signing with a major label. Distributed by Navarre.

ATLANTIC STARR

Legacy

PRODUCERS: Jeff Prusan, Wayne Lewis, Jonathan Lewis
Allou'r Records STS 4001

Among classic slow jams, "Secret Lovers" is invariably at the top of the list. The Atlantic Starr classic solidified the group's spot in R&B history with its emotional tale of star-crossed lovers. Now, years later, Atlantic Starr returns with equally smooth sounds on "Legacy." The 11-song set features the lush vocals and live instrumentation—something markedly absent from the majority of R&B—that the group is known for. The lead single, "Legacy," is a midtempo jam that is mature enough for adults, yet also hip enough to keep everyone dancing. The group members' slow things down with radio-ready power ballads like "Where Have You Been All My Life" and "I've Fallen In Love." For a remake, the act turns to Sly & the Family Stone's "Stand." With "Legacy," Atlantic Starr continues to cruise on the grooves that made it an R&B mainstay. Distributed by Street Solid Records Inc.

DANCE

★ KEVIN AVIANCE

Box Of Chocolates

PRODUCERS: various
Wave Music WM50044

One of clubland's fiercest ruling divas—and one of house music's few male vocalists—the cross-dressing performance artist Kevin Aviance finally unveils his debut album. A delicious merging of pop and dance, "Box Of Chocolates" is like the latest Dolce & Gabbana creation: sexy and provocative. Over the course of 14 songs, the unmistakable voice of Aviance flirts with tribal rhythms, funky breakdowns, and swarthy basslines. Producing Aviance are some of dance

(Continued on next page)

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 (JE): 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).

(Continued from preceding page)

music's savviest members, including Gomi ("Din Da Da"), Tom Stephan/Superchumbo ("Join In The Chant"), Junior Vasquez ("Robots"), Ellis Miah ("Rhythm Is My Bitch"), and Joi Cardwell ("Do You Know Me"). While Aviance's vocal delivery may not be to everyone's liking, its uniqueness can't be denied. And in a world of cookie-cutter artists, what could be more endearing than a singer who follows the beat of his own drum? Contact 212-757-8466.

VARIOUS ARTISTS

The White Party: Anniversary Edition

PRODUCERS: various

Centaur Entertainment CEN 30014

When it comes to dance music, compilations are a dime a dozen. Too many include mediocre remixes, perfunctory tracks, or the same songs that can be found on numerous other sets. Fortunately, this is not one of them. "The White Party," as well as the bulk of Centaur Entertainment's previous compilations ("Fire Island Classics Volume 2" and "Winter Party," among others), seamlessly crisscrosses a beat-satisfying terrain that includes house, energy, trance, and pop. Beat-mixed by New York-residing DJ David Knapp, the 11-track set features such recent dance-floor hits as ATB's "9 PM (Till I Come)," Diana Ross' "Until We Meet Again," Art Of Trance's "Madagascar," and Barbara Doust's "I Found Someone." Also included is the premiere of Judy Torres' heartfelt cover of Irene Cara's "Out Here On My Own" (from the film "Fame"). As a bonus, 100% of the net profits from this CD benefit CARE Resource, which offers AIDS patients access to new drug therapies, as well as several programs and services. Contact 212-414-0366.

COUNTRY

JOHN KEATON

Take Me As I Am

PRODUCER: John Keaton

K.E.M. Records 604337-9887

One of the more impressive indie country albums of the year, Keaton's self-produced second set shows considerable maturity, along with a savvy sense of storytelling. The 12 self-penned songs on "Take Me As I Am" lean toward expressive, yearning ballads. For proof, look no further than the emotional "You Don't Know Her" and the confessional "Heart Of Mine." Uptempo numbers, especially "Jamie" and the Cajun-flavored "Jailor's Daughter," walk a confident, independent line. Overall, Keaton is a modern exponent of all the best that country has embraced in the past four decades—a brash, rocking exterior with a soft interior. He's a telling indicator of what heartland country fans are seeking these days, as these and his earlier songs have been a staple of his live shows. Contact: P.O. Box 1407, FDR Station, New York, N.Y. 10150-1407.

LATIN

FIEL A LA VEGA

Tres

PRODUCERS: Fiel A La Vega

EMI Latin 21809

This major-label debut by the longtime indie rock band boasts a smashing, diverse tableau of rock anecdotes, buttressed by witty lyrics and the raspy delivery of lead singer Ricky Laureano, whose soaring baritone is nearly as emotive as his searing guitar licks. The lead single, "Canción En La Arena," is a smooth, Dylan-esque rock ballad that is balanced by the blazing, well-crafted rocker "Quisiera Ser." Sadly, the group's only nod to the Afro-Caribbean sounds of its native Puerto Rico is "Desde El Comienzo," a pulsing rock suite about the meaning of life, spiced with a blazing *montuno*-style call-and-response passage that serves as the song's climactic ending.

VARIOUS ARTISTS

Sexo, Pudor Y Lágrimas

PRODUCER: Aleks Syntek

EMI Latin 2093

This arresting, 16-song soundtrack, already a hit in Mexico, contains the potentially huge title track, a sad lament of a star-crossed relationship, recorded by sorely underrated techno-pop wizard Aleks Syntek. Unfortunately, the sizzling remixes of this track are not included here. But there are plenty of other appetizing tracks that neatly complement Syntek's alternately spry and somber instrumental tracks, including Cita Y Sus Muñecas Rotas' slinky, '60s-flavored rock cut "Iguana Wanna," Los Esquizitos' B-52's-influenced "El Planeta Sexual," Hot Chocolate's evergreen "You Sexy Thing," Carmen Rivero's *cumbia* classic "La Cosecha De Mujeres," and two hip-shakers from Argentinian rock act La Portuaria—"Supermambo," an accordion-driven stomp *mucho* hipper than Lou Bega's "Mambo No. 5," and "Ruta," a funky detailing of the roads, or *rutas*, of life.

CLASSICAL

★ MICHAEL KRÜCKER

Nocturnes

PRODUCER: Wico Clements

NM Extra 98011

English composer John Field invented the nocturne, while the Polish master Chopin perfected it. But, of course, they haven't been the only ones to create dreamy night music at the keyboard. This enterprising disc from German pianist Michael Krücker surveys the nocturne not only from the angles of Field and Chopin and the famous essays of Grieg and Satie but via twilight evocations by Balakirev, Copland, the late-19th-century Leipziger T. F. Kirchner, and a group of unsung Dutch composers. This is just the sort of disc that gets lost in the classical racks today, and that's a shame, because this intimate, involving music would be chart-topping material in a perfect world. In particular, Kirchner's two "Nachtbilder" are gorgeous, filled with the sort of hooks to make a Gershwin or McCartney turn green with envy. The Dutch NM label is distributed in the U.S. by Qualiton.

RUSSIAN ADAGIOS

Swedish Radio Symphony Orchestra, Evgeny Svetlanov

PRODUCER: Jan B. Larsson

Ondine 938

Graced by a haunting melody, Khachaturian's adagio from his ballet "Spartacus" is justly renowned, and three episodes here from Tchaikovsky ballets are familiar swoon-inducers. These pieces are particularly effective, though, in the context here of more rarely heard slow movements by Prokofiev, Glazunov, and Rimsky-Korsakov. The Swedish Radio Symphony is hardly famous in this repertoire, but it is well-recorded and plays under a veteran of the style, Evgeny Svetlanov. The highlight is Prokofiev's adagio from his ballet "Cinderella," which is sweeping and cinematic without a trace of sentimentality. One disappointing inclusion is from Tikhon Khrennikov, a banal conservative and Stalinist political tool who used his position to try to ruin Prokofiev and Shostakovich. His music should be ignored—and that's a far more benign protest than what he afforded his artistic betters. Racked in the U.S. by Koch.

CHRISTMAS

SCHÜTZ: CHRISTMAS VESPERS

Gabrieli Consort & Players, Paul McCreesh

PRODUCER: Arent Prohmman

Archiv 289-463 046

JODY LYNN

Rockin' Blues Christmas

PRODUCER: Jon Walmsley

Page Music 707121

SINGLES
EDITED BY CHUCK TAYLOR

POP

LOU BEGA Tricky, Tricky (3:22)

PRODUCER: Syndicate Music

WRITERS: L. Bega, D. Fact, D. Lio

PUBLISHERS: Unicae Publishing/Syndicate Songs

RCA (CD promo)

Can mambo lightning strike twice? No doubt, RCA and singer/songwriter Lou Bega are likely counting on it given the massive amounts of publicity and airplay garnered by the first single, the worldwide smash "Mambo No. 5 (A Little Bit Of . . .)." That kitschy song followed in a long line of novelty tracks to intrigue the masses, topping at No. 1 on Hot 100 Airplay and No. 3 on The Billboard Hot 100 singles chart. This equally cutesy follow-up is much in the same vein: catchy, singable, and a second take on Bega's predominant musical theme of girls, girls, girls. This time around, however, instead of mounting a campaign on the many pleasurable sides of his female onlookers out there, the man in the pin-stripe suit frowns over the non-compatibility he feels with a certain gal who "likes bars, she likes diamonds too/She drinks champagne to maintain her style/She likes money, only in high amounts," while he's more into watching football, sleeping late, and hanging out with the guys. Whether this sound-alike song will again be a compatible adventure with the audience at large is an open question. Does the U.S. have enough of an appetite for campy mambo to go there a second time? Or will "Mambo No. 5" embed itself as a fond musical moment in the overall consciousness of pop culture, à la "Don't Worry Be Happy"?

SPOTLIGHT



MONICA FEATURING 112 Right Here

Waiting (4:08)

PRODUCER: David Foster

WRITER: R. Marx

PUBLISHER: Chi-Boy Music, ASCAP

Arista 3745 (CD promo)

After a short break from the charts, pop/R&B soul sister Monica returns with a sure-fire reaction record that ably serves as further testament to her powerhouse vocal capabilities and versatility. This cover of the beautiful 1989 Richard Marx ballad, a No. 1 Billboard Hot 100 hit, is about the joy that steadfast love brings. It gets a grandiose update, featuring a relaxed, finger-snapping pace that will draw immediate response from top 40, R&B, and AC programmers, grabbing listeners in a pinch. It's elegant, contemporary, and a hold stride forward in Monica's flourishing effort to brand herself as a woman who can ably conquer any style. The addition of 112 singing along here and there with some delectable harmonies toward the end sends "Right Here Waiting" soaring into the horizon, bringing it to a chilling climax that has ace producer David Foster written all over it. What a wondrous performance of a song that could not sound more timely, with a radiant message that will never grow old. **Score!** From her smash album, "The Boy Is Mine."

R & B

► K-CI & JOJO Girl (3:18)

PRODUCERS: Rory Bennett, JoJo Hailey

WRITERS: J. Hailey, R. Bennett, K-Ci Hailey

PUBLISHER: not listed

MCA 4433 (CD promo)

Few have developed the reputation for

NEW & NOTEWORTHY

JOHN KEATON The Jailor's Daughter (3:23)

PRODUCER: John Keaton

WRITER: J. Keaton

PUBLISHER: not listed

K.E.M. Records (album track)

MELISSA JACKSON Barefeet And All (3:57)

PRODUCERS: Will Ray, Cheryl Henry

WRITERS: C. Henry, W. Ray

PUBLISHERS: CloverHill Inc., ASCAP, Ghost Ranch

Music, BMI

CloverHill (album track)

It's ultra-rare for black performers to



make their mark in country music—always has been, and the walls are still securely held in place. But that's not

about to put a stop to two bright newcomers, whose true-to-life country sounds rival the myriad of newcomers hitting at a chance to hit the big time. First is Roe, Ark.-born John Keaton, whose second release, the aptly titled "Take Me As I Am," on his own New York-based K.E.M. Records, features a bounty of country musical statements, from the acoustic guitar-driven "I Will Remember" to first single "The Jailor's Daughter," a honky-tonk throw-down that hastily erases color lines in view of a serious need to hurl oneself out on the dancefloor and let it fly. The lyric is all good-timing here, complete with a fiddle, a Jerry Lee Lewis-brand tinkling piano, and enough gusto to blow the foam off a beer. Then there's Front Royal, Va.-raised Melissa Jackson, now based in Los Angeles and a regular at clubs like Crazy Jacks, the Cowboy Palace, and the Starting Gate. Her debut effort, believe it or not, is also titled "Take Me As I Am," and it features a mix of midtempo and dance-hall-friendly fare no do-abt designed for her live act. "Barefeet And All," a track written by Cheryl Henry and Will Ray, is aching to be heard, again promoting a refreshingly traditional coun-

smooth, cool vocals more respected and consistent than K-Ci & JoJo. This time around, they not only bring their magical harmonies to another fine track but help out on the songwriting props, with JoJo also co-producing. On "Girl," the guys are lamenting a special girl who doesn't seem dedicated to holding onto their hearts: "What kind of man do you think that I am, to let you play with my heart/And what kind of fool do you take me for, baby/I just won't stand for it anymore?/Girl, if you don't really love me, just let me go, let me be, so I can find someone to love me." We've all been in the position of wondering if we feel more than the second party and what should be done to express it. This easygoing track lends tender words to those of us still searching for the answer. From the platinum album "It's Real," this sounds like another surefire hit for this dependable act.

MALIK PENDELETON Look Around (4:20)

PRODUCER: Malik Pendleton

WRITERS: M. Pendleton, C. Lucas, D. Damon

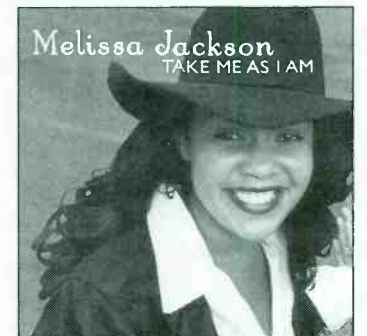
PUBLISHERS: Zavy Music/Chance & Chastity/Warner-

Chappell Publishing/Damon Publishing, ASCAP

Atlantic 84486 (CD promo)

How many times do you hear a record and truly feel the sadness in the lyric reach out and pull you into the song's story? Malik Pendleton achieves that feat in the second single from his debut album, "Look Around." While most writer/performers do this by writing about lost love or broken hearts, Pendleton does it by narrating the story of the world around us through the eyes of a young man, as he reads about it in the daily newspaper and feels helpless to effect change. He wonders in his song, with frustration in his voice, "Does anyone see what I see?/When what's right becomes what's wrong/When the bad becomes the norm/[There's] gotta be another way around this/Is it affecting you, like it's affecting me?" Pendleton, a strong vocalist and a writer/producer with a great deal of potential, has a bright future on the horizon. And while songs like this can often get overlooked or might be considered too depressing to get a substantial amount of airplay, especially around the holidays, he should not be ignored.

(Continued on next page)



cheryl@afawcett.com. As always, listen without prejudice.

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS' CHOICES (★): New releases, regardless of potential chart action, that the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl, or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Chuck Taylor, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Michael Paoletta (N.Y.)

Reviews & Previews

(Continued from preceding page)

COUNTRY

► ANDY GRIGGS *She's More* (3:12)

PRODUCERS: David Malloy, J. Gary Smith
WRITERS: L. Hengber, R. Crosby
PUBLISHERS: Starstruck Writers Group/Glen Nikki Music, ASCAP
RCA 65894 (CD promo)
Andy Griggs has emerged this year as one of country music's most promising new talents. His debut single, "You Won't Ever Be Lonely," proved to be a hit out of the box, an uncommon feat for newcomers in today's competitive radio climate. His follow-up single, "I'll Go Crazy," sent the signal that this guy is going to be around a long time. His voice sounds somewhat like a cross between Mark Collie and Travis Tritt, with a smoky texture and edgy emotional quality that draws listeners immediately into the lyric. The fact that this is such a well-written single just adds further punch to the outing. Penned by Liz Hengber and Rob Crosby, it's a wonderfully romantic song about a man confessing that his lover isn't the girl he pictured at all in those "paint by number fantasies." OK, so she's not so tall, and her eyes are green, not blue, but the bottom line is that she's more than he ever wanted. There are some great lines in the song, such as "No it wasn't love at first sight./ But the moment that I looked twice, I saw the woman I was born to love." Griggs delivers the words with just the right amount of sentiment—an appealing mix of warmth and wonder that isn't at all schmaltzy. It's yet another record that points to a long, healthy career for this talented artist.

ROCK TRACKS

► NINE INCH NAILS *Into The Void* (4:05)

PRODUCERS: Trent Reznor, Alan Moulder
WRITER: T. Reznor
PUBLISHERS: Leaving Hope Music/TVT Music, ASCAP
Nothing/Interscope 6754 (CD promo)
"Into The Void"—the second single from Nine Inch Nails' epic masterpiece "The Fragile"—doesn't possess the revelatory emotional upsurge of the album's first offering, "We're In This Together." Instead, this minimalist track mines Trent Reznor's influences in the claustrophobic '80s electro-pop of early Cure and Depeche Mode; the lyrical content, too, is hardly an advance on the abstracted angst of 1994's "The Downward Spiral." Yet no Cure or Depeche Mode song (or anything from "The Downward Spiral," for that matter) boasts the sonic sophistication of "Into The Void." Reznor and co-producer Alan Moulder are peerless in the game of organic machination, making their computers beat with something approaching a heart. There are far more striking songs on "The Fragile" than this, but the dark grooves of "Into The Void" will sound great on the radio.

AIMEE MANN *Save Me* (4:34)

PRODUCER: Aimee Mann
WRITER: A. Mann
PUBLISHER: Aimee Mann, ASCAP
Reprise 4261 (CD promo)
It's Aimee Mann's songs that guide and paint a series of emotional musical portraits alongside the action of the new dysfunctional family flick "Magnolia." On this first single from the soundtrack—which contains nine new Mann compositions—she doesn't stray too terribly far from what longtime fans have come to expect, with her delicate, ever-expressive vocals placed squarely in front. Behind a message of wanting shelter from a harsh world, "Save Me" is driven by acoustic guitars and a taste of organ and light percussion. While this one may not be an obvious choice for radio, triple-A might find a golden nugget here. Meanwhile, this track—as well as the rest of the "Magnolia" project—is sure to satisfy this delectable artist's dedicated legions.

ARTFUL DODGER *New York City* (3:05)

PRODUCERS: Artful Dodger
WRITERS: B. Paliselli, G. Herrewig
PUBLISHER: Seldak Music, ASCAP
Artful Dodger Records/ADR Records (CD promo)
Guarantee, you haven't heard one like this before. Artful Dodger, a quintet set up in Fredericksburg, Va., has toured with the likes of Aerosmith, Rush, REO Speedwagon, Ted Nugent, Rush, Blue Oyster Cult, and Kiss. It's also in the top 5 on the U.K. singles chart with a different track, "Rewind The Crowd Say Bo Selecta," with Craig David. Returning after years away from the business to nurture the members' families, the act opens its first new track with the fade-in of rain, then a flourish of acoustic guitars and a wholly retro Southern rock-cum-British pop hook that reminisces over fond memories of a girl left behind in the big city: "Thinking about the girls I met and left, it won't take long to run on down the line/But you know one stands out above the others/I wish that I was back in New York City, the girls there they really got my line/I'd like to be with my old flame Miss Pretty, oh, call me darling, won't you be my wife." There's a Beatles-esque sound to this clever, nearly campy single, which in just over three minutes manages to capture the ears with both its jaunty, hooky tune and its cute lyric. Radio may be a tough fit, but curious classic rock outlets could have a field day spinning this one in mornings or during specialty shows. Absolutely worth the call to find out more. Contact Warren Ehlers at 651-291-1064.

DANCE

► THE KROMOZONE PROJECT *Take My Love* (3:04)

PRODUCER: R. Lance
WRITER: not listed
PUBLISHER: not listed
Ample/Phat Cat Records 90002 (CD promo)
This kicking anthem has already made some serious inroads at the clubs and among record pools, and it's now ready to burst onto the top 40 scene with all the gusto of a Cher, Whitney, or Deborah Cox—though it's a lot more original than recent remixes from those artists. Savvy programmers will recognize "Take My Love" as the "Another Night" (Real McCoy) of 2000. It's instant, and it's replete with a joyous beat, tantalizing vocal, and the kind of energy that could brighten these dull days of winter. Not to mention a killer anthem hook that will ring in your head until you want to beat it against a brick wall. That said, it remains a damn shame that any dance record, no matter how accessible or obvious, continues to fight an uphill battle at radio. WFLZ and WPOW in Tampa, Fla., have already championed this track, so there's a story to tell. Please give this record an open-minded spin and give this trio a chance. To help out, there are 10 bumping remixes included on the CD single; either the mainstream radio edit or Elektro Fun Edit would light up those top 40 dials, while mix shows might want to experiment with the party-hearty extended versions.

★ MICHAEL MOOG *That Sound* (3:40)

PRODUCER: Michael Moog
WRITER: M. Moog
PUBLISHERS: Jessica Michael Music/Patchkord Music, ASCAP
REMIXERS: Hani, Mike Gray, Jon Pearn, Peter Rahofer
Strictly Rhythm 12576 (CD single)
Weekend mix-show DJs will celebrate the arrival of this ultra-suave uptempo single, tailored for dance-leaning pop radio but replete with enough remixes to strike lightning across dancefloors with the potency of Zeus. Drawing upon a richly disco-fied sample of the strings from "I'll Be Around" by the Spinners, New York-born Michael Moog takes care of all the steps with this tantalizing track: He wrote, arranged, produced, and performed it. He gives it a kind of retro verve that sounds as contemporary and vital as the latest beats from the finest remixers

of the day. This one's got it all: a vocal that will raise voices, a hook that will unite the masses, and production that is both electrifying and just plain fun. Don't miss the cool remixes from Hani, Mike Gray, Jon Pearn, and Peter Rahofer, who contribute a second radio mix, an extended vocal mix, the Club 69 Phunked Up mix, and a worthy dub. Already a top 40 hit in the U.K., this is more than ready for its close-up in the U.S.

RAP

DANI GIRL *Ghetto Queen* (4:22)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Rockboy Records/Select Records (CD promo)
Rap disciples, get ready for a bright new talent to stir up the pot in rap circles with this creative, sensationally executed hip-hop debut from the upcoming album "Through The Eyes Of Jezebel." Lauryn Hill would be proud of this Bronx-bred 20-year-old, whose heritage includes parents who sang their own brand of nontraditional gospel. Dani Girl was working her own thing by the age of 14, winning a talent contest for a song she penned. After years of piano and dance lessons, her rhyming chops led to an audition for Rockboy Records president D/R Period, who has produced for Rakim, Foxy Brown, Ashford & Simpson, and Case. This raise-the-bar anthem calls for those out on the street working to make it happen to instead keep it clean, come off the ledge, and find their own inner strength, asking, "What can I do for myself?"; "Ghetto queen, you go hustle for that dollar/Don't let 'em scheme, you go build your own empire." Dani Girl Singleton raps and sings with adept skill, while the beat here is downright entrancing. She's new, she's indie, but R&B/hip-hop stations should put everything aside right now and make the call on this one, as fresh as tomorrow's answer to a forward step. Honeys, sounds like a hit waiting to burst from the seams. Contact distributor Select Records at 212-691-1200.

CHRISTMAS

'N SYNC *Merry Christmas, Happy Holidays* (3:25)

RCA 65619 (CD promo)
CHRISTINA AGUILERA *The Christmas Song (Chestnuts Roasting On An Open Fire) (Thunderpuss 2000 Holiday Remix)* (3:59)
RCA 65900 (CD promo)

TRANS-SIBERIAN ORCHESTRA *Christmas Eve Sarajevo* (3:24)

Lava/Atlantic 6928 (CD promo)
PATSY "Kid" *Santa Claus/Happy Holly-Day* (3:21)
Roperly 2255 (cassette single)
Contact: 212-371-4142.

PERRY PAYNE *Santa Claus Won't Get Lit Up (At The Trailer Park This Year)* (no timing listed)

Hometown Productions 214 (CD single)
Contact: 212-749-9164.

CELINE DION *Don't Save It All For Christmas Day* (no timing listed)

550 Music/Epic 69523 (album track)
LEA DeLARIA *The Truth About Christmas* (3:21)
Streeter 1003 (CD cut)

COLLIN RAYE *I'll Be Home For Christmas* (4:24)

Epic 67751 (c/o Sony) (CD cut)
SALSOU ORCHESTRA *Merry Christmas All* (no timing listed)
The Right Stuff 10976 (CD cut)

JIMI HENDRIX *Little Drummer Boy/Silent Night/Auld Lang Syne* (no timing listed)

Experience Hendrix/MCA (CD promo)

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

ON STAGE

KISS ME, KATE

Based on "The Taming Of The Shrew" by William Shakespeare
Book by Sam and Bella Spewack
Music and lyrics by Cole Porter
Choreography by Kathleen Marshall
With Brian Stokes Mitchell, Marin Mazzie, Arny Spanger, and others
Directed by Michael Blakemore
At the Martin Beck Theatre on Broadway

The first Broadway revival of Cole Porter's rollicking musical comedy "Kiss Me, Kate" has added new luster and laughter to the city's theater district. Initially staged in 1948, it was the first Broadway musical to win a Tony Award—five, in fact—and this restaging could add a few more trophies to its collection.

In crafting "Kiss Me, Kate," Porter and his librettists, Sam and Bella Spewack, turned to the master of theatrical literature. Shakespeare's "The Taming Of The Shrew" provides the inspiration and the plot: The on-stage confrontations of Petruchio and Kate are contrasted with the offstage battles of the actors playing those characters. The songs and book cleverly mate the Bard's soaring language with the 1940s argot of theater, politics, and gangland.

There are some fine performers in key roles. Brian Stokes Mitchell is a virile, commanding Fred Graham, the egotistical director who produces, directs, and stars as Petruchio in this "Shrew," which is having its out-of-town tryout in Baltimore. His vocal contributions range from affecting in the brokenhearted ballad "So In Love" to lusty in the gigolo's tune "I've Come To Wive It Wealthily In Padua."

Marin Mazzie is Lili Vanessi, the fading movie actress who plays Kate in "Shrew" with Graham, her ex-husband. Mazzie is an elegant actress, every inch the star that her co-lead is, and she sings with operatic perfection.

In a smaller but dynamic role as loose-moraled Lois Lane is Amy Spanger, who delights the audience in the coquettish "Always True To You In My Fashion."

One of the biggest onstage treats is the energetic, athletic dancing, choreographed by Kathleen Marshall. It reaches its apotheosis in the second-act opener, "Too Darn Hot," in which the actors and crew of the musical-within-the-musical are attempting

to cool off outside the theater during intermission, led by the loose-limbed Stanley Wayne Mathis. The dancer with the most verve—and guts—is Michael Berresse, who plays Bill Calhoun. He elicits gasps from the audience when, like a gymnast, he fearlessly scales the exterior of several steep backstage stairways without a net.

This production's director is Britain's Michael Blakemore, who brings the perspective of a *farceur* to this sometimes hammy comedy. He is well-known here for his hilarious nonmusical backstage comedy "Noises Off," from several seasons back. But he has also distinguished himself in musicals ("City Of Angels") as well as drama ("Joe Egg").

The musical arrangements of Porter tunes (under the direction of Paul Gemignani) are a bracing mix of bluesy jazz and big-band

dance styles, with strings providing some classical elements.

The play is kept in its period of the late '40s, when Truman was running against Dewey. Martin Pakledinaz's costumes display postwar elegance (especially Lili's

wardrobe), along with Elizabethan/Italian dress for the "Shrew" scenes. Robin Wagner's settings are theatrical spaces, including the onstage Italian square of "Shrew."

The plot is fairly uncomplicated—"Kate" isn't a message musical, just a valentine to romance and show-must-go-on troupism. On the opening night of "Shrew," Graham is visited in his dressing room by two gangsters who mistakenly believe that he has evaded a large gambling debt. After he tells them they might not get their money because a furiously jealous Lili has decided to punish Graham for his flirtation with Lois by quitting the production, the mobsters force Lili to make the show go on, literally holding her captive as she goes on and offstage.

The mobsters, played by Lee Wilkof and Michael Mulheren, perform their low-comedy parts to the hilt and show off a witty, vaudevilian style on the popular "Brush Up Your Shakespeare" number.

If the inevitable reuniting of the estranged lovers at the end happens a little too hastily for total belief, that's a small criticism of an otherwise delightful Broadway entertainment. DON JEFFREY



Brian Stokes Mitchell and Marin Mazzie in "Kiss Me, Kate."

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

Table of R&B Singles A-Z chart with columns for week, title, and artist.

Hot R&B/Hip-Hop Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped R&B retail stores...



Table of Hot R&B/Hip-Hop Singles Sales chart with columns for week, title, and artist.

Table of Hot R&B/Hip-Hop Singles Sales chart with columns for week, title, and artist.

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table of Hot R&B/Hip-Hop Airplay chart with columns for week, title, and artist.

Table of Hot R&B/Hip-Hop Airplay chart with columns for week, title, and artist.

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

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table of Hot R&B/Hip-Hop Recurrent Airplay chart with columns for week, title, and artist.

Table of Hot R&B/Hip-Hop Recurrent Airplay chart with columns for week, title, and artist.

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

Table of Hot R&B/Hip-Hop Recurrent Airplay chart with columns for week, title, and artist.

Table of Hot R&B/Hip-Hop Recurrent Airplay chart with columns for week, title, and artist.

Billboard TOP R&B/HIP-HOP ALBUMS

DECEMBER 18, 1999

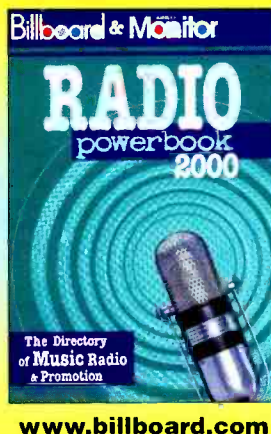
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	DR. DRE	3 weeks at No. 1 AFTERMATH 490486*/INTERSCOPE (12.98/18.98) DR. DRE — 2001	1
No. 1					
2	NEW	1	SISQO	UNLEASH THE DRAGON 546816*/DJMGM (11.98/17.98)	2
3	2	36	NAS	NASTRADAMUS 63930*/CRG (11.98 EQ/17.98)	2
4	NEW	1	Q-TIP	AMPLIFIED 14619*/ARISTA (11.98/17.98)	4
5	3	3	LIL' WAYNE	THA BLOCK IS HOT 153919*/UNIVERSAL (11.98/17.98)	1
GREATEST GAINER					
6	16	47	KENNY G	FAITH: A HOLIDAY ALBUM 19090 (11.98/17.98)	6
7	NEW	1	RAKIM	THE MASTER 542082* (11.98/17.98)	7
8	5	4	MONTPELL JORDAN	GET IT ON...TONITE 546714*/DJMGM (11.98/17.98)	3
9	10	14	MARY J. BLIGE	MARY 111929* (11.98/17.98)	1
10	7	11	MARIAH CAREY	RAINBOW 63800*/CRG (11.98 EQ/17.98)	2
11	8	12	BRIAN MCKNIGHT	BACK AT ONE 153708*/UNIVERSAL (11.98/17.98)	2
12	9	8	WILL SMITH	WILLENNIUM 69985*/CRG (11.98 EQ/17.98)	8
13	6	10	SOUNDTRACK	THE BEST MAN 69924*/CRG (11.98 EQ/17.98)	2
14	11	17	JUVENILE	400 DEGREEZ 153162*/UNIVERSAL (11.98/17.98)	2
15	18	21	ANGIE STONE	BLACK DIAMOND 19092 (10.98/16.98) HS	15
16	4	2	CHEF RAEKWON	IMMOBILARITY 63844*/CRG (11.98 EQ/17.98)	2
17	15	9	MASTER P	ONLY GOD CAN JUDGE ME 50092*/PRIORITY (11.98/17.98)	1
18	20	18	DONELL JONES	WHERE I WANNA BE 26060*/ARISTA (10.98/16.98)	6
19	13	7	MINT CONDITION	LIFE'S AQUARIUM 62353*/EEG (10.98/16.98)	7
20	12	6	SOUNDTRACK	LIGHT IT UP YAB YUM/ELEKTRA 62410*/EEG (11.98/17.98)	4
21	21	16	METHOD MAN/REDMAN	BLACKOUT! 546609*/DJMGM (11.98/18.98)	1
22	19	20	EVE	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY 490453*/INTERSCOPE (11.98/17.98)	1
23	23	24	DESTINY'S CHILD	THE WRITING'S ON THE WALL 69870*/CRG (11.98 EQ/17.98)	2
24	17	5	KURUPT	THA STREETZ IZ A MUTHA 2001*/ARTEMIS (10.98/16.98)	5
25	22	13	E-40	CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE 41691*/JIVE (11.98/17.98)	2
26	14	2	BEASTIE BOYS	BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE 22940*/CAPITOL (17.98/24.98)	14
27	24	15	CHICO DEBARGE	THE GAME 153263*/UNIVERSAL (11.98/17.98)	6
28	26	25	BOB MARLEY	CHANT DOWN BABYLON 546404*/DJMGM (11.98/17.98)	25
29	27	22	MOS DEF	BLACK ON BOTH SIDES 50141*/PRIORITY (10.98/16.98)	3
30	30	23	IDEAL	IDEAL 47882*/VIRGIN (10.98/16.98) HS	19
31	25	19	THE ARTIST	RAVE UN2 THE JOY FANTASTIC 14624*/ARISTA (11.98/17.98)	8
32	29	27	PUFF DADDY	FOREVER 73033*/ARISTA (11.98/17.98)	1
33	35	48	GINUWINE	100% GINUWINE 69598*/EPIC (11.98 EQ/17.98)	2
34	36	31	KEVON EDMONDS	24/7 67704 (10.98/13.98)	15
35	37	30	SOLE	SKIN DEEP 450118*/INTERSCOPE (10.98/16.98) HS	27
36	34	42	MISSY "MISDEMEANOR" ELLIOTT	DA REAL WORLD 62232*/EEG (11.98/17.98)	1
37	33	28	SNOOP DOGG	NO LIMIT TOP DOGG 50052*/PRIORITY (11.98/17.98)	1
38	31	29	B.G.	CHOPPER CITY IN THE GHETTO 153265*/UNIVERSAL (11.98/17.98)	2
39	NEW	1	VARIOUS ARTISTS	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3 545440*/DJMGM (10.98/17.98)	39
40	43	41	VARIOUS ARTISTS	J PRINCE PRESENTS R.N.D.S. 50119*/PRIORITY (19.98/24.98)	7
41	32	35	HOT BOYS	GUERRILLA WARFARE 153264*/UNIVERSAL (11.98/17.98)	1
42	39	39	OL' DIRTY BASTARD	N***A PLEASE 62414*/EEG (11.98/17.98)	2
43	41	45	WHITNEY HOUSTON	MY LOVE IS YOUR LOVE 19037* (11.98/17.98)	7
44	48	51	JENNIFER LOPEZ	ON THE 6 69351*/EPIC (11.98 EQ/17.98)	8
45	38	32	MOBB DEEP	MURDA MUZIK 63715*/CRG (11.98 EQ/17.98)	2
46	28	2	TASH	RAP LIFE 63836*/CRG (11.98 EQ/17.98) HS	28
47	42	33	WARREN G	I WANT IT ALL 73710*/RESTLESS (10.98/16.98)	4

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
48	73	38	CHILDREN OF DA GHETTO	CHILLDRIN OF DA GHETTO 50020*/PRIORITY (10.98/16.98) HS	24
49	45	46	ERIC BENET	A DAY IN THE LIFE 47072 (10.98/16.98)	6
50	40	34	DAVE HOLLISTER	GHETTO HYMNS 450047*/NTEBSCOPE (10.98/16.98)	5
51	54	60	BLAQUE	BLAQUE TRACK MASTERS/COLUMBIA 68987*/CRG (10.98 EQ/16.98)	23
52	44	43	LIL' TROY	SITTIN' FAT DOWN SOUTH 153278*/UNIVERSAL (11.98/17.98) HS	6
53	68	44	BRENT JONES AND T.P. MOBB	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012*/MCG (11.98/16.98) HS	37
54	58	81	98 DEGREES	98 DEGREES AND RISING 530956*/UNIVERSAL (11.98/17.98)	33
55	52	40	SOUNDTRACK	THICKER THAN WATER 50016*/PRIORITY (11.98/17.98)	8
56	51	50	JA RULE	VENNI VETTI VECCHI 538920*/DJMGM (11.98/17.98) HS	1
57	57	62	BARRY WHITE	STAYING POWER 82185*/WINDHAM HILL (10.98/16.98)	13
58	47	64	KABAAL	WALKING 1/2 DEAD STREET PRIDE/Private 1417090*/DJMGM (10.98/16.98) HS	47
59	56	55	CASE	PERSONAL CONVERSATION 538871*/DJMGM (10.98/16.98)	5
60	46	26	PHAROAE MONCH	INTERNAL AFFAIRS RAWKUS 50137*/PRIORITY (10.98/16.98)	6
61	53	59	EMINEM	THE SLIM SHADY LP WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	1
62	55	49	SILK	TONIGHT 62234*/EEG (10.98/16.98)	8
63	NEW	1	ROME	ROME 2000 THANK YOU 7442*/GROUND LEVEL (11.98/17.98)	63
64	59	75	TLC	FANMAIL 26055*/ARISTA (11.98/17.98)	1
65	60	56	VARIOUS ARTISTS	RUFF RYDERS: RYDE OR DIE VOL. 1 490315*/INTERSCOPE (11.98/17.98)	1
66	63	70	K-CI & JOJO	IT'S REAL 111937* (10.98/17.98)	2
67	69	52	MARC NELSON	CHOCOLATE MOOD 69160*/CRG (10.98 EQ/16.98) HS	37
68	70	61	MACY GRAY	ON HOW LIFE IS 69490* (11.98 EQ/16.98) HS	32
69	61	66	112	ROOM 112 73021*/ARISTA (10.98/16.98)	6
70	NEW	1	THE NOTORIOUS B.I.G.	BORN AGAIN 73023*/ARISTA (11.98/17.98)	70
71	66	54	TRACIE SPENCER	TRACIE CAPITOL 34287 (10.98/16.98) HS	19
72	65	71	DRU HILL	ENTER THE DRU 524542*/DJMGM (10.98/17.98)	2
73	49	37	THE ROOTS	THE ROOTS COME ALIVE 112059* (11.98/17.98)	12
74	NEW	1	D.J. U-NEEK	GHETTO STREET PHARMACIST 579998 (11.98/15.98)	74
75	50	68	SMOKEY ROBINSON	INTIMATE 153741*/UNIVERSAL (10.98/16.98)	28
76	62	74	JOHNNIE TAYLOR	GOTTA GET THE GROOVE BACK MALACO 7499 (10.98/15.98)	62
77	74	78	R. KELLY	R. 41625* (11.98/24.98)	1
78	76	76	LAURYN HILL	THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	1
79	71	58	IMX	INTRODUCING IMX 112061 (11.98/17.98)	31
80	72	83	DMX	FLESH OF MY FLESH BLOOD OF MY BLOOD RUFF RYDERS 538640*/DJMGM (11.98/17.98)	1
81	87	53	VARIOUS ARTISTS	OLD SCHOOL RAP 4 574540 (10.98/15.98)	53
82	82	65	YOLANDA ADAMS	MOUNTAIN HIGH...VALLEY LOW ELEKTRA 62439*/EEG (10.98/16.98) HS	50
83	78	2	TWISTA	LEGIT BALLIN' 50000 (11.98/16.98)	78
84	67	12	PROJECT PAT	GHETT GREEN 1743*/LOU (10.98/16.98)	9
85	85	77	LIL' KEKE	IT WAS ALL A DREAM JAMDOWN 1011 (10.98/15.98) HS	51
86	84	73	CECE WINANS	ALABASTER BOX WELLSPRING GOSPEL 51711*/SPARROW (11.98/15.98)	55
87	83	86	DMX	IT'S DARK AND HELL IS HOT RUFF RYDERS 558227*/DJMGM (11.98/17.98)	1
88	93	98	YUNGSTAR	THROWED YUNG PLAYA STRAIGHT PROFIT 0012*/DEF SOU (11.98/16.98) HS	44
89	NEW	1	VARIOUS ARTISTS	THE DAY HELL BROKE LOOSE SWISHA HOUSE 5001 (11.98/15.98)	89
90	64	2	AKINYELE	AKTAPUSS (SOUNDTRACK) VOLCANO 31153*/JIVE (11.98/17.98) HS	64
91	80	100	THE TEMPTATIONS	PHOENIX RISING 530937*/UNIVERSAL (10.98/16.98)	8
92	81	88	MAGIC	THUGGIN' NO LIMIT 50110*/PRIORITY (11.98/17.98)	9
93	90	18	KENNY G	CLASSICS IN THE KEY OF G ARISTA 19085 (11.98/17.98)	27
94	94	93	KIRK FRANKLIN	THE NU NATION PROJECT GOSPO CENTRIC 490178*/INTERSCOPE (10.98/17.98)	4
95	88	57	RAHSAAN PATTERSON	LOVE IN STEREO 111915 (11.98/17.98) HS	51
96	RE-ENTRY	7	VARIOUS ARTISTS	N.E.W.S. NORTH EAST WEST SOUTH RIM SHOP 9558*/PLATINUM (10.98/16.98)	57
97	RE-ENTRY	11	IYANLA VANZANT	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY HARMONY 1799 (11.98/17.98) HS	41
98	89	96	2PAC	GREATEST HITS AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	1
99	75	67	A TRIBE CALLED QUEST	THE ANTHOLOGY JIVE 41679* (11.98/17.98)	28
100	RE-ENTRY	2	PARTNERS-N-CRIME	WE BE HOUND'N FULL PACK 0012*/SOUTH COAST (11.98/15.98)	92

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

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D'ANGELO'S BACK WITH VIRGIN 'VOODOO'

(Continued from page 39)

the album was done in the last six months."

Virgin is launching an extensive, multilayered campaign for the release. According to director of product management Sue Naramore, the setup began with D'Angelo's appearance on the Sept. 17 season premiere of comedian Chris Rock's HBO show, followed by a performance at New York's Key Club.

Adds Naramore, "We assumed we had to reintroduce D'Angelo, but we found people have stuck with him. We intend to broaden his 'Brown Sugar' fan base to a mainstream audience."

"Left & Right" was previewed at an October New York party hosted by Armani and Launch.com. On Nov. 20, D'Angelo performed for the National Black Programmers Coalition meeting in New Orleans. BET world-premiered the video, directed by Maleek Sayed, on Thanksgiving Day; it went to MTV and the Box the same week.

In addition to West Coast promotional activities, the artist performed at KMEL San Francisco's House of Soul show Dec. 10 and at KKBT L.A.'s Holiday Cooldown on Saturday (11).

On the international front, Virgin has secured commitments from the U.K., continental Europe, Australia, and New Zealand for a Jan. 10 release. In anticipation of the overseas launch, D'Angelo appeared at London's Music of Black Origin Awards Oct. 6.

The label's senior director of international, Vivian Gueler, notes, "D'Angelo has a strong base globally, particularly in the U.K., Japan, France, and Germany. We sent the 'Left & Right' video to all our major companies and affiliates. On Dec. 7, we flew print media in from Japan, Canada, the U.K., and other territories for a D'Angelo press day. We're also looking at a European tour in late February or early March, followed by some dates in Japan."

A national tour is tentatively set to begin in March, while a videoclip for a second single, "Untitled (How Does It Feel)," was lensed Nov. 23 by director Paul Hunter. The track is expected at radio in late December or early January.

Ken Johnson, VP of urban programming for Atlanta-based Stratford Research—which works with 21 secondary-market stations—says "Voodoo" charts the artist's musical progression without losing the D'Angelo essence.

"'Untitled' has strong appeal, and certain other album tracks are a definite fit for urban adult stations," says Johnson. "Some

amount of reintroduction is necessary, but D'Angelo still has name value."

Michael Maguire, PD of KIIZ Killeen, Texas, concurs. "D'Angelo has his own vision and hasn't let outside tastes influence him. He's so original compared to what's out there. The album has at least another four singles on it; I'm predicting Lauryn Hill-type numbers."

Maguire's sentiments are echoed by Jim Stella, urban music

'My approach was to strip everything down, to make the music a little grittier and a little less polished than before'

- D'ANGELO -

buyer for the 960-store, Albany, N.Y.-based Trans World Entertainment. "The album isn't the typically formulated R&B that's out now," he says. "It's refreshing to get back to classic old-school soul. I don't know if this album will get crossover response, but we expect it to be one of our top five sellers, particularly in markets like New York, Philadelphia, and Chicago."

D'Angelo—whose music is published through D Lo Publishing (ASCAP)—says he's dying to play the new songs live. "During the recording, I was actually thinking about how the songs would come across live. In fact, the album was made with that in mind. That's why everything was done 'live' and why it's jam-oriented."

Talking about specific cuts on

the album, which displays the artist's penchant for blending classic soul, funk, and jazz, D'Angelo says his 2-year-old son was a major motivation for songs like "Send It On" and "Afrika."

"The track 'Devil's Pie' [featured on the 1998 "Belly" soundtrack] reflects where I stand in regards to society and the things around me," he adds. "Lately, there's been a lot of energy placed on materialism and money as opposed to people concentrating on the spiritual and self-development. Another track, 'The Line,' is my personal testimony. It's like I've been gone so long, I just want to sing my song."

Aside from whatever concerns may exist about the artist's absence from the marketplace, Virgin has created a strong media campaign. According to senior director of urban publicity Jasmine Vega, a slew of D'Angelo features will run within the next two months in consumer publications such as Details, Elle, Essence, Interview, Spin, Pulse!, and Request, with key television appearances to be announced.

According to Dominic Pandiscia, Virgin's national sales director, a retail sampler with five full tracks and a song snippet went to Virgin and EMI Music Distribution sales staffs Nov. 26. The label is also preparing flats, posters, window statics, bin, and tent cards.

Managed by Cheeba Sound and booked by Cara Lewis of the William Morris Agency, D'Angelo says he named his second set "Voodoo" for many different reasons.

"The main one is that the music really derives from the spirit," he says. "Now that it's finished, I'm anxious for people to hear it. It's like I've been in the kitchen for a while. The plates and silverware are ready—and I'm ready to serve up the music."



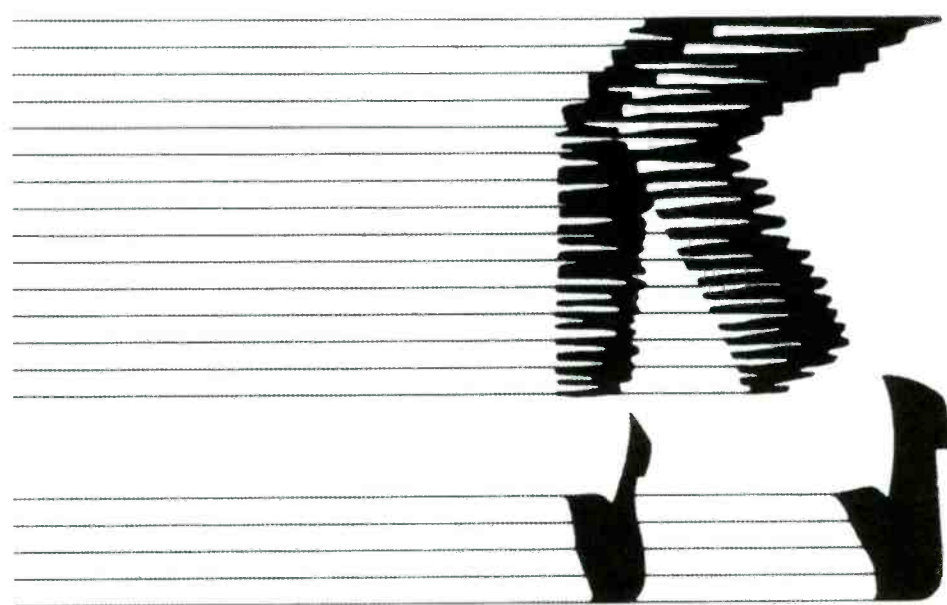
G-Funk Gold. G-Funk/Restless artist Warren G has struck gold with "I Want It All," the first single from his third album. Shown celebrating, from left, are BMG marketing coordinator Laura Lynn Ingram and New York marketing manager John Conway, Warren G, BMG senior director of national singles Cary Fagan, BMG director of label liaison Patty Schreiber, BMG New York sales manager Larry Felstein, and BMG VP of field operations Bob Morelli.

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	NO. 1	
				TITLE	ARTIST
1	1	1	5	HOT BOYZ ● MISSY "MISDEMEANOR" ELLIOTT FEAT. NAS, EVE & Q-TIP (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	4 weeks at No. 1
2	2	2	8	4, 5, 6 SOLE FEATURING JT MONEY & KANDI (C) (D) DREAMWORKS 459029/INTERSCOPE †	
3	3	3	3	YOU CAN DO IT ICE CUBE FEATURING MACK 10 & MS. TOI (C) (D) (T) LENCH MOB/BEST SIDE 53562/PRIORITY †	
4	4	4	14	I WANT IT ALL ● WARREN G FEATURING MACK 10 (C) (D) (T) G-FUNK 73721/RESTLESS †	
5	6	9	8	LEFT/RIGHT DRAMA (C) (D) (X) TIGHT 2 DEF 4501*	
6	5	7	4	DOWN BOTTOM DRAG-ON & JUVENILE (T) (X) RUFF RYDERS 497186*/INTERSCOPE †	
7	8	6	8	STEP TO THIS MASTER P FEATURING D.I.G. (C) (D) (T) NO LIMIT 38680/PRIORITY †	
8	9	8	14	SIMON SAYS PHAROAE MONCH (C) (D) (T) RAWKUS 53567/PRIORITY †	
9	7	5	7	NASTRADAMUS NAS (T) (X) COLUMBIA 79299*/CRG †	
10	10	11	15	JIGGA MY N**** JAY-Z (C) (D) (T) ROC-A-FELLA 562201/DJMG	
11	19	—	2	FLOSS, DON, ONE HOT ONES (C) (D) (T) VACANT LOT 38679/PRIORITY	
12	11	15	5	BALLAZ 4 LIFE BULLETS AND GUNSMOKE (M) (T) (X) HOSTILE TAKEOVER 0101* †	
13	13	14	20	U-WAY HOW YOUNGBLOODZ (C) (D) (T) (X) GHET-O-VISION/LAFACE 24413/ARISTA †	
14	15	12	6	IN THE GAME O (C) (D) HOLLYWOOD 164031 †	
15	14	10	10	SATISFY YOU ● PUFF DADDY FEATURING R. KELLY (C) (D) BAD BOY 79283/ARISTA †	
16	16	17	14	PIMPIN' AIN'T NO ILLUSION UGK FEAT. KOOL ACE & TOO SHORT (C) (D) (T) JIVE 42633	
17	18	18	14	LUV AT FIRST SIGHT CHILDRIN OF DA GHETTO FEAT. SOULTRE (C) (D) (T) HOO-BANGIN' 53564/PRIORITY †	
18	17	16	4	I'M JUST A BILL IKE JACKSON PRESENTS TOM PAPER (D) (T) 447 0721/HMC †	
19	12	13	12	WHOLE LOT OF GANGSTAS DIE FLEXY G. FEAT. KURUPT AND ALKATRAZ (C) (D) SHANTY TOWN 1005/HOLLAND GROUP †	
20	NEW ▶	1	1	STROKIN' 2000 GRANDMASTER SLICE (C) (D) (T) WINGSPAN 0005	
21	27	31	6	DA ROCKWILDER METHOD MAN/REDMAN (T) DEF JAM 562440*/DJMG †	
22	25	24	6	LOSE YO MIND LIL' RACHETT (C) (D) BIG KID 54350/LIGHTYEAR	
23	NEW ▶	1	1	BUMPIN' UGLIES CHUCK SMOOTH (C) (D) (T) WINGSPAN 0006	
24	20	26	23	JAMBOREE ● NAUGHTY BY NATURE FEATURING ZHANE (C) (D) (T) (X) ARISTA 13712 †	
25	33	34	22	IT'S YOUR THING MERCEDES FEATURING MASTER P (C) (D) (T) NO LIMIT 53565/PRIORITY †	
26	43	—	2	WE IN HERE FUNKMASTER FLEX & BIG KAP FEAT. THE RUFF RYDERS (T) DEF JAM 562541*/DJMG	
27	35	—	2	BANG BANG BOOGIE CHAMPTOWN INTRODUCING D'PHUZION (D) (T) 447 7017/STRAIGHT JACKET	
28	28	21	23	VIVRANT THING Q-TIP (T) VIOLATOR/DEF JAM 562170*/DJMG †	
29	21	28	8	BACK THAT THANG UP JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE (T) CASH MONEY 156482*/UNIVERSAL †	
30	26	20	13	EGO TRIPPING LT. STITCHIE FEATURING MAD LION (T) (X) PRG 0412*/DEH TYME	
31	22	22	14	TAKE A LICK AKINYELE (C) (D) (T) VOLCANO 34281/JIVE †	
32	23	23	8	BLING BLING B.G. FEAT. BABY, TURK, MANNIE FRESH, JUVENILE & LIL' WAYNE (T) CASH MONEY 156483*/UNIVERSAL †	
33	44	33	17	BOUNCE TO THE OUNCE O.G.C. (C) (D) (T) DUCK DOWN 53495/PRIORITY †	
34	30	27	13	BIZARRE U-GOD (C) (D) (T) WU-TANG 53574/PRIORITY	
35	34	36	30	WATCH OUT NOW THE BEATNUTS FEAT. YELLAKLAW (C) (D) (T) VIOLATOR 1795/Loud †	
36	29	29	3	THA BLOCK IS HOT LIL' WAYNE FEAT. JUVENILE & B.G. (T) CASH MONEY 156546*/UNIVERSAL †	
37	24	37	9	MS. FAT BOOTY MOS DEF (T) RAWKUS 203* †	
38	41	48	8	PUSHER MAN RAISE UP CLICK FEAT. COOP, T.J., MONEY MIKE, LADY D, DEVIOUS ONE (C) (D) RAISE UP 6757	
39	45	39	21	B-BOY DOCUMENT 99 THE HIGH & MIGHTY FEAT. MOS DEF & MAD SKILLZ (C) (D) (T) EASTERN CONFERENCE/RAWKUS 53498/PRIORITY †	
40	39	30	3	LIVE FROM NEW YORK CHEF RAEKWON (T) LOUD/COLUMBIA 79321*/CRG †	
41	38	32	3	WE ON FIRE HOT BOYS (T) CASH MONEY 156545*/UNIVERSAL †	
42	36	19	10	P.E. 2000 PUFF DADDY FEATURING HURRICANE G (T) (X) BAD BOY 79276*/ARISTA †	
43	32	—	2	APOLLO KIDS GHOSTFACE KILLAH FEAT. RAEKWON (T) RAZOR SHARP 79317*/EPIC †	
44	31	25	6	STILL D.R.E. DR. DRE FEATURING SNOOPY DOGG (T) AFTERMATH 497192*/INTERSCOPE †	
45	42	—	22	WILD WILD WEST ● WILL SMITH FEAT. DRU HILL & KOOL MO DEE (C) (D) OVERBROOK/COLUMBIA 79157/CRG †	
46	RE-ENTRY	12	12	JUMP UP BLACK MOON (C) (D) (T) DUCK DOWN 53491/PRIORITY	
47	NEW ▶	1	1	ANGEL DUST CORMEGA FEATURING HAVOC (T) CASINO/LEAGAL HUSTLE 804*/LANDSPEED	
48	NEW ▶	1	1	GI STREETS F.O. MOB (D) F.O. 234	
49	40	35	3	WILL 2K WILL SMITH FEATURING K-CI (T) (V) COLUMBIA 79287*/CRG †	
50	50	44	47	WHO LET THE DOGS OUT? CHUCK SMOOTH (C) (D) (M) (T) (X) WINGSPAN 0002	

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

Congratulations



Michael Jackson

M J J P R O D U C T I O N S

As the sound of Motown was to the '60s—a groundbreaking synthesis of pop and R&B with musical underpinnings drawn from gospel and jazz—so The Sound Of Philadelphia expressed through the music made at Philadelphia International Records (PIR) was to the '70s and early '80s. It's no surprise, then, that Kenneth Gamble, co-founder with partner Leon A. Huff of the Philadelphia International empire, acknowledges Berry Gordy Jr. and the company he created as "the role model for us."

"Motown, a black-owned label that had a tremendous amount of activity, was the example for us," says Gamble. "Before we started PIR, when we first had Gamble Records back in 1967, Huff and I went to Detroit to discuss working there. We had some interviews with Norman Whitfield and Eddie Holland. We wanted to be involved with the atmosphere there because we had so many songs."

Fate had other plans, and, rather than joining the Motown machine, Gamble and Huff—already making a name for themselves in and around Philadelphia—returned to the City of Brotherly Love to carve their own niche in the history of contemporary music.

Sitting in the unmarked office at 309 S. Broad St. that PIR's occupied since opening its doors in 1972, Gamble recalls that he met his future musical partner "around 1961, 1962, in an elevator one day in the Shubert building at 250 South Broad, which was like the Philly equivalent of New York's Brill building, a place where publishers and songwriters had their offices and rehearsal rooms. I remember the first time Huff and I had a writing session, we wrote like 10 songs in a row."

HIT RESULTS OF TEAMWORK

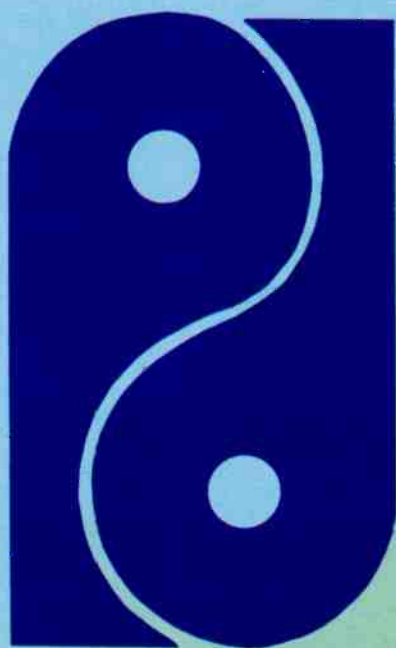
The duo's first production credit came with "The 81," a 1964 hit by local group Candy & The Kisses. Two years later, the team had formed its first label, Excel Records, which quickly became Gamble Records in 1966. The Intruders were their first hitmakers, via the 1968 smash "Cowboys To Girls." It didn't take long for word to spread, and Gamble and Huff began a long string of hit records as producers and songwriters via the Soul Survivors, Jerry Butler, Dee Dee Warwick, Dusty Springfield, Archie Bell & The Drells, Wilson Pickett, Laura Nyro and others.

"By the end of 1969, we were an independent production team," notes Gamble. "The label, Gamble Records, wasn't really growing, so we started Neptune Records in 1969. It was distributed by Chess, and we had the O'Jays, Billy Paul, the Three Degrees, Bunny Sigler. After [one of the company's founders] Leonard Chess passed away, that relationship fell apart."

THE CBS ERA

The team was still hitting the charts, thanks to records like Joe Simon's 1971 smash "Drowning In The Sea Of Love." Ever aware of producers and writers who were consistently achieving success, Columbia Records executive Clive Davis—who had known Gamble when he had briefly been a solo artist for the label in 1964—approached the pair about working with CBS. "We still had the Three Degrees and Billy Paul under contract from the Neptune days," says Gamble, "although we had let the O'Jays go. We met with Clive, and he offered us a great start-up deal. We had a creative company, and CBS had a tremendous marketing and merchandising machine. They wanted to improve their image in the R&B world, and we brought our relationship with that world to the table."

While the first few releases on the CBS-distributed Philadelphia International label by the Ebonys and Billy Paul failed to register, Harold Melvin And The Blue Notes' smoldering "I Miss You" (featuring then-drummer Teddy Pendergrass on lead vocals) became the company's first hit in June 1972.



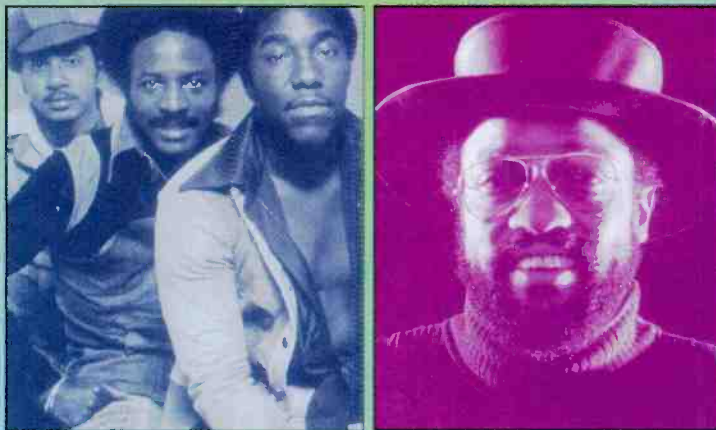
30th anniversary Philadelphia International Records

The Sound Of The City Of Brotherly Love

*Philadelphia International Records Boasts
An Illustrious History Of Contemporary-Music Contributions*

BY DAVID NATHAN

Harry Coombs, who ran Ramsey Lewis' Ramsel label in Chicago and began working with PIR in 1972, recalls, "I came to work there without a title. I was basically the liaison with CBS, trying to tell this big giant of a company how to really get into the R&B market. Once 'I Miss You' hit, we had the O'Jays' 'Backstabbers' right behind it a few weeks later. Then Kenny and Leon started playing me



The O'Jays (left) and Billy Paul

other songs—"If You Don't Know Me By Now," "Me And Mrs. Jones." They bombarded me with what I thought was some of the greatest music I'd ever heard."

The hits kept coming. Within its first two years, PIR became a dominant force in the international marketplace, thanks to classics like the O'Jays' "Love Train," Harold Melvin And The Blue Notes' immortal "If You Don't Know Me By Now," the Three Degrees' "When Will I See You Again" and "TSOP (The Sound Of Philadelphia)," recorded by the label's studio musicians, collectively known as MFSB, and used as the theme for the ever-popular television show "Soul Train."

As Gamble recounts, "It was an organized madhouse here. We had a flurry of hits in the first few years, which led to a more extensive agreement with CBS. They were able to sell volume on albums, and that was something that black artists had never really been doing. The chemistry was phenomenal, because they were selling records for us all over the world."

In its first three years of operation, PIR racked up an unprecedented eight gold and two platinum albums. Notes Coombs, "On any given day, you could find the O'Jays, Billy Paul or the Blue Notes in the studio. It was similar to Motown in that way. Naturally, as we grew, we staffed up to meet the demand, and back then—between 1972 and 1980—it was like heaven working here."

"One of my fondest memories from that time period was when we went to the CBS convention in 1973 in San Francisco. We had Harold Melvin And The Blue Notes, Billy Paul, the O'Jays, even MFSB, and we turned the place out! By the time the dinner was over, we had left the executives and their wives standing on top of their tables wanting more."

Gamble and Huff had assembled an incredible team of producers, writers and arrangers to work with their stable of hitmakers, including Dexter Wansel, Bunny Sigler, Bobby Martin, Jack Faith, Joe Jefferson, Cynthia Biggs and Vince Montana. While the in-house studio at PIR was a hive of activity, Sigma Sound, owned by renowned engineer Joe Tarsia, was also the scene for many of the classic recording sessions by PIR artists that became major hits for the label.

DISCO DAYS

Aside from the company's obvious success in the pop and R&B markets, much of the music that seeped out of 309 S. Broad St. helped lay down the foundation for what had become known universally as disco. Aside from seminal dance tracks like MFSB's "Love Is The Message," Harold Melvin And The Blue Notes' "The Love I Lost," the Three Degrees' "Dirty Ol' Man" and the O'Jays' "For The Love Of Money," Thelma Houston's 1976 version of "Don't Leave Me This Way" (previously recorded by Melvin and his group) became one of the first disco crossover hits, a dance-floor smash that hit the No. 1 on both the pop and R&B charts.

MESSAGE OF LOVE

While love and relationships formed the lyrical basis for many of PIR's biggest hits, Gamble & Huff also injected pertinent spiritual and social themes into recordings by the O'Jays (from "Family Reunion" to "Love Train"), Billy Paul ("Am I Black Enough For You," "Let 'Em In") and others. A 1977 Philly International All-Stars track, "Let's Clean Up The Ghetto," inspired inner-city projects in a number of cities, including Chicago, Los Angeles, Memphis and Atlanta.

In a deliberate move to expand its base beyond home-grown Philadelphia talent, the company signed Lou Rawls in 1976 and scored a gold pop and R&B chart-topper with "You'll Never Find Another Love Like Mine." That same year, Teddy Pendergrass split from the Blue Notes and launched a phenomenal career that gave PIR a run of four platinum and two gold albums over a four-year period.

Confident that Gamble and Huff and their sterling creative team of writers and producers could give their newly signed superstar act an appropriate welcome to the label, CBS sent the Jacksons to Philadelphia for their debut album for Epic: "The Jacksons." Boasting hits like the platinum single "Enjoy Yourself" and "Show You The Way To Go," this joint Philadelphia International/Epic project netted PIR yet another gold album.

Continued on page 50

*"that Philly sound
keeps going round,
can't get enough
of Gamble and Huff."*



*congratulations
on three
incredible decades
from all your friends
at*



Kenny Gamble and Leon Huff were a songwriting partnership that blossomed into a record-production team that wound up owning their own record label, the legendary Philadelphia International Records, currently celebrating its 30th anniversary.

They've worked with hundreds of great singers and musicians, written thousands of great songs and made—and sold—millions of great records. They've been awarded a Lifetime Achievement Grammy. They've been inducted into the National Academy of Popular Music's Songwriters Hall of Fame.

In separate interviews conducted at PIR's longtime 309 S. Broad St. offices, Gamble and Huff prove to be as different as any two sides of the same coin. Gamble is expansive, articulate, almost avuncular. Huff is dry, direct, almost self-deprecating.

Our talk covered everyone from Bunny Sigler to Thom Bell to the Jacksons. And we talked about everything from the fantastic shuffle groove of the Orlons' "South Street" to Black Music Month, which Gamble was instrumental in establishing some 20 years back, to creating final mixes by having



30th
anniversary
Philadelphia
International
Records

disrespect your mother, wife and children, sell drugs in the neighborhood and steal from you. That's not brotherhood, that's hypocrisy. That was a very important song to us, but we didn't write it to be an A-side or a commercial single; it was part of a concept album we wrote for the O'Jays, "Ship Ahoy."

And "Ship Ahoy," the song itself, we wrote at the time "Roots" was breaking every record on television, and everybody was interested in the heritage of African-

it's like we were trying to send a vibe, a feeling, from the room we were writing in. And we did, 'cause the whole world accepted these songs.

And the message was in the music, not just the lyrics. Because some people couldn't even understand the lyrics. Why was this record No. 1 in Japan? Because they could feel what we were doing. The message in the music was love: that there's only one humanity and we're all the same.



Leon Huff (left) and Kenny Gamble

KENNY GAMBLE AND LEON HUFF

The Billboard Interview

"The perfect give-and-take" has characterized three decades of fruitful writing, producing and business collaboration. **BY DON WALLER**

three or four different people working the board simultaneously. We talked great trivia. And we talked great truths.

Could you give us an eyewitness account of how you wrote these songs and turned them into hit records?

HUFF: Gamble had an upright piano against the wall in his office. We'd go in there with a little tape recorder. I'd just sit down and start playing. Gamble might say, "Yeah, play that again." It was like, as I played, he'd write in his mind—whatever came off the top of his head. And, because we talked all the time, we came up with some great titles and ideas for songs through conversation. He'd be coming up with words, and we'd collaborate on melodies. It was the perfect give-and-take.

Say we came up with an idea like "Love Train." As I'm playing and grooving, Gamble's grooving, too. So you can imagine how that upright was sounding, because "Love Train" had the whole world dancing. We had our own stage show in that room for hours and hours and hours. And we taped everything.

We were fortunate enough to find a fantastic group, the O'Jays. Then we'd have some powerful, powerful rehearsals. Gamble would teach them the song, because when we were writing it, we'd be singing the harmony parts ourselves. We knew how we wanted the song to sound, but the O'Jays had great voices. Eddie Levert would take off his shirt, strip down to his pants, and be sweating like a bull! I mean, I wish we would've taped those rehearsals.

Then we'd decide what key it's going to be in. We'd get our rhythm section: Roland Chambers on guitar, Earl Young on drums, Norman Harris on guitar, Ronnie Baker on bass, Bobby Eli on guitar and Carl Chambers on drums. Most of those musicians came from the Romeos, Gamble's old group. They were great. I used to go see them play Loretta's High Hat in South Jersey, and there'd be lines around the corner. I replaced Thom Bell as the keyboard player in that band. We toured behind Little Anthony And The Imperials and Chubby Checker, but we got tired of riding in that little station wagon, so we all ended up in the studio as the root of the MSFB Orchestra.

Then we had great arrangers like Bobby Martin, and people like Vince Montana on vibes and Lenny Pakula on organ. We had the violin players come over from the Academy Of Music after they finished playing Beethoven and Bach. And we had Joe Tarsia of Sigma Sound Studios engineering; he was a genius.

Many of your best songs carried distinct socio-political messages, as well. How did that come about?

GAMBLE: Once we started writing songs like "Cowboys To Girls" and they started catching on—'cause there was a great message in that song; finding out that girls are not made to be chased around and beat up, but to kiss, hug, hold and whatever—then we started writing more about the things we saw in the world. For example, "Don't Call Me Brother" is a song relating to those people who were always calling you "brother" but would turn around and

American people. So we said, "Let's write about the slaves coming over from Africa. There's never been a song about that." And, when you listen to that record, you can hear that we worked very hard on it. You can almost feel it. It was like a soundtrack to a movie.

Then you take something like "Now That We've Found Love," which asks, "What are you going to do with it?" 'Cause love is like the truth. Now that you've found it, are you just going to keep it to yourself or are you going to spread it all over the world and tell everybody? That's the feeling we related to the music 'cause we were thinking globally: one humanity. When I hear "Love Train" today,

How does it feel to hear the grooves you created back in the '70s form the basis for disco, house and even much of the electronic-dance music that's popular today?

HUFF: I knew I could make people dance when I was 4 years old. I can groove. I can sit down at the piano and make you tap your feet. I used to create a rhythm with the pedals on the piano—because, when you're writing songs,

Continued on page 48

KENNY & LEON

Our Thanks To You,
Teddy Pendergrass,
The Three Degrees
And Our Love To You Both
Today, Tomorrow
And Next Time Around

PAFFLE
MADILL
FINE
WEINBERGER
& Co



PIR's remarkable catalog is the focus of a year-long campaign that will unearth recordings that have been simmering in the vaults for a quarter-century and will reintroduce forgotten classics into the marketplace after long absences.

"Kenny Gamble and Leon Huff have a legacy of creating success using tasteful music and sensitive songs. That's what lasts," says Ron Alexenburg, senior VP of Philadelphia International Records. "In this business, it's very difficult to own 100% of your company for 30 years. They're one of the few independent labels with a strong catalog of songs. It's what's kept them alive financially."

READY WITH TEDDY

Much of the catalog's new momentum emanates from Gamble and Huff's re-entry into the record business. EMD, energized by its recent agreement with the duo to release their new music, has redoubled its work on the PIR catalog, releasing a new series of greatest-hits albums, including one on Teddy Pendergrass—already EMD's hottest-selling PIR title.

The PIR catalog came to the Capitol/EMI family only six years ago, when Eli Okun, executive VP of EMI-Capitol Music's Special Markets, acquired the rights.

"I started a new label, The Right Stuff (TRS), to market catalogs from other companies," says Okun, who joined Capitol in 1990. He made a deal with Kenny Gamble for PIR's post-1976 masters. (The pre-'76 masters were controlled by Sony, with some later reverting to Gamble and Huff.) The deal gave Capitol access to some 28 PIR titles, including four platinum albums from Teddy Pendergrass, two platinum and two gold albums from the O'Jays, and four gold and platinum releases from Lou Rawls.

When the agreement was renewed in April 1998, EMD also won access to previously unreleased catalog materials from Pendergrass, the O'Jays and Billy Paul. By December, more than a dozen PIR albums were available through EMD.

HAVE THEY MET THE JONESES?

"We'll have around 24 PIR titles available by the end of this year,

**30th
anniversary
Philadelphia
International
Records**

including the reintroduction of the Jones Girls to the marketplace," says Tom Cartwright, EMD's VP of product development, who plans to re-release another dozen PIR albums this year, including titles from the Stylistics and Jerry Butler.

"A lot of interest in the catalog is coming from clubs," Cartwright continues. "We've gotten many requests to do remixes." Among the specialty items being used to promote the PIR catalog are 12" vinyl LPs created from the original analog tapes. Cartwright is also scouring the country for videotapes of PIR acts dating back to the '70s. "We're hoping to find enough classics to compile a VHS and/or DVD of classic Philadelphia International live performances."

Hot on the trail is Alexenburg, who recalls an electrifying show at CBS' 1974 convention in San Francisco: "We brought in the 38-piece MFSB orchestra for the show, which started with the Three Degrees, followed by Billy Paul, Harold Melvin And The Blue Notes [featuring Teddy Pendergrass] and the O'Jays. It's got to be one of the greatest live shows ever recorded. Kenny Gamble has held on to the tape for 25 years, and I'm hoping he'll finally release it."

Alexenburg—former head of Epic and Infinity Records—played a key role in PIR's history. He was working for Epic in 1971 when he first met Gamble and Huff. "Kenny and Leon shared a desk at the Shubert Theater in Philadelphia and called themselves Neptune Records," Alexenburg recalls. "What they played for me was really impressive. I thought it would be great for them to produce some CBS acts. But I ended up having to explain to Clive Davis that they were too busy producing their own hits to work on ours."

Nonetheless, Davis wanted to forge an association with them. He talked to Gamble and Huff on the phone and arranged to make a distribution deal with them. To this day, Sony retains control of a portion of the PIR catalog.

As a symbol of its renewed vigor, PIR unveiled a minor monument to itself this year: a neon sign that, for the first time, marks their building as the home of "Philadelphia International Records, The Sound Of Philadelphia, Gamble and Huff." ■

Capitalizing On Catalog

EMD Works PIR's Past For A Whole New Generation Of Fans

BY TERRY BARNES



Teddy Pendergrass

THE BILLBOARD INTERVIEW

Continued from page 47

you've got to feel that backbeat.

GAMBLE: I had a meeting just last week with some of the more prominent mixers in New York, and they actually told me that it was the "sound of Philadelphia" that encouraged and inspired the whole house and disco trend that's going on. And the No. 1 record that they attributed that to was "Love Is The Message" by MFSB.

You guys ran a non-stop hit factory for more than 10 years. Then you went into a period of semi-retirement. How did you spend that time?

HUFF: We had to take a break because we'd been together every day for a long time. It was like being married, creatively. Clive Davis said, "Gamble and Huff came to CBS and went on a creative rampage." We just kept writing and writing. After Philadelphia International peaked and the smoke cleared, we had to take a rest.

GAMBLE: My old neighborhood is only about five blocks from here. And, every day, I'd ride through there and say, "Man, it looks like a bomb hit this place. What happened?" So I started buying a lot of the abandoned shells down there. Then I moved back into the community, with another group of people, created an organization called Universal Community Homes, and we've been able to develop apartments, townhouses and first-time homeownership properties. We're bringing people back into the community. We have an adult-training center, a small-business center, and we're building a charter school.

Because, to me, the success that we had was a miracle and a blessing. So I decided to do something that could help people, change people's lives and change my life, too.

Would you explain how you guys had the rare foresight to wind up owning most of your master recordings?

HUFF: If you're going to enter into a business, you've got to know something about it before you get into it. We knew how important publishing was before we got into it. If you're the songwriter, you've got to own your own song. If you're the producer, you've got to own your own work. We worked too hard to not get anything out of it.

And we met and learned from the most brilliant minds in the music business: Clive Davis, Ahmet Ertegun, Jerry Wexler, Quincy Jones, [former CBS president] William Paley.

GAMBLE: We tried to do our best from a business perspective, so we could think of the future. And we were able to secure the future of our company, based on the reversion of our masters. It's been 25, 30 years now, and these songs and masters are still active. Some of them get played and sell as much as new releases.

What's your perspective on how popular music has changed in the last 30 years?

GAMBLE: We came up in an era when records were made with orchestras. That's the stuff we were influenced by. And the songs we wrote—the melodies—lent themselves to those types of arrangements that bordered on classical. It was rhythm and blues, jazz, classical, all mixed together very tastefully. That's what the sound of Philadelphia was to me.

Today, the young people have their own sound. They have their own technique of writing songs. The technology for writing songs is so much further advanced than it was. It advanced while we were making records! In our vaults, we have everything from two- to four- to eight-tracks to 16-, 24-, 48-tracks, whatever.

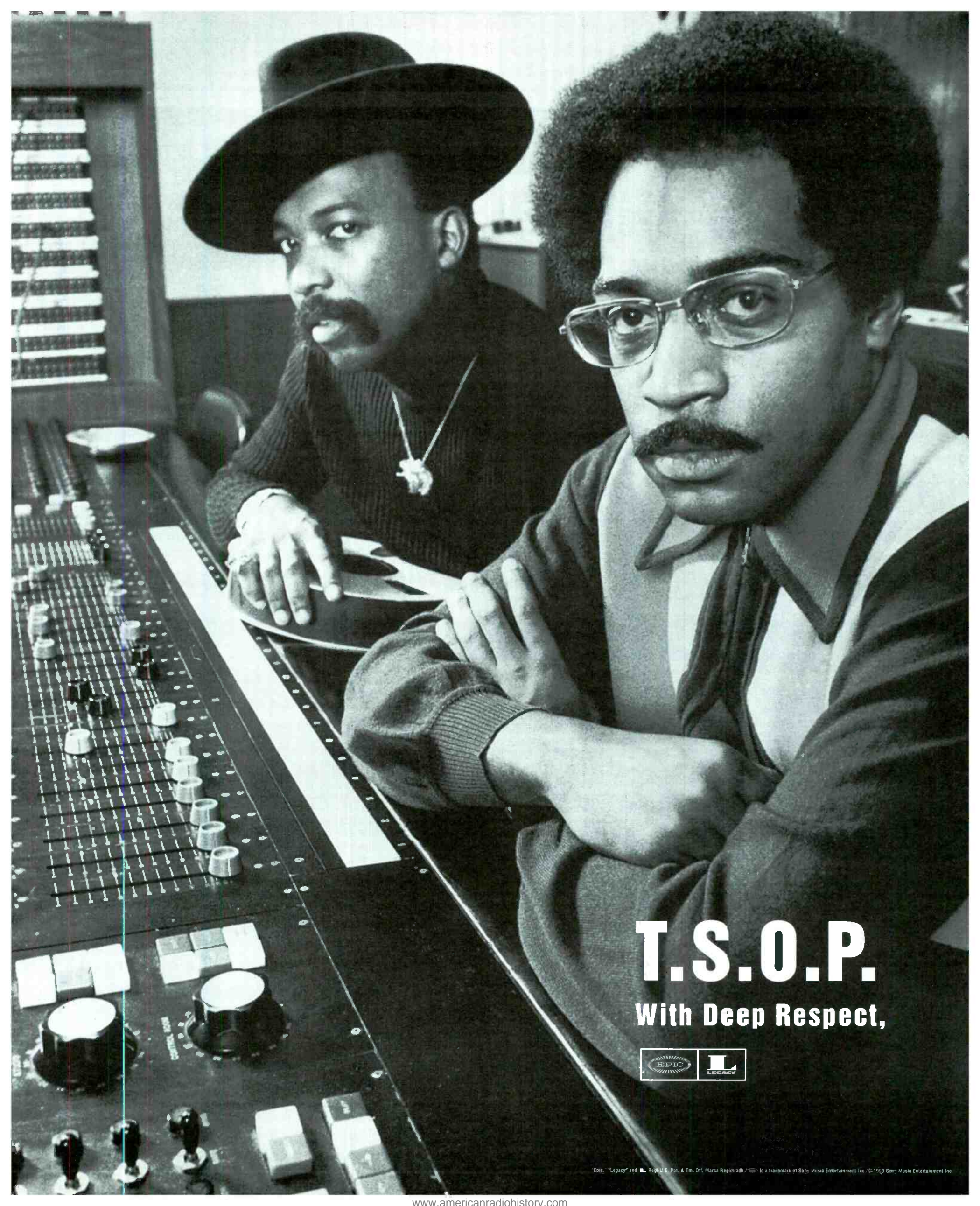
I also think the technology of the drum machine and the computerized synthesizers have a different sound than a human drummer. And I think that human factor is missing in the music—I'm not saying whether that's good or bad; it just makes it different. So this generation hears the music differently. They don't hear it so cluttered. They don't hear a lot of strings or horn parts, and they don't hear a lot of solos. There's a lot of classic records—the O'Jays' "I Love Music" or even the Isley Brothers' "Summer Breeze"—where you remember the solo as well as you remember the song. But I think the music today has tremendous meaning. The new music from this generation is an expression by these young writers and producers of the times that they're living in.

HUFF: It's a cycle from generation to generation. Every 10 years, there's a new youngster coming along to keep the beat. Even with the changes in technology, it's all good. I have fun with all the technology, but I'm still a musician, a keyboard player, at heart. But even with the new technology, you've got to add some live people in there, because the machines can't do everything.

But the music hasn't changed, just the technology: new sounds, a new approach to producing though computers. But to me, music is music. I don't care how old it is. The song is still there. And the beat goes on. ■

*Congratulations
Kenny And Leon
And The
Philadelphia International Family
For Thirty Years Of
Great Music.*

PIRN
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T.S.O.P.

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After a relatively quiet period in its illustrious history, Philadelphia International Records is preparing for a new chapter that promises to re-establish the label as a major force in the global marketplace.

Appointed in September 1998 to oversee all the operations of PIR's Gamble-Huff Music and its publishing affiliates, executive Chuck Gamble (nephew of PIR's co-founder Kenneth Gamble) explains, "Our direction is to launch the label anew for 2000, to bring new product, bring a new, energetic face to the music we provide. We're in a new phase of thinking for the label, and the first part of that has been reorganizing our corporate structure."

Gamble says the revitalized company has three basic, distinct channels of operation: a classic R&B division devoted to mining PIR's extensive vaults for unreleased material and creating contemporary remixes of the label's many timeless hits, a hip-hop division that will operate with a new name, and a division that will generate new R&B material. "We've looked at the label's strengths, and we recognize that there's a whole young generation [of consumers] who don't know where the original music they hear on the samples of tunes like



Philly native, as are Nicholas Johnson, Dante Massey, Damon Jer'Core and Thomas Blackwell, the members of No Question. The group has been together for about 18 months and is in the midst of completing its first album for PIR. It will feature a number of tunes written by Jer'Core, as well as a version of the Philly classic "You Make Me Feel Brand New." "We've had a lot of creative control over our record," says Jer'Core. "What we love about being with PIR is everybody gets a chance here. We really feel that lightning is about to strike for a second time here at Philly International."

It is particularly fitting that A&R for PIR's hip-hop division—tagged Uncensored—is supervised by the offspring of the label's legendary co-founders. "We have a core of talent, and we are going to establish ourselves in the rap and hip-hop market," Caliph Gamble states with confidence. "A lot of the subject matter our artists at Uncensored will do is sensitive to the inner-city problems young people face. Pop and I are providing the fire for our artists."

Nicknamed "Pop" since birth, Leon Huff II says the team is committed to "doing what our fathers did in a whole new era. We know we have some real talent here—Tahir Jamal, Shane Booge, a rapper we just signed named Gooch Don, another rapper Cochise. We're trying to keep the PIR legend going with our generation."

Looking Ahead

New PIR Artists Hope To Resurrect The Label's Golden Days

BY DAVID NATHAN

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YOUTHFUL A&R

Assisting in the process of PIR's rejuvenation is a young team of A&R executives and producers, which includes Tony Beck (in charge of A&R administration), Ade Alexander, Khan Jamal, Vance DuBose

and Vikter DuPlaix. Alexander is working with artist IQ and the group Dynasty (of which he is a member); while Jamal manages the group No Question and is involved with DuBose on the group's album. DuPlaix, whose industry credits include work with partner James Poyser on projects by Eric Benét, Erykah Badu and Kenny Lattimore, is in charge of creative direction on the A&R team and brings a background of working with Jazzy Jeff's production company, A Touch Of Jazz.

"It's all about maintaining the integrity of [PIR's] music of yesterday, knowing it has the qualities to sell in this era," says DuPlaix. "We're reintroducing PIR as a competitive label in the R&B marketplace, and, with the kind of music we're going to be doing, we're going to push ourselves into the forefront of the international arena."

For Chuck Gamble, the international possibilities for PIR's growth are particularly key, given the appreciation and respect PIR's music has always gained from global audiences. "We definitely plan to expand in Europe," he says. "We're also looking at increasing our exposure in the soundtrack area and through the use of our music in commercials. We'll also be looking at greater involvement with the Internet in the year 2000, which marks the 30th year of PIR." Gamble adds that the company is committed "to telling our story, much in the way Motown has done through television specials and other media-related opportunities. We are one of the few remaining African-American-owned labels, and celebrating 30 years in existence is an amazing feat."

Among projects due soon from PIR are a new O'Jays album, which will feature previously unissued material and remixes of classic hits; a set from Leon Huff; and, according to Gamble, product from a new female group and two new female artists. "Our 1999 releases include Damon and No Question, and then, next year, we plan to double the roster," says Gamble. "I tell people who come here, the 'Love Train' at PIR stopped so we could retool it. Well, now the train's been retooled and is leaving the station!" ■

CITY OF BROTHERLY LOVE

Continued from page 45

By 1974, PIR had also started a subsidiary label, TSOP, and recordings by the Intruders, Dee Dee Sharp, Gamble, the Stylistics, People's Choice, Archie Bell & The Drells and Instant Funk appeared on the imprint. The main PIR roster at different times included artists like Patti LaBelle, Jerry Butler, Jean Carn, Edwin Birdsong, the Soul Survivors, Barbara Mason, Carolyn Crawford, Don Covay and Bobby Rush, along with in-house writer/producers McFadden & Whitehead, Wansel, Sigler and Huff, whose solo album, "Here To Create Music," was released in 1980.

DISTRIBUTION DEALS

In 1982, PIR's deal with CBS expired. Former executive Coombs recalls, "Kenny and Leon made a decision to downsize the company, so I left to go work with [recording act] Levert. We stayed in touch. In 1990, they asked me to work with PIR as a consultant." Ironically, while they were in the midst of formulating a new distribution pact, CBS had released a track by Patti LaBelle that had been sitting in the PIR vaults. In 1984, the legendary singer enjoyed her first No. 1 R&B hit with "If Only You Knew," reaffirming the creative magic that had been so much a part of PIR for over a decade.

With a small roster that included the O'Jays, Phyllis Hyman and Shirley Jones, Gamble and Huff concluded a deal with EMI and were immediately rewarded with hits on all three acts; a brief distribution deal with Zoo Records from 1991 to 1992 provided the late Hyman with her only No. 1 R&B hit, "Don't Wanna Change The World." Phil Asbury, who began working with PIR as director of business and legal affairs in 1978, notes that the label signed a deal with EMI/Capitol Special Markets in 1992 that resulted in the reissue of several classic catalog albums by The Right Stuff from such key artists as Pendergrass and the O'Jays. An expanded manufacturing and distribution pact was signed in March 1998, and the first release under the new deal was "Forever With You," a collection of previously unreleased masters by Hyman, issued in June of 1998.

THE PUBLISH DOMAIN

One of the most important aspects of Gamble and Huff's operation has long been the maintenance of their publishing interests, which have been supervised for many years by Constance Heigler, who joined the company in the early '70s. Currently, Heigler works on a number of catalogs for the legendary team, including Gamble-Huff Music, Rosetree Music, World War Three Music and Assorted Music (a company that pre-dates Mighty Three Music, the home for many of the Philadelphia International classic titles). She also works with Razor Sharp and Downstairs, two catalogs owned by Gamble; and Leon's Legacy and Piano Music, owned by Huff. Heigler notes that a 1990 deal with Warner-Chappell resulted in the purchase of three-quarters of the Mighty Three catalog but that the remaining 25% of compositions that were not part of the deal will now be assigned to Gamble-Huff Music.

TESTIMONIALS

For longtime employees of the company, the incredible history and success of PIR is best reflected through comments on their relationship with Gamble and Huff. Notes Asbury, "The excitement and energy that comes from working with creative geniuses is amazing. Kenny and Leon have an incredible love of the music itself, and, personally, I'm proud to celebrate two decades of a working relationship with people who I honestly consider friends."

Heigler, who has supervised the various publishing entities owned by Gamble & Huff since the early '70s, says that the team "has afforded me an opportunity I might not have received anywhere else. It can be tough as a woman in a male-dominated industry, but Mr. Gamble and Mr. Huff have always been very supportive of what women have to do in dealing with both careers and families. Aside from that, I've had the opportunity to work with great music!"

For longtime industry veteran and friend Coombs, being a part of PIR's legacy has been "phenomenal. As I look back, I don't discredit production teams like Holland/Dozier/Holland or Isaac Hayes and David Porter or Bacharach and David, but the run that Kenny Gamble and Leon Huff have had is unbelievable."

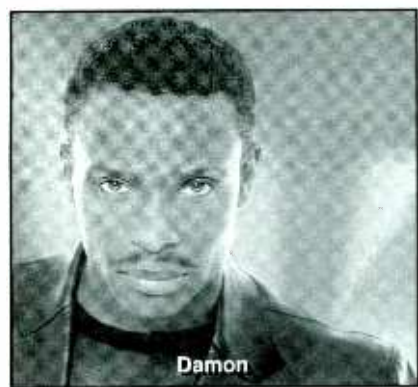
For Kenny Gamble and Leon Huff, whose many compositions have formed the basis for constant sampling in the era of rap and hip-hop, the company's history is a platform for taking PIR into the next millennium. "We have a lot to build on at PIR," concludes Gamble. Referring to Huff's son, "Pop," and his own sons, Caliph and Salahdeen, he notes, "Our children have the vision and talent to be able to compete in today's marketplace, so we're moving forward with them to create the next phase for the company." ■



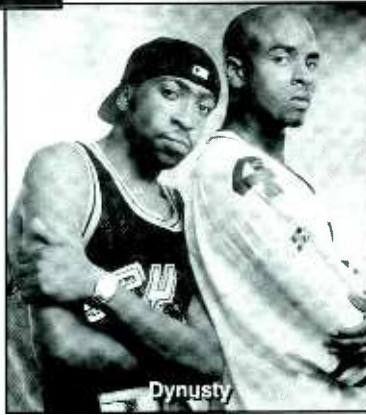
Caliph Gamble (left) and Leon Huff II



No Question



Damon



Dynasty

'For The Love Of Money' and 'Don't Let It Go To Your Head' came from. We'll be releasing material from the can and creating hot, new mixes of the classic hits," says Gamble. "Our hip-hop side is headed up by Leon 'Pop' Huff II and Caliph Gamble, the sons of Gamble and Huff. The R&B department is where new, young producers will be working with our seasoned producers and writers like Bunny Sigler and Dexter Wansel. We've been restructuring our whole A&R division, and now we're working on developing a new structure for street and radio promotion."

According to Gamble, all product from PIR will be funneled through the label's distribution pact with EMD.

LEADING THE WAY

The first acts to emerge from the revitalized company are R&B vocalist Damon (who was initially heard on "Funny How Love Goes," a duet on Phyllis Hyman's 1998 "Forever With You" album) and male quartet No Question. The artists themselves are excited about their association with the legendary label. "Some associates of mine introduced me to Mr. Gamble a few years ago, and we started working when the label was in the midst of its reactivation. I'm honored to be with PIR because of the classic R&B I heard coming up from acts like the O'Jays," says Damon, who's a

30 years

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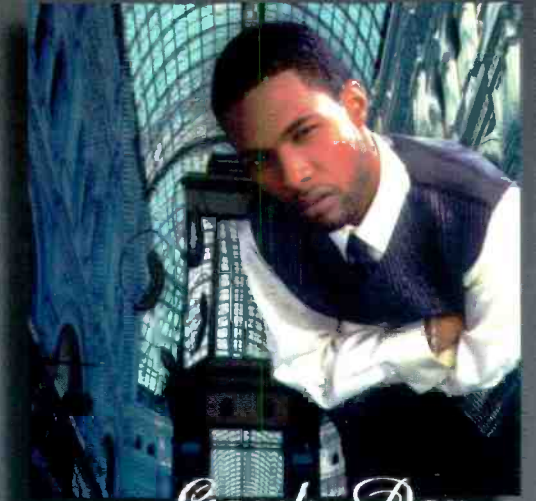
In the Next Millennium **Old is Now**™



damon



Caliph Gamble Leon "POP" Huff II



Gooch Don



NO Question



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Dance Compilations Show Clubland's Diverse Colors

SWEET THINGS: The past few weeks have seen numerous compilations cross our desk. What follows are the finest of the bunch—all of which are commercially available.

The two-disc set "INCredible Sound Of Gilles Peterson" (INCredible/Sony U.K.) finds Gilles Peterson—Talkin' Loud Records honcho and revered club/radio DJ—creating a most deft merging of dancefloor beats through the years, from funk and disco to hip-hop and Latin.

Fave moments include the 4 Hero remix of NuYorican Soul's "I Am The Black Gold Of The Sun," Jimmy Smith's "Who's Afraid Of Virginia Woolf?," Elza Soares' "Mas Que Nada," Fania All Stars' "Coro Miyare," Soul Dhamma's "Flower," Lenny Fontana Presents Black Sun's "Spread Love," and Minnie Riperton's "Les Fleur."

For "Grass Roots: Ashley Beedle" (Strut U.K.), Ashley Beedle, the man behind England's Afro Art label and fave neo-dance act Black Science Orchestra, uncovers a few underground gems from dance music's archives. Subtitled "Musical Influences And Inspiration," the 15-track set includes Rufus With Chaka Khan's "Sweet Thing," the special disco version of Four Below Zero's "My Baby's Got ESP," Blue Magic's "Welcome To The Club," Freddie Hubbard's "Gibraltar," Lafayette Afro-Rock Band's

"Hihache," and the original 12-inch version of Grace Jones' "Feel Up."

Equal parts disco, jazz, and deep house is Nuphonic U.K.'s "Nuphonic 2." Distributed in the U.S. by New York-based Studio K7, the set features exclusive tracks, recent singles, and album tracks from one of our most-cherished British labels. Prized possessions include Fuzz Against Junk's wicked cover of Talking Heads' "Born Under Punches," Faze Action's "Moving Cities," Roy Davis Jr.'s "Michael," Blaze's "My Beat," the Soul Ascendents' "The String Thing," and Natural Calamity's "And That's Saying A Lot."

Remixer/producer Joey Negro (aka Dave Lee) never fails to deliver. On "Disco Spectrum" (BBE U.K.), he has compiled what he calls "real disco for real people." Obviously, the man knows from where he speaks. Sprinkled throughout this two-disc collection are such Paradise Garage-hued jams as Frontline Orchestra's "Don't Turn Your Back On Love," Fresh Band's "Come Back Lover," Esther Williams' "I'll Be Your Pleasure," Salsoul Orchestra's "Take Some Time Out For Love" (isn't that Jocelyn Brown on vocals?), and Rare Pleasure's "Let Me Down Easy." But the *real deal* arrives in the form of Ramona Brooks' impossible-to-find classic "I Don't Want You Back."

International DJ Danny Tenaglia is known for his seamless merging of the hard and soulful. But what does the native New Yorker listen to when he's home alone? The answer can be found on the Tenaglia-compiled "Back To Mine" (DMC U.K.), which intertwines electro (Yello's "To The Sea"), disco/jazz (Roy Ayers' "Running Away"), diva house (Kimara Lovelace's "Only You"), and Latin (Sergio Mendes & Brasil '66's "One Note Samba/Spanish Flea").

Germany's Plastic City label is



by Michael Paoletta

responsible for "Terry's Café '2." Beat-mixed by producer/DJ Terry Lee Brown Jr., "Café" is awash in cool house beats from Klatsch (the Sharon Redd-infused "Do You Feel Alright"), Korben Dallas ("Ingredient"), Terry Francis ("Snake Charmed"), and Richard Salter ("Kadavu Rhythm"), among others.

To celebrate its sixth anniversary, King Street Sounds has issued "6 Years Of Paradise," a two-disc/three-vinyl set that traces the label's substantial soul-induced catalog. Key tracks include Vibe PM's "Mondo Grosso," Brooklyn Friends' "Phila-

delphia," Pump Friction's "That Sound," Urban Soul's "Show Me," and Mood II Swing Featuring Carol Sylvan's "Closer."

Throughout this decade, Planet E Records—as well as its founder, Carl Craig—has consistently challenged the ears and feet of dance music purists with a diverse musical palette that has included tech house, electro, and breakbeat. For proof, one need look no further than the nine-track "Geology: A Subjective Study Of Planet E, Vol. 1."

In addition to featuring tracks by Craig in all his various disguises (69, Innerzone Orchestra, and the Paperclip People), "Geology" shines the light on Moodyman ("Sunday Morning"), Jason Hogans ("E-steem"), and Gemini ("Crossing Mars").

And from Northcott Productions (NCP), we have the Terry Hunter-mixed "House Volumes 3," which is a

delish slab of joyful, soulful, and disco-twitchin' house. In full force are Donna Allen ("He Is The Joy"), Bell Bottom Convention ("You & Me"), Platinum Doll ("Believe In A Brighter Day"), Deepzone ("It's Gonna Be Alright"), and Jay Williams ("Testify").

A LOTTA LOVE: On Dec. 21, the newly formed, San Francisco-based Survival Records is scheduled to issue the two-disc set "Unity." A benefit album for Malachy O'Brien, who suffered a spinal cord injury in a car accident in '92 (and remains paralyzed), the musically diverse "Unity" includes tracks by Orbital (an exclusive Sasha remix of "Bel-fast"), Dubtribe ("Mother Earth"), Single Cell Orchestra ("Blessin' Beats"), Scott Hardkiss ("Why, Why, Why?"), and Simon ("Free At Last").

(Continued on next page)



Berlin's Best Beats. Paul van Dyk, pictured, is responsible for some of clubland's most lush, most cherished, and most trance-induced moments. As a remixer, the Berlin-based van Dyk has reconstructed tracks by such beat-savvy acts as New Order, Sven Vath, and Binary Finary. As an artist, he's released two albums, "45 Rpm" and "Seven Ways." On Dec. 7, Mute Records issued van Dyk's double-sided single, "Another Way"/"Avenue," a lush synth-driven classic-in-the-making. Coinciding with the single's release was a mini-DJ-tour, with van Dyk supplying the beats for club punters in Austin, Texas; Washington, D.C.; Fort Lauderdale, Fla.; Atlanta; and New York. Expect a new album from van Dyk in March.

Radio 1 To Mark 2000 With 24-Hr. Dance Party

BY KWAKU

LONDON—Britain's BBC Radio 1 is planning to attract the hearts and minds of Britain's youth and club punters with the biggest party of the year.

Beginning on the morning of Dec. 31, the whole of Britain's BBC Radio 1 output will be given over to "One World," a 24-hour millennium show revolving around dance music programming with live feeds from clubs around the world.

Known for its safe and patronizing musical stance in the '70s, the 32-year-old Radio 1—as well as the 72-year-old BBC setup—has successfully remodeled itself into a station that is in sync with most forms of dance music. The station is also home to some of the most influential international DJs.

"Only Radio 1 has the organizational muscle to do this, to give our listeners a musical treat—both those going out and those staying in," says Radio 1 controller Andy Parfitt.

"One World" commences New Year's Eve at 10 a.m. U.K. time with Zoe Ball's "Millennium Breakfast Show," which is scheduled to include a guest appearance from DJ Carl Cox, who will be welcoming in the new year on Bondi Beach in Sydney.

Hours later, "One World" will end with Cox jetting to Honolulu, where he'll DJ at another party ushering in the new millennium (in a different time zone). This will be broadcast on Annie Nightingale's "New Millennium Show," scheduled for 8:00-10:30 a.m. Jan. 1.

In between, Danny Rampling will be manning the turntables at a club in Cape Town, South Africa, while Junior Vasquez will be doing the same at New York's Twilo club.

And as he's done in previous years, Radio 1 and club DJ Dave Pearce will count down Britain's entry into the new year live from Glasgow, Scotland.

"It's a great honor to be the person that actually brings our nation-

human beatbox."

"I'm not too worried because we have a great team," offers Parfitt. "And besides, if we lose contact with a particular club, then we'll move the party back to London."

In addition to Rampling, Vasquez, Cox, and Pearce, "One World" will spotlight such internationally recognized DJs as Pete Tong, Sasha, Judge Jules, Fatboy Slim, and Paul Oakenfold.

The primary hosts of "One World" are Emma B. and Scott Mills. The duo's show, "Millennium Dance Party U.K." (5 p.m.-8:00 a.m.), will chase the dawn of the new millennium across several time zones.

"It was great having my new year planned for me and not having to get involved in the mayhem of trying to get into a club," confesses B. "I'm honored to be one of the first voices taking Radio 1 into a new age."

Laughing, she adds, "Scott and I will be hosting the biggest dance party on the planet, and we'll be 10 feet underground in a studio the size of a shoebox."

Says Pearce, "It's incredible to see how far Radio 1 has come as a dance-aware station within less than one decade.

"I started the decade [1990] on the launch team of the U.K.'s first legal dance station, Kiss 100 FM," he says. "At the time, Radio 1 had completely lost touch with millions of young listeners and was virtually ignoring dance music. The last few years has seen Radio 1 totally transform its music policy to become the tastemaker for the dance generation."

For a comprehensive DJ timetable for "One World," go to www.bbc.co.uk/radio1.



PEARCE

al broadcast into the new millennium," says Pearce. "Dance music has been part of my life since I was a teenager. To share my passion with so many millions of people on such an historical occasion is a great thrill.

"As we lead up to midnight, the set will be very anthemic," continues Pearce. "I'm looking to create something very memorable for midnight in the form of a specially created piece of music."

According to Pearce, "the [Glasgow] event is going to be a 35,000-capacity party, as well as live to millions of Radio 1 listeners. I just pray that we are 100% bug-proof on this night. Otherwise it's me and my

Billboard. Dance Breakouts

DECEMBER 18, 1999
CLUB PLAY

1. I BELIEVE IN LOVE PAULA COLE BAND IMAGO
2. CAN'T HELP IT FUNKY GREEN DOGS
3. MAKE SOME NOISE MIKE SKI
4. DO YOU WANT MY LOVE COCO LEE
5. ALRIGHT RICHARD "HUMPTY" VISSION

MAXI-SINGLES SALES

1. BLUE (DA BA DEE) EIFFEL 65 REPUBLIC
2. TO THE TOP 2 SHORT BROS, GROOVILICIOUS
3. MAMBO ITALIANO WISEGUY ORCHESTRA JELLYBEAN
4. HORN HORNS PERFECT PHASE
5. BOOGIE YOUR BODY DAISEY ROBBINS

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

CLUB PLAY					ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
► No. 1 ◀						
1	2	3	12	GET GET DOWN	MOODY 9624 †	PAUL JOHNSON
1 week at No. 1						
2	12	25	4	17 AGAIN	ARISTA PROMO †	EURHYTHMICS
3	4	7	8	IT'S A FINE DAY	RAMPAGE 0104	MISS JANE
4	7	16	6	AIN'T THAT A LOT OF LOVE	EASTWEST PROMO/EEG	SIMPLY RED
5	8	19	5	FLY AWAY (BYE BYE)	PLAYLAND 53571/PRIORITY	EYES CREAM
6	10	18	6	ALL AROUND THE WORLD	JELLYBEAN 2562	SOUL SOLUTION FEATURING CAROLYN HARDING
7	11	21	6	SUPERSONIC	WORK 79307/550-WORK †	JAMIROQUAI
8	9	15	7	DO IT PROPERLY	STAR 69 PROMO/STRICTLY RHYTHM	THE COLLABORATION (VICTOR CALDERONE & PETER RAUHOFFER)
9	1	2	9	RENDEZ-VU	XL 6281/ASTRALWERKS	BASEMENT JAXX
10	3	1	9	NEW YORK CITY BOY	PARLOPHONE 35014/SIRE †	PET SHOP BOYS
11	5	5	10	(JUST) ME AND YOU	STRICTLY RHYTHM 12577	NEW VISION
12	17	22	7	GET DOWN	GROOVILICIOUS 200/STRICTLY RHYTHM	AVANT GARDE
13	16	24	6	MYSTERIOUS TIMES	CONTAGIOUS 1011	SASH! FEATURING TINA COUSINS
14	21	27	5	DOV'E L'AMORE	WARNER BROS. 44774	CHER
15	26	41	3	ABOVE THE CLOUDS	TOMMY BOY 2053	AMBER
16	6	9	8	MAN=DRUG	STAR 69 1203/STRICTLY RHYTHM	LULA
17	13	4	11	SUN IS SHINING	EDEL AMERICA 005880 †	BOB MARLEY VS. FUNKSTAR DE LUXE
18	27	42	4	THAT SOUND	STRICTLY RHYTHM 12576	MICHAEL MOOG
19	25	34	4	WAKE UP	NERVOUS 20362	DAWN TALLMAN
20	14	6	9	ENCORE (OOH OOH YEAH YEAH)	TOMMY BOY SILVER LABEL 2007/TOMMY BOY	SUGARBABIES
► Power Pick ◀						
21	29	40	4	TAKE ME LOVE ME (SQUEEZE ME BABY)	GROOVILICIOUS 202/STRICTLY RHYTHM	FRIBURN & URIK
22	32	39	4	DON'T GO (1999 MIXES)	MUTE/KINETIC 44740/REPRISE	YAZ
23	15	8	10	GOTTA HAVE LOVE	JELLYBEAN 2561	PLASMIC HONEY
24	24	10	11	KEEP THE PARTY JUMPIN'	AM 01002	JEANIE TRACY
25	35	38	5	I ROCK	LOGIC 3000 70435/LOGIC †	TOM NOVY FEATURING VIRGINIA
26	18	11	11	WAS THAT ALL IT WAS	NERVOUS 20389	HANNAH JONES
27	20	12	13	WAITING FOR THE SUN	TOMMY BOY SILVER LABEL 2021/TOMMY BOY	RUFF DRIVERZ
28	30	29	7	EVERYTHING WILL FLOW	NUDE 79310/COLUMBIA	THE LONDON SUEDE
29	23	14	8	TUVA GROOVE	F-111 44757/WARNER BROS.	ONDAR
30	22	13	11	LOVE IS THE HEALER	EPIC PROMO	DONNA SUMMER
31	28	28	8	HE LOVES ME 2	SILK 9903	CECE PENISTON
32	40	46	3	VOID (I NEED YOU)	TOMMY BOY SILVER LABEL 2049/TOMMY BOY	CATAPILA
33	19	17	12	BETTER THAN ME	UNIVERSITY 44773/WARNER BROS. †	TERRY DEXTER
► Hot Shot Debut ◀						
34	NEW		1	TAKE A PICTURE	F-111 47388/REPRISE †	FILTER
35	46		2	LA MOUCHE	ASTRALWERKS 6283	CASSIUS
36	31	26	7	TAKIN' ME HIGHER	RAW NERVE 3000/4 PLAY	DEEPSWING FEATURING XAVIOR
37	44		2	NEVER DANCE	ATLANTIC 84633	LINDA EDER
38	33	31	6	SOMETHING... (FOR THE DJ'S)	TAKEOUTMUSIC.COM PROMO	CHRIS COX & DJ IRENE
39	45		2	DON'T STOP	FRESKANOVA 219/MAMMOTH	FREESTYLERS
40	36	33	5	GROOVE WITH ME TONIGHT	SONY DISCOS 263 †	MDO
41	47		2	RHYTHM DIVINE	INTERSCOPE PROMO †	ENRIQUE IGLESIAS
42	42	49	3	LISTEN TO THE PEOPLE	VITAL IMPORT	SMALL VOICES CALLING FEATURING MARTHA WASH
43	NEW		1	I'M OUTTA LOVE	EPIC PROMO	ANASTACIA
44	NEW		1	(I) GET LOST	REPRISE 44783 †	ERIC CLAPTON
45	34	20	11	MAKE IT RIGHT	ATLANTIC PROMO	CHRISTIAN FALK FEATURING DEMETREUS
46	37	35	9	DR. LOVE (REMIX)	SALSOUL 9015	FIRST CHOICE FEATURING ROCHELLE FLEMING
47	41	30	13	WAITING FOR TONIGHT	WORK 79292/550-WORK †	JENNIFER LOPEZ
48	NEW		1	DEEP IN U	JELLYBEAN 2571	AL E MOOD
49	38	23	13	THAT'S THE WAY LOVE IS	NERVOUS 20395	BYRON STINGILY
50	50	47	3	WHY CAN'T IT STOP	EDEL AMERICA PROMO	MOBY

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

MAXI-SINGLES SALES					ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
► No. 1 ◀						
1	1	1	30	SEXUAL (LI DA DI)	(T) (X) TOMMY BOY 381 †	AMBER
9 weeks at No. 1						
2	3	4	12	I NEED TO KNOW	(T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY
3	2	2	6	ALL OR NOTHING/DOV'E L'AMORE	(T) (X) WARNER BROS. 44774 †	CHER
4	5	3	12	HEARTBREAKER	(T) (X) COLUMBIA 79261/CRG †	MARIAH CAREY FEATURING JAY-Z
5	4	7	6	POKEMON THEME	(X) ROBBINS 72038	POKEMON THEME
► Hot Shot Debut ◀						
6	NEW		1	HE'S ALL I WANT	(T) (X) V2 97061	ANGELMOON
7	6	5	4	NEW YORK CITY BOY	(T) (X) PARLOPHONE 35014/SIRE †	PET SHOP BOYS
8	7		2	THE GREATEST ROMANCE EVER SOLD	(T) (X) NPG 13749/ARISTA	THE ARTIST
9	8	6	15	MY LOVE IS YOUR LOVE	(T) (X) ARISTA 13729 †	WHITNEY HOUSTON
10	10	9	56	BELIEVE	(T) (X) WARNER BROS. 44576 †	CHER
11	9	8	21	BOOM, BOOM, BOOM, BOOM!!	(T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
12	11	10	67	SUAVEMENTE	(T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
13	14	14	7	SUN IS SHINING	(T) (X) EDEL AMERICA 005880 †	BOB MARLEY VS. FUNKSTAR DE LUXE
14	13	12	23	I WILL GO WITH YOU (CON TE PARTIRO)	(T) (X) EPIC 79202 †	DONNA SUMMER
15	12	11	17	9PM (TILL I COME)	(T) (X) RADIKAL 99004 †	ATB
16	15	15	44	BLUE MONDAY	(T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
17	19	16	41	PRAYE YOU	(T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
► Greatest Gainer ◀						
18	25	22	80	PUSSY	(T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
19	16	13	8	ALL IS FULL OF LOVE	(X) ELEKTRA 63723/EEG †	BJORK
20	17	19	31	STRONG ENOUGH	(T) (X) WARNER BROS. 44644 †	CHER
21	22	23	63	MUSIC SOUNDS BETTER WITH YOU	(X) ROULE 38561/VIRGIN †	STARDUST
22	23	21	12	FIVE FATHOMS (LOVE MORE)	(T) (X) ATLANTIC 84530/AG †	EVERYTHING BUT THE GIRL
23	18	18	8	WAITING FOR TONIGHT	(T) WORK 79292/550-WORK †	JENNIFER LOPEZ
24	21	17	13	SITUATION/DON'T GO (1999 MIXES)	(T) (X) KINETIC/REPRISE 44740/WARNER BROS.	YAZ
25	27	27	85	MY ALL/FLY AWAY (BUTTERFLY REPRISE)	(M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
26	20	20	19	BAILAMOS	(T) (X) OVERBROOK 497104/INTERSCOPE †	ENRIQUE IGLESIAS
27	28	28	32	IT'S OVER NOW	(T) (X) ARISTA 13656 †	DEBORAH COX
28	30	30	21	BODYROCK	(T) (X) V2 27595 †	MOBY
29	26	24	17	STOMP TO MY BEAT	(T) (X) PLAYLAND 53454/PRIORITY †	JS-16
30	34	42	46	ALL I HAVE TO GIVE	(T) (X) JIVE 42563 †	BACKSTREET BOYS
31	40	38	44	I STILL BELIEVE	(M) (T) (X) COLUMBIA 79104/CRG †	MARIAH CAREY
32	41	37	7	GOT THE GROOVE	(T) (X) GROOVILICIOUS 079/STRICTLY RHYTHM	SM-TRAX
33	NEW		1	DAMMIT JANET	(T) GROOVILICIOUS 209/STRICTLY RHYTHM	PANTS & CORSET
34	42	47	5	MAMBO NO. 5	(T) (X) REPLICA 97001	L.B. PROJECT
35	NEW		1	SUN IS SHINING (THE REMIXES)	(T) (X) TUFF GONG/PALM PICTURES 7023/RYKODISC	BOB MARLEY
36	32	32	8	THAT'S THE WAY LOVE IS	(T) (X) NERVOUS 20395	BYRON STINGILY
37	24	29	77	PLASTIC DREAMS (REVISITED)	(T) (X) EPIDROME 78758/EPIC †	JAYDEE
38	RE-ENTRY		66	RAY OF LIGHT	(T) (X) MAVERICK 44523/WARNER BROS. †	MADONNA
39	38	35	11	CAN'T GET ENOUGH	(T) (X) TWISTED 155619/MCA †	SOULSEARCHER
40	36		11	MAMBO NO. 5 (A LITTLE BIT OF...)	(T) RCA 65842 †	LOU BEGA
41	49	41	20	RED ALERT	(T) (X) XL/ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX
42	RE-ENTRY		72	EVERYBODY [BACKSTREET'S BACK]	(T) (X) JIVE 42515 †	BACKSTREET BOYS
43	39	50	3	I DO BOTH JAY & JANE	(T) (X) AUREUS 431/WARLOCK	LA RISSA
44	33	26	3	EVERYTHING WILL FLOW	(T) (X) NUDE 79310/COLUMBIA	THE LONDON SUEDE
45	RE-ENTRY		35	JACKIE'S STRENGTH	(T) (X) ATLANTIC 84442/AG †	TORI AMOS
46	RE-ENTRY		2	TAKE MY LOVE	(T) (X) PHAT CAT 90002	THE KROMOZONE PROJECT
47	RE-ENTRY		34	TAINTED LOVE	(T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
48	48	36	5	BACK AT ONE	(T) MOTOWN 156501/UNIVERSAL †	BRIAN MCKNIGHT
49	47	45	29	IT'S NOT RIGHT BUT IT'S OKAY/I WILL ALWAYS LOVE YOU	(T) (X) ARISTA 13680 †	WHITNEY HOUSTON
50	50	40	16	DISCO INFERNO	(T) (X) JELLYBEAN 2554	CYNDI LAUPER

DANCE TRAX

(Continued from preceding page)

Many will recall that O'Brien, an Irish native who moved to San Francisco in '89, was one of the founders of the groundbreaking Full Moon parties. Today, he remains a co-promoter of Come-Unity, one of the longest-running monthly dance events in northern California.

After the accident, O'Brien says, he was very fortunate to be involved in the Bay Area dance community. "People immediately rallied around to help," he explains. "I was overwhelmed with love and support."

We can only hope the love and support continues with the release of "Unity." For additional information, contact: malachy@come-unity.com.

CELLULOID: After many rumors and much speculation, Dance Trax is happy to report that "Groove" will soon be making its theatrical premiere—and at the Sundance Film Festival, no less. A drama based on the San Francisco underground rave/club scene, "Groove" has been accepted as an official selection of the

festival, which will be held Jan. 20-30 in Park City, Utah.

Wade Randolph Hampton (aka DJ WishFM, as well as W) is featured in the movie manning the turntables; he was also the film's music supervisor. At press time, a label had not yet been secured for the soundtrack, which features acts like **ming + fs**, **Mixmaster Morris**, and **John Digweed**.

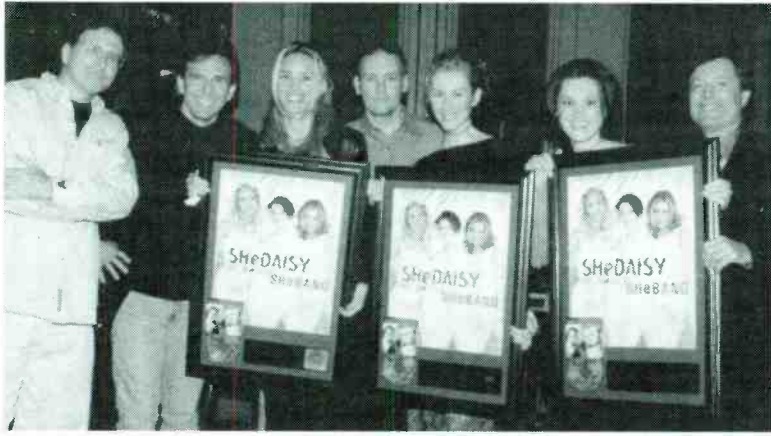
"Groove" was produced by **Danielle Renfrew** and 415 Productions and written/directed by **Greg Harrison**.

IT'S A BOY! On Nov. 20, **Hisa Isio-ka**, the owner of King Street Sounds/Nite Grooves, and his wife, **Ayumi**, welcomed their first child, **Ryo Isio-ka**, into the world. Our sincerest wishes for a healthy and bright future.

PARTING GLANCES: The dance music community is saddened by the Nov. 27 death of rave pioneer **Tod "Einstein" Enneman** in Los Angeles. The cause was complications from a bicycle accident.

The 37-year-old Enneman will be remembered as one of a handful of individuals to introduce an underground club/rave scene to the club punters of Los Angeles. Additionally, Enneman was a principal of the Majestic Label Group.

He is survived by his wife, **Wendy**, and son, **Schuyler**. Condolences can be sent to Wendy and Schuyler Enneman c/o Majestic Label Group, 6404 Wilshire Blvd., Suite 601, Los Angeles, Calif. 90048.



Shedaisy Goes Gold. Lyric Street Records recently celebrated the gold certification of Shedaisy's debut album, "The Whole Shebang." Shown, from left, are Lyric Street senior VP of A&R Doug Howard, producer Dann Huff, Shedaisy's Kristyn Osborn, Lyric Street president Randy Goodman, Shedaisy's Cassidy Osborn and Kelsi Osborn, and Lyric Street senior VP of promotion and product development Carson Schreiber.

Sony Nashville's Butler Seeks A Diverse Country Music Label

Six Questions is an occasional feature that focuses on noteworthy industry people. This issue's subject, Allen Butler, is president of Sony Music Nashville. Since his promotion from executive VP/GM in early 1997, Butler has re-launched Sony's dormant Monument Records label, with the newly signed Texas-based group Dixie Chicks as Monument's first release. The group now has two multi-platinum albums. Butler also started a new Sony imprint label, Lucky Dog Records, for all country artists. Sony Nashville also encompasses the Columbia and Epic labels.

If you had a wish for the new year, what would it be?

My wish is that Nashville would have more than just a couple of labels with superstar multi-platinum acts. I would like to see the wealth spread around a little, to make the entire industry healthier. This is a very close-knit industry here in Nashville, where everyone competes but everyone's still friends. I would also like to see a new movement, more of the new traditional country sound, which we're trying to do with artists like Charlie Robison on Lucky Dog. I'd like to see us have a base, with some roots, so that when people hear it, they say, "Oh, that's country music."

Has the pop crossover movement of late hurt the identity of country music?

Absolutely! You want to get people to the place where they say they love country music, they listen to country radio. In the '80s I was the coolest dad around for a while. Then starting a couple of years ago, I had to drop my kids off at

the corner near school so I wouldn't be seen. It goes through cycles with that younger audience.

Did Garth Brooks show that there's a finite country album-buying faithful audience that trails off at about 4 million and, since Garth, may now be about 2 million?

Yes. To sell more than that core you have to tap into a younger audience. That's the only way you can sell in massive quantities.

How pop can country go before it's in trouble?

It's there right now.

How is the Lucky Dog thing progressing?

That music brings out a very passionate response in people. It's not background music to them. They're living it. They live the acts, they live the music. It's like early club rock bands and their following. One problem is that the venues just aren't there any more. If we just had a way to get it to the audience in a massive way... We just don't have that vehicle yet. This will be

Internet music—that may be the vehicle for us. I like to have our roster varied and different. At Sony, I like to see us as a full-service record label, with music for folks from 8 to 80. Country covers an awfully wide audience.

What will be the lasting impact of Dixie Chicks?

I think they will go down as one of the biggest acts in the format, and by doing so—by staying true to their country roots and to country music—they will be a turning point for the industry. They're showing what can work and be country and have its own identity and not have to cross over to another format to sell records.

CHET FLIPPO

SIX QUESTIONS



Allen Butler is president of Sony Music Nashville

Elliott Is 'Diggin' It' On MCA Nashville

16-Year-Old Credits LeAnn Rimes For Paving Way For Teens

BY DEBORAH EVANS PRICE
NASHVILLE—With her soulful country vocals and self-assured stage presence, Alecia Elliott is the latest teen artist to make a bid for country music success, with her MCA Nashville debut, "I'm Diggin' It." The album will be released on Jan. 25 and will be heavily supported by Internet promotions and teen-targeted marketing.

"She's phenomenal. Her voice is somewhere between Tanya Tucker and Shelly West," says Scott Schuler, music director at KRKT Albany, Ore., who saw Elliott during a Nashville showcase the week of the Country Music Assn. Awards. "She has a fantastic voice, and I think she's got some good stuff on the way."

"Phenomenal" is also a word Dave Weigand, MCA Nashville VP of sales and marketing, uses to describe Elliott. "I've never seen a young artist that

has such star quality," he says. "She's so confident. Nothing rattles her. I think she can be a huge, huge star."

Elliott is a 16-year-old Alabama native who began performing at age 8. A year later she was bold enough to slip Lorrie Morgan a demo tape at a backstage meet-and-greet that included a request to sing a duet during that night's show. Morgan listened to the tape and was impressed enough to call the youngster up to join her on "We Both Walk."

Elliott broke into the Nashville scene performing at the Stockyard. At 12 she caught the attention of MCA executives, but she returned to Alabama to hone her talents before signing with the label last year.

Produced by MCA Nashville president Tony Brown and Jeff Teague, Elliott's debut includes two cuts co-written by the new artist as well as tunes by some of Nashville's top writ-

ers, including Keith Follésé, Matraca Berg, Frank Myers, Gary Baker, Michael W. Smith, and Sharon Vaughn.

"Tony and I and a few other people decided on the songs," says Elliott, who adds she looked for songs that "younger and older people could relate to. I didn't want it to be too mature for me to be singing, and I didn't want it to be too kiddie."

Elliott credits LeAnn Rimes for paving the way for other teen acts. "At first they were really, really questionable about younger artists because people burn out and everything, but now they see that younger people can do it and want to do it," says Elliott, who is looking for management.

(Continued on page 57)



ELLIOTT

Judds Are Back With A 'Bang'; Twain's 3 AMA Nominations Lead All Country Acts

PEOPLE: The return of the Judds may well be one of the most heartening developments in country music. The dynamic pair owned the Country Music Assn. duo award for four years in a row, until Naomi Judd retired in 1991 after being diagnosed with hepatitis. Their sound, an alluring mix of daughter Wynonna's sultry vocals and Naomi's beautiful harmonies, plus well-crafted songs, is something that country music is lacking today. Besides a reunion tour in 2000, the Judds as a recording duo have recorded a four-song set to be released with Wynonna's Feb. 2 Mercury album, "New Day Dawning."

"Remember, though, it's been eight years, and Wynonna and I are really different people now," Naomi tells Nashville Scene. "She's been through a lot of the adult dramas, like having two kids and a messy divorce and individuating from home, although Wynonna seems to be a very late bloomer, to put it mildly. The circles that I've been traveling through are more with scientists and healers."

One of her new songs is "Big Bang Boogie," which she says was inspired by hanging out with Nobel laureates as part of her career in lecturing. "I was so jazzed to learn that the majority of physicists believe in a higher power," she says. "So I came up with 'Big Bang Boogie.' It's about creationism and evolution, about building bridges between science and spirituality. This song is a jitterbug with steel and fiddle and is a total boogie-woogie. We'll have swing dancers onstage and in the aisles for this song."

"We've also got a song called 'Stuck In Love.' It's so raucous. As Wynonna says, 'It's got the stink on it.' It starts out real feisty: 'I wasn't looking for Mr. Right,

I was looking for Mr. Right Now!' We've also got a song called 'The '90s Was The '60s Turned Upside Down,' and I don't know if country radio's ever had a sitar on a song before."

Their Power to Change tour, sponsored by Kmart, opens Feb. 4 in Denver and runs through 17 cities and 19 concerts, winding up March 31 in Atlanta. Naomi

says the show will be spectacular. "The stage will look like a theme park. Parts of the stage will move out into the audience. Wynonna and I don't believe in rules, you know. [Daughter] Ashley will host and dance, and we'll have dancers and elevators, and Jo Dee Messina will open the show. The

most futuristic designers in America, Badgley Mischka, very hoity-toity and cha-cha, are designing four completely outrageous outfits for me. And I've dyed my hair a red that doesn't occur in nature.

"We just want to shake people up," says Naomi, "and say, 'C'mon, stop living a boring black-and-white life, get out of your comfort zone. Risks are fun.'"

ON THE ROW: Ken Robold is named to the newly created position of CFO for the shared services department that serves both Mercury Nashville and MCA Nashville.

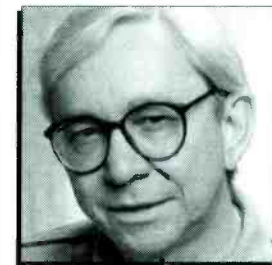
At the labels: Michael Peterson leaves Reprise, David Ball and James Prosser leave Warner Bros., and Neal McCoy goes to Giant.

Shania Twain leads all country artists with three nominations for the American Music Awards. Two of her nominations are in pop: for favorite AC artist and favorite pop/rock female artist. She's also up for female country artist.

Garth Brooks, Dixie Chicks, and George Strait each have two nominations in the country field. The awards will be presented on an ABC telecast Jan. 17 at Los Angeles' Shrine Auditorium.



by Chet Flippo



THE JUDDS



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1 2 weeks at No. 1		
1	2	1	16	WHEN I SAID I DO C. BLACK (C. BLACK)	CLINT BLACK (V) RCA 65897 †	1
2	1	4	16	HE DIDN'T HAVE TO BE F. ROGERS (B. PAISLEY, K. LOVELACE)	BRAD PAISLEY (V) ARISTA NASHVILLE 13176 †	2
3	3	5	11	BREATHE B. GALLIMORE, F. HILL (H. LAMAR, S. BENTLEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	3
4	4	2	23	HOME TO YOU G. FUNDIS (A. SMITH, S. LIGHT)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	4
5	7	10	14	WHAT DO YOU SAY D. MALLOY, R. MCENTIRE (M. DULANEY, N. THRASHER)	REBA (V) MCA NASHVILLE 172131 †	5
6	5	3	21	I LOVE YOU M. MCBRIDE, P. WORLEY (T. HYLER, A. FOLLESE, K. FOLLESE)	MARTINA MCBRIDE (V) RCA 65896 †	6
7	9	11	11	POP A TOP K. STEGALL (N. STUCKEY)	ALAN JACKSON (V) ARISTA NASHVILLE 13183 †	7
8	8	8	26	ALL THINGS CONSIDERED R. THOMAS, J. LEO, R. E. ORRALL (T. HUNT)	YANKEE GREY (C) (D) MONUMENT 79248 †	8
9	12	13	15	COWBOY TAKE ME AWAY B. CHANCEY, P. WORLEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT †	9
10	6	6	16	COME ON OVER R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 172123 †	10
11	13	15	13	MY BEST FRIEND B. GALLIMORE, J. STROUD, T. MCGRW (A. MAYO, B. LUTHER)	TIM MCGRW CURB ALBUM CUT †	11
12	11	12	16	BIG DEAL W. C. RIMES (A. ANDERSON, J. STEELE)	LEANN RIMES (C) (D) (V) CURB 73086 †	12
13	10	7	26	SOMETHING LIKE THAT B. GALLIMORE, J. STROUD, T. MCGRW (R. FERRELL, K. FOLLESE)	TIM MCGRW CURB ALBUM CUT †	13
14	15	17	16	SHE THINKS MY TRACTOR'S SEXY B. CANNON, N. WILSON (J. COLLINS, P. OVERSTREET)	KENNY CHESNEY (V) BNA 65934 †	14
15	16	22	14	SMILE D. HUFF (C. LINDSEY, K. FOLLESE)	LONESTAR (V) BNA 65906 †	15
16	14	9	23	WHAT DO YOU SAY TO THAT T. BROWN, G. STRAIT (J. LAUDERDALE, M. MONTGOMERY)	GEORGE STRAIT (V) MCA NASHVILLE 172108 †	16
17	17	20	20	LIVE, LAUGH, LOVE D. JOHNSON, C. WALKER (G. NICHOLSON, A. SHAMBLIN)	CLAY WALKER GIANT ALBUM CUT †	17
18	18	23	18	STEAM J. SCAIFE (L. ANDERSON, B. REGAN)	TY HERNDON (C) (D) EPIC 79269 †	18
19	20	24	13	PUT YOUR HAND IN MINE B. J. WALKER, JR. (S. EWING, J. W. BARBER)	TRACY BYRD (V) RCA 65907 †	19
20	19	19	37	AMAZED D. HUFF (M. GREEN, A. MAYO, C. LINDSEY)	LONESTAR (V) BNA 65755 †	20
21	24	25	19	SMOKE RINGS IN THE DARK T. BROWN, M. WRIGHT (R. RUTHERFORD, H. ROBERT)	GARY ALLAN (V) MCA NASHVILLE 172109 †	21
22	25	21	34	LESSON IN LEAVIN' B. GALLIMORE, T. MCGRW (R. GOODRUM, B. MAHER)	JO DEE MESSINA CURB ALBUM CUT †	22
23	26	26	16	THE QUITTIN' KIND D. COOK, L. WILSON (S. HOGIN, P. BARNHART, M. D. SANDERS)	JOE DIFFIE (C) (D) EPIC 79268 †	23
24	21	16	25	I'M ALREADY TAKEN S. WARINER (T. RYAN, S. WARINER)	STEVE WARINER (V) CAPITOL 58786 †	24
25	28	27	10	BEER THIRTY B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT †	25
26	29	32	7	BACK AT ONE C. CHAMBERLAIN (B. MCKNIGHT)	MARK WILLS (V) MERCURY 562530 †	26
27	27	28	17	IT'S A LOVE THING M. ROLLINGS (K. URBAN, M. POWELL)	KEITH URBAN CAPITOL ALBUM CUT †	27
28	31	31	9	BECAUSE YOU LOVE ME T. MCGRW, B. GALLIMORE (J. S. SHERRILL, KOSTAS)	JO DEE MESSINA CURB ALBUM CUT †	28
29	30	29	14	DON'T LIE P. WORLEY (C. BIGGERS, F. ROGERS)	TRACE ADKINS CAPITOL ALBUM CUT †	29
30	32	30	16	THIS WOMAN NEEDS D. HUFF (K. OSBORN, B. BAKER, C. HARRINGTON)	SHEDAISY LYRIC STREET ALBUM CUT †	30
31	22	18	19	A MAN AIN'T MADE OF STONE J. STROUD, B. GALLIMORE, R. TRAVIS (G. BURR, R. LERNER, F. GOLDE)	RANDY TRAVIS DREAMWORKS ALBUM CUT †	31
32	34	35	7	LESSONS LEARNED T. LAWRENCE, F. ANDERSON, B. CARR (T. LAWRENCE, P. NELSON, L. BOONE)	TRACY LAWRENCE ATLANTIC ALBUM CUT †	32
33	33	33	10	SMALL STUFF D. COOK, ALABAMA (M. COLLIE, H. KANTER, E. STEVENS)	ALABAMA RCA ALBUM CUT †	33
34	35	34	11	IT WAS T. BROWN, B. CANNON, N. WILSON (G. BURR, M. WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 172113 †	34
35	37	37	5	HOW DO YOU LIKE ME NOW? J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH DREAMWORKS ALBUM CUT †	35
36	36	36	10	DON'T MAKE ME BEG W. C. RIMES (F. ROGERS)	STEVE HOLY (C) (D) (V) CURB 73087 †	36
37	38	38	5	A COUNTRY BOY CAN SURVIVE (Y2K VERSION) N. WILSON, B. CANNON (H. WILLIAMS, JR.)	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES WARNER BROS. ALBUM CUT/WRN †	37
38	40	44	5	LOVE'S THE ONLY HOUSE M. MCBRIDE, P. WORLEY (T. DOUGLAS, B. CASON)	MARTINA MCBRIDE RCA ALBUM CUT †	38
39	39	40	8	CARLENE B. GALLIMORE (P. VASSAR, C. BLACK, R. M. BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
40	42	50	5	DADDY WON'T SELL THE FARM J. SCAIFE (S. FOX, R. BRANDA)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	40
41	41	39	13	IT'S A BEAUTIFUL THING C. FARREN (J. STEELE, C. WISEMAN)	PAUL BRANDT (C) (D) (V) REPRIS 16926WRN	41
42	44	45	9	GOD GAVE ME YOU D. HUFF (J. HOUSTON, A. GOLDMARK, J. D. HICKS)	BRYAN WHITE ASYLUM ALBUM CUT †	42
43	45	46	6	CAN'T NOBODY LOVE YOU (LIKE I DO) J. STROUD (D. ORTON, C. MAJESKI)	WYNNONA (C) (D) (V) CURB 172141/MERCURY	43
44	46	47	8	BUY ME A ROSE K. ROGERS, B. MAHER, J. MCKELL (J. FUNK, E. HICKENLOOPER)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	44
45	43	42	10	HERE COMES MY BABY R. MALO, D. COOK (C. STEVENS)	THE MAVERICKS MERCURY ALBUM CUT †	45
46	53	—	17	ALL I WANT FOR CHRISTMAS IS YOU J. STROUD (A. STONE, T. POWERS)	VINCE VANCE & THE VALIANTS WALDOXY ALBUM CUT/MALACO †	46
47	56	55	4	ME AND MAXINE K. STEGALL (G. BRADBERRY, M. LUNN)	SAMMY KERSHAW MERCURY ALBUM CUT †	47
48	50	52	7	THE COLD HARD TRUTH K. STEGALL (J. O'HARA)	GEORGE JONES ASYLUM ALBUM CUT †	48
49	52	—	13	TIL' SANTA'S GONE (I JUST CAN'T WAIT) J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, S. RUSSELL)	CLINT BLACK (V) RCA 3709	49
50	47	48	9	WHAT THIS COUNTRY NEEDS P. MCMAKIN, A. TIPPIN (A. TIPPIN, D. KEES)	AARON TIPPIN LYRIC STREET ALBUM CUT †	50
51	49	49	7	LITTLE BIRD E. SEAY, W. RAMBEAUX (S. AUSTIN, J. C. DAVIS, W. RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13184 †	51
52	58	—	16	CHRISTMAS IN DIXIE H. SHEDD, ALABAMA, E. KILROY (T. GENTRY, R. OWEN, J. COOK, M. HERNDON)	ALABAMA (C) (V) RCA 64436	52
53	54	59	5	TAKE A LETTER MARIA W. WILSON, D. STONE (R. B. GREAVES)	DOUG STONE ATLANTIC ALBUM CUT †	53
54	55	54	12	I'M DIGGIN' IT T. BROWN, J. TEAGUE (D. BURGESS, M. MCCORD)	ALECIA ELLIOTT (C) (D) (V) MCA NASHVILLE 172121 †	54
55	48	51	20	MISSING YOU B. GALLIMORE, R. DUNN, K. BROOKS (M. LEONARD, C. SANFORD, J. WAITE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13179 †	55
56	65	64	4	I WILL BE M. SPIRO (T. LEAH, B. FARRELL)	LILA MCCANN ASYLUM ALBUM CUT †	56
57	60	60	4	WHAT I NEED S. HENDRICKS (M. GREEN)	JULIE REEVES VIRGIN ALBUM CUT †	57
58	66	—	2	DECK THE HALLS D. HUFF (PUBLIC DOMAIN)	SHEDAISY (C) LYRIC STREET 164036	58
59	57	58	7	BRING IT ON D. JOHNSON, J. HOBBS (R. RUTHERFORD, G. TERENCE)	KEITH HARLING (C) (D) (V) GIANT 16900	59
60	63	—	2	UNBREAKABLE HEART B. GALLIMORE (B. TENCH)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	60
61	61	—	6	SLEIGH RIDE R. LANDIS (M. PARISH, L. ANDERSON)	LORRIE MORGAN BNA ALBUM CUT †	61
Hot Shot Debut						
62	NEW ▶	1	1	BABY JESUS IS BORN A. REYNOLDS (R. HANDLEY, C. KING)	GARTH BROOKS CAPITOL ALBUM CUT †	62
63	71	69	3	THE FUN OF YOUR LOVE R. BYRNE (A. ROBOFF, B. N. CHAPMAN, J. DAY)	JENNIFER DAY (C) (D) BNA 65931	63
64	51	43	20	LOVE TRIP S. BOGARD, J. STEVENS, S. HENDRICKS (J. KILGORE, G. GRAND, B. JONES)	JERRY KILGORE (C) (D) (V) VIRGIN 38667 †	64
65	NEW ▶	1	1	JUST BECAUSE SHE LIVES THERE J. TAYLOR (D. DOBSON, B. LAWSON)	CHALEE TENNISON ASYLUM ALBUM CUT †	65
66	75	—	7	HERE'S YOUR SIGN CHRISTMAS D. GRAU (B. ENGVALL, D. GRAU)	BILL ENGVALL WARNER BROS. ALBUM CUT †	66
67	64	53	16	POWER WINDOWS M. SPIRO (B. FALCON)	JOHN BERRY LYRIC STREET ALBUM CUT †	67
68	68	57	5	LET'S MAKE LOVE B. GALLIMORE, F. HILL (C. LINDSEY, M. GREEN, B. LUTHER, A. MAYO)	FAITH HILL WITH TIM MCGRW WARNER BROS. ALBUM CUT/WRN †	68
69	70	65	4	AGAINST THE WIND R. SALL (B. SEGER)	BROOKS & DUNN ELEKTRA SOUNDTRACK C/EEG	69
70	NEW ▶	1	1	SLEIGH RIDE A. REYNOLDS (L. ANDERSON, M. PARISH)	GARTH BROOKS CAPITOL ALBUM CUT †	70
71	RE-ENTRY	7	7	RUDOLPH THE RED-NOSED REINDEER A. SATHERLEY (J. MARKS)	GENE AUTRY (V) COLUMBIA 33165	71
72	NEW ▶	1	1	LET IT SNOW, LET IT SNOW, LET IT SNOW T. BROWN, G. STRAIT (S. CAHN, J. STYNE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT †	72
73	NEW ▶	1	1	I KNOW WHAT I WANT FOR CHRISTMAS T. BROWN, G. STRAIT (C. BLACK, D. HUNT)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT †	73
74	NEW ▶	1	1	SIX TONS OF TOYS J. LEO (D. DUDLEY)	PAUL BRANDT REPRIS ALBUM CUT †	74
75	NEW ▶	1	1	I SAW MAMA KISSING SANTA CLAUS M. MALLOY, R. MCENTIRE (T. CONNOR)	REBA MCA NASHVILLE ALBUM CUT †	75

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

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**COUNTRY
CORNER**



by Wade Jessen

PERFECT GENTLEMEN: After being pushed back to No. 2 last issue by Brad Paisley's "He Didn't Have To Be" (Arista/Nashville), Clint Black's "When I Said I Do" (RCA) returns to dominate Hot Country Singles & Tracks for a second week.

Black's song gains 167 detections to finish with 5,612, while Paisley's track logs 5,580 plays, up 85 to bullet at No. 2. With Paisley having a slight edge over Black in audience, both songs close with more than 42 million estimated impressions.

With one of our 155 monitored stations on temporary hiatus from the country radio panel (WYGY Cincinnati), both songs are detected at 154 stations and have logged a total of 17 chart weeks. Since both are of the sentimental variety, they should each maintain a formidable amount of play over the holiday break. However, the 12-week-old Faith Hill ballad "Breathe" (Warner Bros.) gains 211 spins and perches at No. 3, posing a looming threat to Paisley and Black's two-step at the top.

It's extremely rare for No. 1 country radio singles to have multiple-week winning streaks interrupted. It hasn't happened since the spring of '95, when Brooks & Dunn's "Little Miss Honky Tonk" replaced John Michael Montgomery's "I Can Love You Like That" for a week. Montgomery's encore lasted two weeks.

PATIENCE IS A VIRTUE: After setting a SoundScan-era record last issue for the biggest weekly sales for a new country Christmas album, Garth Brooks shatters his own benchmark of more than 185,000 units set by "The Magic Of Christmas" (Capitol), which entered Top Country Albums at No. 2 last issue. Undoubtedly fueled by his Dec. 1 television special, that title gains more than 9,000 scans to jump 2-1 and pushes Shania Twain's "Come On Over" (Mercury) back to No. 2 after its sales were artificially inflated by the inclusion of first-week scans from a new international remix version that sent the more than 2-year-old album back to No. 1 with Greatest Gainer honors last issue.

The Brooks album takes the Greatest Gainer cup on the country chart and shoots 13-7 on The Billboard 200, while Twain's piece dips 16,000 units to close at No. 10 on the big chart.

On Hot Country Singles & Tracks, "The Magic Of Christmas" sends "Baby Jesus Is Born" into the Hot Shot Debut box at No. 62, with airplay at 58 monitored stations. New airplay is heard at KTOM Monterey, Calif.; WQBE Charleston, W.Va.; and WXBQ Johnson City, Tenn.

CHRISTMAS ROCKY-MOUNTAIN STYLE: Up approximately 4,500 units to rise 3-2, Shedaisy's new recording of "Deck The Halls" (Lyric Street) is the biggest gainer on Top Country Singles Sales. With more than 13,000 scans, it threatens LeAnn Rimes' grip on No. 1. Rimes' "Big Deal" (Curb) moves more than 17,000 pieces to notch a fifth week at the top.

With their record rising 66-58 on the radio chart, the three sisters from Salt Lake City enjoy spins at hometown KSOP, the weekly airplay leader (25 detections), and new spins at five stations, including KYCW Seattle and KKBQ Houston.

ALECIA ELLIOTT

(Continued from page 55)

The album's title cut, "I'm Digg'in' It," was released as the first single in September, with a commercial single out Sept. 27. "The single has been in the country singles top 10 eight of the nine weeks it's been released," says Weigand. "It's an impact single. People are reacting to it."

Weigand says the entire CD has been serviced to key media outlets, with a heavy emphasis on teen publications. "As a result of that," says Weigand, "Seventeen magazine has committed to including Alecia in their 'It Girls For 2000' story, and Jump magazine will run a story."

Weigand says TV exposure will also play an integral part in the launch campaign. "Her booking agency [Creative Artists Agency] is working with a top Hollywood producer in developing a pilot for Saturday-morning television," he says. "Also in December, Alecia will tape the syndicated series 'Malibu, CA,' where she's actually going to play herself; perform her single, 'I'm Digg'in' It'; and have a speaking role. It's currently scheduled to air either the end of January or early February."

The label plans extensive use of the Internet in marketing Elliott's new release. "Alecia has completed interviews with teen-oriented Web sites, including chickclick and Seventeen magazine," says Weigand.

"Also part of our Internet marketing campaign is to make Alecia visible to the computer world," he continues. "We're developing an electronic marketing plan which will be serviced to our accounts. It will be the first of its kind that we've done."

MCA is also working with Liquid Audio for a download of the dance mix version of Elliott's single, to be available Jan. 25.

Tapping in to Elliott's teen-market appeal, the label is also servicing Elliott's music to 1,100 roller rinks. "We're working with the National Roller Rink Assn. and developing special promotions to help promote the single and album," says Weigand.

A tour is planned to take Elliott into middle schools and high schools after the first of the year. "Our goal is to have radio and retail tied into it too," says Weigand.

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

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

- 37 A Country Boy Can Survive (Y2 K Version) (Bocephus, BMI) HL
- 69 Against The Wind (Gear, ASCAP) WBM
- 46 ALL I WANT FOR CHRISTMAS IS YOU (Songs Of Delta Bay, ASCAP)
- 8 ALL THINGS CONSIDERED (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
- 31 A MAN AIN'T MADE OF STONE (Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI/Puckalesta, BMI/Nomad-Noman, BMI/Franne Gee, BMI) HL/WBM
- 20 AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
- 62 BABY JESUS IS BORN (Foreshadow, BMI/Cam King, BMI)
- 26 BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
- 28 BECAUSE YOU LOVE ME (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) HL/WBM
- 25 BEER THIRTY (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
- 12 BIG DEAL (Mighty Nice, BMI/Al Andersons, BMI/Blue Water, BMI/Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM
- 3 BREATHE (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM
- 59 BRING IT ON (Songs Of Universal, BMI/Zomba, BMI/Teren It Up, BMI) WBM
- 44 BUY ME A ROSE (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI)
- 43 CAN'T NOBODY LOVE YOU (LIKE I DO) (Universal-MCA, ASCAP/Chrysalis, ASCAP/Songs For Debin, ASCAP) WBM
- 39 CARLENE (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL
- 52 CHRISTMAS IN DIXIE (Sony/ATV Tree, BMI/Wildcountry, BMI) WBM
- 10 COME ON OVER (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
- 9 COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Foyd's Dream, BMI) HL
- 40 DADDY WON'T SELL THE FARM (Kreditkard, ASCAP/Penny Annie, BMI/Copperfield, BMI)
- 58 DECK THE HALLS (Public Domain)
- 29 DON'T LIE (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 36 DON'T MAKE ME BEG (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 42 GOD GAVE ME YOU (Warner-Tamerlane, BMI/New Nonpareil, BMI/Scoggin, BMI/On The Mantel, BMI) WBM
- 2 HE DIDN'T HAVE TO BE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
- 45 HERE COMES MY BABY (Manstay, BMI)
- 66 HERE'S YOUR SIGN CHRISTMAS (Twin Spurs, BMI/Boo-N-Bing, BMI)
- 4 HOME TO YOU (Arlos Smith, SESAC/Good Ol' Delta Boy, SESAC/Mamama, ASCAP)
- 35 HOW DO YOU LIKE ME NOW?! (Tokico Tunes, BMI/Wacissa River, BMI/EMI, BMI)
- 73 I KNOW WHAT I WANT FOR CHRISTMAS (EMI Blackwood, BMI/Flybridge, BMI/Neon Sky, ASCAP/Check Yes, ASCAP) HL
- 6 I LOVE YOU (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazoo, ASCAP) CLM/HL
- 24 I'M ALREADY TAKEN (Fleetside, BMI/EMI, BMI/Steve Wariner, BMI) WBM
- 54 I'M DIGGIN' IT (Burg-Isle, BMI/Starstruck Angel, BMI) HL
- 75 I SAW MAMA KISSING SANTA CLAUS (Jewel, ASCAP)
- 41 IT'S A BEAUTIFUL THING (Windswept, ASCAP/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 27 IT'S A LOVE THING (Coburn, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 34 IT WAS (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM
- 56 I WILL BE (Titania, BMI/Songs Of Note, BMI/Ensign, BMI/Bob Farrell, ASCAP/MRBI, ASCAP/Summerdawn, ASCAP/McSpadden-Smith, ASCAP) HL
- 65 JUST BECAUSE SHE LIVES THERE (Sony/ATV Cross Keys, ASCAP) HL
- 22 LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
- 32 LESSONS LEARNED (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
- 72 LET IT SNOW, LET IT SNOW, LET IT SNOW (Cahn, ASCAP/WB, ASCAP/Producers, ASCAP/Chappell & Co., ASCAP) WBM
- 68 LET'S MAKE LOVE (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) HL/CLM/WBM
- 51 LITTLE BIRD (Reynson, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wrensong, BMI/Warner-Tamerlane, BMI/Mother Tracy, BMI) HL/WBM
- 17 LIVE, LAUGH, LOVE (Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/EMI, ASCAP/Song Malters, ASCAP/Famous, ASCAP) HL
- 38 LOVE'S THE ONLY HOUSE (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
- 64 LOVE TRIP (Saddle Tan, BMI/Ensign, BMI/Dreaming In Public, SOCAN/Nimby, ASCAP/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL
- 47 ME AND MAXINE (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP/Lunnmusic, ASCAP) WBM
- 55 MISSING YOU (Markmeem, ASCAP/Paperwate, BMI/Tro, BMI/Alley, BMI/WB, ASCAP) HL
- 11 MY BEST FRIEND (Careers-BMG, BMI/Silverkiss, BMI) HL
- 7 POP A TOP (Sony/ATV Tree, BMI) HL
- 67 POWER WINDOWS (Universal-Songs Of PolyGram International, BMI/Pretty Blue, BMI) HL/WBM
- 19 PUT YOUR HAND IN MINE (Acuff-Rose, BMI/Milene, ASCAP) HL
- 71 RUDOLPH THE RED-NOSED REINDEER (St. Nicholas, ASCAP) WBM
- 14 SHE THINKS MY TRACTOR'S SEXY (EMI Blackwood, BMI/Jelinda, BMI/Scarlet Moon, BMI/EMI, BMI) HL
- 74 SIX TONS OF TOYS (Southern Arts, BMI)
- 61 SLEIGH RIDE (EMI Mills, ASCAP) HL
- 70 SLEIGH RIDE (EMI Mills, ASCAP) HL
- 33 SMALL WON'T (Daniel Island, BMI/How Ya Doin', BMI/Leipers Fork, BMI/Tender Vittles, BMI/ESP, BMI/Music & Media, BMI) HL
- 15 SMILE (DreamWorks, BMI/Encore, ASCAP) CLM
- 21 SMOKE RINGS IN THE DARK (Universal-MCA, ASCAP/Bar R, SESAC) HL/WBM
- 13 SOMETHING LIKE THAT (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazoo, ASCAP) CLM
- 18 STEAM (Sony/ATV Tree, BMI/BMG, BMI/Yessiree Bob, ASCAP) HL
- 53 TAKE A LETTER MARIA (Universal-Songs Of PolyGram International, BMI) WBM
- 48 THE COLD HARD TRUTH (Sony/ATV Cross Keys, ASCAP/Trick Knee, ASCAP) HL
- 63 THE FUN OF YOUR LOVE (Almo, ASCAP/BNC, ASCAP/Lillaly, ASCAP/Anwa, ASCAP) WBM
- 23 THE QUITTIN' KIND (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI/Starstruck Writers Group, ASCAP/Universal-MCA, ASCAP) HL/WBM
- 30 THIS WOMAN NEEDS (Without Anna, ASCAP/Songs Of Hamstein, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) CLM/WBM
- 49 TIL' SANTA'S GONE (I JUST CAN'T WAIT) (Wardy, ASCAP/Songs Of Hamstein, ASCAP/Hampstein Cumberland, BMI) WBM
- 60 UNBREAKABLE HEART (Blue Gator, ASCAP/Maverick, ASCAP/WB, ASCAP) WBM
- 5 WHAT DO YOU SAY (Michael Dulaney, BMI/Dulaney-house, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
- 16 WHAT DO YOU SAY TO THAT (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Caroljac, BMI/EMI, BMI) HL
- 57 WHAT I NEED (Warner-Tamerlane, BMI/Golden Wheat, BMI) WBM
- 50 WHAT THIS COUNTRY NEEDS (Acuff-Rose, BMI) HL
- 1 WHEN I SAID I DO (Blackened, BMI) WBM

Billboard Top Country Singles Sales

DECEMBER 18, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	10	NO. 1		
1	1	1	10	BIG DEAL	CURB 73086	LEANN RIMES
2	3	5	5	DECK THE HALLS	LYRIC STREET 164036/HOLLYWOOD	SHEDAISY
3	2	2	16	IT DON'T MATTER TO THE SUN/LOST IN YOU	CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
4	4	3	11	STEAM	EPIC 79269/SONY	TY HERNDON
5	5	4	5	LITTLE BIRD	ARISTA NASHVILLE 13184	SHERRIE AUSTIN
6	6	6	11	I'M DIGGIN' IT	MCA NASHVILLE 172121	ALECIA ELLIOTT
7	7	8	17	ALL THINGS CONSIDERED	MONUMENT 79248/SONY	YANKEE GREY
8	9	10	7	THE QUITTIN' KIND	EPIC 79268/SONY	JOE DIFFIE
9	8	7	3	CAN'T NOBODY LOVE YOU (LIKE I DO)	CURB 172141/MERCURY	WYNONNA
10	10	9	24	LONELY AND GONE	COLUMBIA 79210/SONY	MONTGOMERY GENTRY
11	11	11	37	PLEASE REMEMBER ME/FOR A LITTLE WHILE	CURB 73080	TIM MCGRAW
12	12	12	131	HOW DO I LIVE	CURB 73022	LEANN RIMES
13	17	17	28	LIGHTNING DOES THE WORK	WARNER BROS. 16984/WRN	CHAD BROCK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	18	18	5	DON'T MAKE ME BEG	CURB 73087	STEVE HOLY
15	14	13	16	ARE YOUR EYES STILL BLUE	CURB 73085	SHANE MCANALLY
16	15	15	16	A MATTER OF TIME	BNA 65784/RLG	JASON SELLERS
17	13	14	30	NEVER BEEN KISSED	ARISTA NASHVILLE 13140	SHERRIE AUSTIN
18	16	16	23	YOU'RE STILL BEAUTIFUL TO ME	ASYLUM 64035/EEG	BRYAN WHITE
19	20	19	38	WHO NEEDS PICTURES	ARISTA NASHVILLE 13156	BRAD PAISLEY
20	RE-ENTRY	32		ROCKY TOP '96	DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
21	19	23	29	THAT DON'T IMPRESS ME MUCH	MERCURY 172118	SHANIA TWAIN
22	NEW	1		TWENTIETH CENTURY	RCA 65917/RLG	ALABAMA
23	23	22	29	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU	RCA 65759/RLG	ALABAMA FEAT. 'N SYNC
24	22	—	76	I'M ALRIGHT/BYE BYE	CURB 73034	JO DEE MESSINA
25	25	25	54	COMMITMENT	CURB 73055	LEANN RIMES

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

Billboard TOP COUNTRY ALBUMS

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

DECEMBER 18, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1/GREATEST GAINER ◀						
1	2	—	2	GARTH BROOKS CAPITOL 23550 (10.98/16.98) 1 week at No. 1	THE MAGIC OF CHRISTMAS	1
2	1	3	109	SHANIA TWAIN ◆ ⁴ MERCURY 536003 (10.98/17.98)	COME ON OVER	1
3	3	1	4	FAITH HILL WARNER BROS. 47373/WRN (11.98/17.98)	BREATHE	1
4	4	2	14	DIXIE CHICKS ▲ ³ MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
5	6	4	6	LEANN RIMES CURB 77947 (10.98/17.98)	LEANN RIMES	1
6	7	6	31	TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
7	8	5	6	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
8	5	—	2	REBA MCENTIRE MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
9	9	7	97	DIXIE CHICKS ▲ ⁸ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
10	12	11	11	GEORGE STRAIT MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	10
11	10	12	11	REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION	10
12	11	8	27	LONESTAR ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
13	13	10	40	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
14	14	9	12	MARTINA MCBRIDE ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
15	15	14	30	SHEDAISY ● LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
16	16	13	10	CLINT BLACK RCA 67823/RLG (10.98/16.98)	D'ELECTRIFIED	7
17	17	15	90	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
18	19	16	27	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	13
19	18	17	85	FAITH HILL ▲ ⁴ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	2
20	21	25	55	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
21	20	19	11	BROOKS & DUNN ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
22	22	20	6	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
23	23	21	24	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
24	24	22	40	GEORGE STRAIT ▲ MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
25	27	26	8	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
26	25	18	5	TRACE ADKINS CAPITOL 96618 (10.98/16.98)	MORE...	9
27	31	29	30	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
28	26	24	7	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	22
29	28	28	7	ROY D. MERCER VIRGIN 48214 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 6	16
30	29	27	28	JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
31	32	30	83	MARK WILLS ▲ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
32	30	23	5	TY HERNDON EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
33	34	33	35	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
34	37	34	5	VARIOUS ARTISTS UTV 545203/UNIVERSAL (10.98/17.98)	SUPERSTAR COUNTRY HITS	28
35	33	32	15	CLAY WALKER GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE	5
36	40	31	18	ALISON KRAUSS ROUNDER 610465/MERCURY (10.98/16.98)	FORGET ABOUT IT	5
37	35	39	11	RANDY TRAVIS DREAMWORKS 450119/INTERSCOPE (10.98/16.98)	A MAN AIN'T MADE OF STONE	15

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
▶ PACESETTER ◀						
38	55	—	2	VARIOUS ARTISTS HIP-O 64632/UNIVERSAL (6.98/11.98)	ALL-STAR COUNTRY CHRISTMAS	38
39	38	37	66	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
40	36	40	31	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
41	42	44	29	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
42	43	38	6	DOLLY PARTON SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
43	41	35	81	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
44	47	58	5	BILL ENGVALL WARNER BROS. 47488/WRN (10.98/16.98)	HERE'S YOUR CHRISTMAS ALBUM	44
45	39	50	67	ALABAMA ▲ ³ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
46	44	42	29	DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
47	49	41	12	JOHN PRINE OH BOY! 019 (9.98/15.98)	IN SPITE OF OURSELVES	21
48	51	46	35	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
49	45	43	26	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
50	46	48	37	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
51	48	36	5	TRACY BYRD RCA 67881/RLG (10.98/16.98)	IT'S ABOUT TIME	20
52	69	—	69	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
53	53	67	3	JOHN DENVER LASERLIGHT 24492 (7.98 CD)	JOHN DENVER CHRISTMAS	53
54	54	52	69	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
55	52	49	11	YANKEE GREY MONUMENT 69085/SONY (10.98 EQ/16.98) HS	UNTAMED	41
56	57	57	25	ALABAMA RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
57	56	54	28	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
58	50	65	15	MERLE HAGGARD TBA/BNA 67844/RLG (24.98 CD)	FOR THE RECORD — 43 LEGENDARY HITS	38
59	64	45	4	THE MAVERICKS MERCURY 170112 (10.98/17.98)	SUPER COLOSSAL SMASH HITS OF THE 90'S: THE BEST OF THE MAVERICKS	45
60	65	53	15	LINDA RONSTADT & EMMYLOU HARRIS ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL — THE TUCSON SESSIONS	6
61	70	72	51	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
62	62	59	76	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
63	59	47	5	TOBY KEITH DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	28
64	66	56	6	CLEDUS T. JUDD RAZOR & TIE 82845 (10.98/16.98) HS	JUDGMENTAL	48
65	63	55	32	CHAD BROCK WARNER BROS. 47071/WRN (10.98/16.98) HS	CHAD BROCK	37
66	60	64	17	SHERRIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98) HS	LOVE IN THE REAL WORLD	14
67	58	51	73	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
68	61	61	15	BRYAN WHITE ASYLUM 62278/EEG (10.98/16.98)	HOW LUCKY I AM	7
69	67	60	9	VARIOUS ARTISTS WARNER BROS. 47537 (10.98/16.98)	COUNTRY FUN	39
70	72	68	69	VINCE GILL ● MCA NASHVILLE 170017 (10.98/16.98)	THE KEY	1
71	73	63	23	LYLE LOVETT CURB 111964/MCA (10.98/17.98)	LIVE IN TEXAS	7
72	68	—	12	KRIS KRISTOFFERSON ATLANTIC 83208/AG (10.98/16.98)	THE AUSTIN SESSIONS	26
73	71	69	44	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
74	RE-ENTRY	40	40	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
75	RE-ENTRY	72	72	TRISHA YEARWOOD ▲ MCA NASHVILLE 170023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3

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

Billboard Top Country Catalog Albums

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

DECEMBER 18, 1999

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	MARTINA MCBRIDE ● RCA 67842/RLG (10.98/16.98) 5 weeks at No. 1	WHITE CHRISTMAS	21
2	2	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA ● MCA NASHVILLE 170038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	21
3	3	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (10.98/17.98) HS	THE WOMAN IN ME	252
4	6	VINCE GILL ▲ ² MCA NASHVILLE 110877 (3.98/7.98)	LET THERE BE PEACE ON EARTH	71
5	4	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	14
6	5	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	131
7	9	REBA MCENTIRE ▲ MCA NASHVILLE 442031 (3.98/7.98)	MERRY CHRISTMAS TO YOU	55
8	7	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	224
9	12	TRISHA YEARWOOD ● MCA NASHVILLE 111091 (3.98/6.98)	THE SWEETEST GIFT	19
10	8	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	116
11	10	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	215
12	13	VARIOUS ARTISTS HIP-O 40124/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS II	12
13	14	GEORGE STRAIT ▲ ² MCA NASHVILLE 5800 (2.98/7.98)	MERRY CHRISTMAS STRAIT TO YOU	54

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	11	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	119
15	18	ALAN JACKSON ▲ ARISTA NASHVILLE 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	51
16	—	JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 (1.98/5.98)	A CHRISTMAS TOGETHER	28
17	19	ALABAMA BMG SPECIAL PRODUCTS 44753 (3.98/6.98)	ALABAMA CHRISTMAS	4
18	16	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	287
19	—	THE JUDDS ▲ CURB 112093/UNIVERSAL SPECIAL PRODUCTS (3.98/6.98)	CHRISTMAS TIME WITH THE JUDDS	34
20	15	PATSY CLINE ▲ ⁸ MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	663
21	—	ANNE MURRAY SBK/EMI 31145/CAPITOL (10.98/16.98)	BEST OF THE SEASON	6
22	22	ALABAMA RCA 66927/RLG (10.98/15.98)	CHRISTMAS VOLUME II	19
23	17	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	297
24	—	JOHN BERRY CAPITOL 32663 (7.98/11.98)	O HOLY NIGHT	26
25	21	PATSY CLINE MCA NASHVILLE 420265 (2.98/5.98)	HEARTACHES	51

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.

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◀ NO. 1 ▶	
1	1	3	CHANT DOWN BABYLON TUFF GONG/ISLAND 546404*/DJMG	BOB MARLEY 3 weeks at No. 1
2	2	29	REGGAE GOLD 1999 VP 1559*	VARIOUS ARTISTS
3	3	5	STRICTLY THE BEST 23 VP 1569*	VARIOUS ARTISTS
4	4	4	STRICTLY THE BEST 24 VP 1570*	VARIOUS ARTISTS
5	6	20	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
6	8	7	5TH ELEMENT TVT 6420*	BOUNTY KILLER
7	5	3	VICTORY B-RITE 490293/INTERSCOPE	PAPA SAN
8	7	15	EVERYONE FALLS IN LOVE VP/550 MUSIC 63758/EPIC	TANTO METRO & DEVONTE
9	10	22	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
10	9	20	HEADS HIGH GREENSLEEVES 251	MR. VEGAS
11	NEW		1999 BIGGEST RAGGA DANCEHALL ANTHEMS GREENSLEEVES 4001	VARIOUS ARTISTS
12	15	21	SPIRIT OF MUSIC ELEKTRA 62396/EEG	ZIGGY MARLEY & THE MELODY MAKERS
13	11	6	BE I STRONG VP 1563*	SIZZLA
14	12	7	VP RECORDS 20 TH ANNIVERSARY 1979-1999 VP 1568*	VARIOUS ARTISTS
15	RE-ENTRY		REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◀ NO. 1 ▶	
1	1	36	SOGNO ▲ POLYDOR 547222	ANDREA BOCELLI 34 weeks at No. 1
2	2	8	THE IRISH TENORS HOME FOR CHRISTMAS MASTERTONE 8870/POINT	JOHN McDERMOTT/ANTHONY KEARNS/ROANAN TYNAN
3	3	7	A CELTIC CHRISTMAS: PEACE ON EARTH WINDHAM HILL 11461	VARIOUS ARTISTS
4	5	39	THE IRISH TENORS MASTERTONE 8552/POINT	JOHN McDERMOTT/ANTHONY KEARNS/ROANAN TYNAN
5	4	26	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG	IBRAHIM FERRER
6	7	2	DISTINTO DIFERENTE NONESUCH 79501	AFRO-CUBAN ALL STARS
7	8	10	LIVE IN PARIS & TORONTO VALLEY ENTERTAINMENT 15045	LOREENA MCKENNITT
8	6	45	ROMANZA (WITH SPANISH TRACKS) UNIVERSAL LATINO 539638	ANDREA BOCELLI
9	9	17	CAFE ATLANTICO RCA VICTOR 65401	CESARIA EVORA
10	10	34	SUENOS (WITH SPANISH TRACKS) UNIVERSAL LATINO 547224	ANDREA BOCELLI
11	14	2	WILLIE KALIKIMAKA THE MOUNTAIN APPLE COMPANY 82062	WILLIE K.
12	NEW		FESTIVAL OF LIGHT: VOL. 2 SIX DEGREES 1018	VARIOUS ARTISTS
13	15	6	A MA ZONE LUAKA BOP/NARADA 48412/VIRGIN	ZAP MAMA
14	13	4	CALLE SALUD NONESUCH 79578/AG	COMPAY SEGUNDO
15	RE-ENTRY		VOLUME 2 RELEASE REAL WORLD 47324	AFRO CELT SOUND SYSTEM

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			◀ NO. 1 ▶	
1	1	8	LIVE ON GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND 8 weeks at No. 1
2	2	16	IN SESSION STAX 7501/FANTASY	ALBERT KING WITH STEVIE RAY VAUGHAN
3	5	59	WANDER THIS WORLD ● A&M 540984/INTERSCOPE	JONNY LANG
4	4	37	THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
5	6	21	BLUES ● POLYDOR 547178/UNIVERSAL	ERIC CLAPTON
6	3	4	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
7	7	83	JUST WON'T BURN TONE-COOL/ROUNDER 471164/IDJMG	SUSAN TEDESCHI
8	9	9	LET THE GOOD TIMES ROLL MCA 112042	B.B. KING
9	10	14	MATERIAL THINGS MALACO 2825	MEL WAITERS
10	8	8	LOUD GUITARS, BIG SUSPICIONS ARISTA 14614	SHANNON CURFMAN
11	13	30	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
12	11	3	HEAVY PICKS - THE ROBERT CRAY COLLECTION MERCURY 546557/IDJMG	ROBERT CRAY
13	15	61	GREATEST HITS MCA 111746	B.B. KING
14	12	24	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
15	RE-ENTRY		BUDDY'S BADDEST: THE BEST OF BUDDY GUY SILVERTONE 41677/JIVE	BUDDY GUY

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

Verve Summit Looks At Ways To Help Sell Jazz

LIKE THE RAT PACK, BUT JAZZIER: As the year winds down, the jazz community continues to be faced with the consumer's reluctance to purchase music by new artists, let alone by our established musicians. With that in mind, Verve Music Group executives met with a group of retailers at Verve's inaugural Jazz Pack Summit, a daylong mini-conference held at New York's Birdland nightclub.

"It was a first step for us to begin aggressively talking with the people on the front lines at retail, who know better than anybody what we can do to develop artists," says Michael Kauffman, VP of sales for the Verve Music Group. "What I took away from the meeting is that the jazz business is not really down. It's flat, perhaps, but the reality is that we're not developing artists, as evidenced by the amount of compilations on the jazz charts.

"The big-picture issues revolve around us developing our artists to a slightly different consumer base," Kauffman continues. "There was a lot of support for us coming up with some aggressive marketing and education programs targeting the younger demographic. We've got the repertoire to go after them, and it's time for us to come up with some creative strategies."

THE VERVEMUSICGROUP

Those strategies will inevitably focus on educating consumers, particularly those of college age, about jazz. "We need to develop catalog campaigns that are educational as they are hip," says Kauffman. "There are probably a half-dozen artists who are carrying the bulk of jazz sales. We've got to find a way to take a Regina Carter or a Danilo Perez and communicate their music to more people than we are now."

Kauffman believes that there are "a lot of retailers who really love this music, and it is up to the labels to give them what they need to sell it. The only way to start that process is to truly have a partnership with retail and to provide both large accounts and small stores with the necessary tools to sell the music. It's incumbent on the labels to have focus, and to provide retail with that focus, instead of just throwing the product out there."

Attendees were treated to a lunchtime performance by Perez and his trio and previewed new releases by George Benson, Al Jarreau, and John Scofield. Both Benson and Jarreau have returned to their signature sounds; Benson in particular has delivered his most straight-ahead (and largely instrumental) release in many a moon. Scofield's upcoming album, which finds the guitarist collaborating with several high-profile

"jam band" musicians, should provide Verve with a number of interesting cross-marketing opportunities.

ON THE WEB: The E-commerce site for New York retailer J&R Music World, www.jandr.com, has begun streaming a live broadcast of WBGO New York, allowing con-



by Steve Graybow

sumers to listen to jazz while purchasing the music.

A list of WBGO's top 10 albums can be found adjacent to the broadcast link; these are sold at a special consumer-friendly price. Both sites are cross-promoting a contest where jazz aficionados can cast their votes for the musicians who would make up their dream "jazz band of the millennium." Ballots are available on-line and at J&R's brick-and-mortar location. WBGO's stream can also be accessed from the station's own Web site, www.wbgo.org.

The Global Music Network, which combines online retail with music-related events, bows with two live performances from Birdland, featuring the Dave Brubeck Quartet Wednesday (15) and the Joe Lovano, Michael Brecker, and Dave Leibman "Tenor Summit" Saturday (18). GMN.com will provide live audio and video streaming of the shows.

AND: The Knitting Factory has created an alternative to the traditional holiday-themed releases with "Knitting On The Roof" (Knitting Factory Records). Based upon the classic musical "Fiddler On The Roof," it features performances by pianist Uri Caine, elec-

tronic innovator Elliott Sharp, Hasidic New Wave, the New Orleans Klezmer All-Stars, and reedist David S. Ware, along with several equally "outside" rock artists.

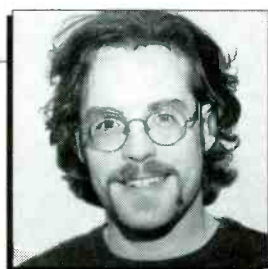
Sequenced in the same order as the original "Fiddler" cast album, "Knitting On The Roof" provides an alternate universe suitable for anyone looking to escape tradition... Clarinetist Harry Skoler, on the other hand, revels in tradition, and that's a good thing. Rather than chasing after a hard-bop revival or a smooth jazz/pop sound, Skoler plays it straight-ahead on "A Work Of Heart" (Brownstone, Dec. 7). Alternating swing-era-inspired ballads with lush orchestrated pieces, Skoler's sound is pleasingly timeless.



Silver Sighting. Jazz pianist/composer Horace Silver recently stopped by the Verve Music Group's New York headquarters to celebrate the release of his Verve debut, "Jazz Has A Sense Of Humor." At the gathering, the 70-year-old Silver met with Verve Music Group staff. Shown, from left, are Ron Goldstein, president of the Verve Music Group, and Silver.

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Classical KEEPING SCORE



by Bradley Bambarger

NEW, IMPROVED AGE: The turns of centuries are always times for arcane speculation and philosophizing. Such things are hardly the realm of Keeping Score, of course; yet the work of the Russian-Armenian "esoteric teacher" **Georg Ivanovitch Gurdjieff** (1872-1949) has a musical component—one that has proved increasingly compelling not only to Gurdjieff's circle of devotees but to several world-class performers.

In his searching for "the way" as a young man in the Orient, Middle East, and North Africa, Gurdjieff collected motifs from the various traditional sacred and folk musics. Not a trained musician, he later worked with **Thomas De Hartmann**—a Russian composer of the **Rimsky-Korsakov** school who had become a follower of Gurdjieff's teachings—to cast these themes into a formal guise. The two worked intensely from 1925-27 at Gurdjieff's so-called Institute for the Harmonious Development of Man in Paris, eventually composing some 170 piano pieces together (with Gurdjieff supplying the melodies and rhythms and De Hartmann the harmony and form). The resulting music is unique in its contemplative simplicity, sounding vaguely Asian and ardently inward.

As opposed to the supreme subjectivity of Western art music, the Gurdjieff/De Hartmann music aims to be "objective" art, as Gurdjieff liked to say; as a believer in the almost scientific ability of tones and rhythms to touch people, he saw music as a universal means of opening students up. Or, as De Hartmann put it, "Music is just the thing which helps you to see higher." Just as Gurdjieff's gloss on Eastern concepts of mind and body prefigured much of the pop mysticism in vogue now, the Gurdjieff/De Hartmann "hymns" and "sacred dances" can be heard as a more rigorous precursor to new age music. Yet what some would judge as naive, the American pianist/conductor **Charles Ketcham** hears as "open and pure."

"The Gurdjieff/De Hartmann music has something of what is essential about music and how it moves people," Ketcham says. "It is *not* new age music; to my mind, it has more in common with chant, as practiced in the Middle East. And there is a Russian Orthodox influence in some of the hymns. There are very accessible pieces that have a folklike simplicity, and then there are some that I think are as deep and concentrated as any written in the Western world."

"Certainly, I think the Gurdjieff/De Hartmann compositions represent a unique collaboration in musical history," Ketcham adds. "Their music is unusual, in that it was designed to go along with a specific spiritual teaching. Also, De Hartmann was a fine, well-schooled craftsman whose own music—which at first sounded like Rimsky-Korsakov and then slightly more modernist—is nothing like what he created with Gurdjieff. De Hartmann was an artist who sublimated himself to his master's vision."

In league with pianist/composer **Laurence Rosenthal** and pianist/teacher **Linda Daniel-Spitz**, Ketcham is a driving force behind a complete edition of the Gurdjieff/De Hartmann scores published by Schott Music & Media of Mainz, Germany. The trio is also in the midst of a series of complete recordings, issued by Schott's Wergo label (which is distributed by Harmonia Mundi in the U.S., U.K., and France). Following two-disc sets of "Asian Songs And Rhythms" and "Music Of The Sayyids And The Dervishes," the third

volume in the series is out this month: a three-disc set (sold for the price of two) of "Hymns, Prayers And Rituals," played alternately by Ketcham and Rosenthal. The pair are recording the fourth and final volume, "Hymns From A Great Temple And Other Works," this month in Germany, for release in mid-2000.

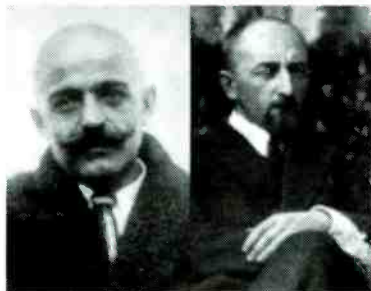
Another December release of Gurdjieff/De Hartmann music comprises the first substantial recording of the scores to the yogalike "spiritual dances" that Gurdjieff choreographed and dubbed "Movements." Arranged and performed by pianist **Wim van Dullemen**, the two-disc "Music For The Movements" comes from the Dutch label Channel Classics (distributed by Harmonia Mundi in the U.S., Koch in the U.K., Media 7 in France, Coda in the Benelux, and Helicon in Germany). The set comes with excellent liner notes by van Dullemen (who for years has provided live accompaniment for "Movements" classes in Amsterdam) and author **Anthony Blake**, a longtime student of British philosopher and Gurdjieff authority **J.G. Bennett**. Spurred by a Dutch television interview with van Dullemen, "Music For The Movements" quickly sold nearly 2,000 copies in the Netherlands alone.

Prior to Schott/Wergo's issue of the scores and recordings, the Gurdjieff/De Hartmann music circulated for years via private publications and amateur tapes of De Hartmann's performances, often passed on via the Gurdjieff societies in Paris, London, and New York. It was the keyboard shaman **Keith Jarrett** who first brought the compositions a wide airing, with a beautifully played 1980 ECM disc titled "Sacred Hymns." Shortly thereafter, questing German virtuoso **Herbert Henck** recorded a double-LP anthology for Wergo, which was reissued on CD in 1988.

Director **Peter Brooks** made a film adaptation of Gurdjieff's spiritual travelogue "Meetings With Remarkable Men" in 1978, which featured a De Hartmann score orchestrated, conducted, and with additional music by Rosenthal. Originally issued on LP by Varèse Sarabande, the soundtrack was reissued on CD by Citadel Records earlier this year with new notes by Rosenthal, who has written extensively on Gurdjieff/De Hartmann. Several of his articles appear in the special music issue of the Gurdjieff International Review published earlier this year (www.gurdjieff.org).

From vinyl to CD, the Gurdjieff/De Hartmann music has been disseminated best over the years via esoteric and new age bookshops around the world, from Musiques Du Monde/Au Bout Du Monde in Amsterdam to By the Way Books in Sacramento, Calif. "There seems to be this real network of people who know about Gurdjieff and the music, but the albums aren't really a record retail type of product," says **Mike Sklansky**, manager of Harmonia Mundi's distributed labels. "They sell via alternate retail—mail order and specialist bookstores. And they do surprisingly well, actually. For instance, **Elizabeth Evans** of By the Way called me about the Channel album before I even knew anything about it. She was in contact with the pianist."

Primarily a mail-order house, By the Way Books has specialized in books by and about Gurdjieff, as well as in the music, for a dozen years. Co-owned by Evans and her husband, **James**, By the Way has had particular success with the Jarrett and Wergo discs, and, confident about the buzz on "Music For The Movements," the Evanses sent out a flier for the set to their frequent customers. "When the word gets out about van Dullemen's album, people will really be interested—the way they were when Keith Jarrett made his recording," Elizabeth says. "But this music has always done well for us, both with people who know his teachings and those who are maybe intrigued first by the music. And I think it's only appropriate if Gurdjieff were to become more known for his music. He always said that he wanted to be remembered most as 'a teacher of dance.'"



GURDJIEFF, LEFT, AND DE HARTMANN

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		TITLE
			NO. 1		
1	4	7	AMY GRANT MYRRH 6872/WORD	3 weeks at No. 1	A CHRISTMAS TO REMEMBER
2	3	10	POINT OF GRACE WORD 7026		A CHRISTMAS STORY
3	2	6	VARIOUS ARTISTS SPARROW 1703/CHORDANT	WOW-2000: THE YEAR'S TOP 30 CHRISTIAN ARTISTS AND SONGS	
4	1	2	MICHAEL W. SMITH REUNIGN 10041/PROVIDENT		THIS IS YOUR TIME
5	16	4	VARIOUS ARTISTS 550 MUSIC/MYRRH 7262/WORD		TOUCHED BY AN ANGEL — THE CHRISTMAS ALBUM
6	20	3	THE CATHEDRALS SPRING HOUSE 2223/CHORDANT	HS	A FAREWELL CELEBRATION
7	11	6	MICHAEL CRAWFORD ATLANTIC 83251/CHORDANT		A CHRISTMAS ALBUM
8	5	4	JARS OF CLAY ESSENTIAL/SILVERTONE 10499/PROVIDENT		IF I LEFT THE ZOO
9	9	25	STEVEN CURTIS CHAPMAN SPARROW 1695/CHORDANT		(SPEECHLESS)
10	8	3	NEWSBOYS SPARROW 1720/CHORDANT		LOVE LIBERTY DISCO
11	10	25	VARIOUS ARTISTS MARANATHA/INTEGRITY 1583/WORD		WOW: WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
12	15	7	CECE WINANS WELLSPRING GOSPEL/SPARROW 1711/CHORDANT		ALABASTER BOX
13	14	20	VARIOUS ARTISTS WORD 9776		WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE
14	24	7	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2220/CHORDANT		MOUNTAIN HOMECOMING
15	21	51	SIXPENCE NONE THE RICHER SQUINT 7032*/WORD	HS	SIXPENCE NONE THE RICHER
16	18	54	VARIOUS ARTISTS TIME LIFE 80401/MADACY		SONGS 4 LIFE — FEEL THE POWER!
17	12	12	AUDIO ADRENALINE FOREFRONT 5225/CHORDANT		UNDERDOG
18	31	7	ANNE MURRAY STRAIGHTWAY 0231/CHORDANT		WHAT A WONDERFUL WORLD
19	13	37	AVALON SPARROW 1687/CHORDANT		IN A DIFFERENT LIGHT
20	19	15	THIRD DAY ESSENTIAL/SILVERTONE 10528/PROVIDENT		TIME
21	26	7	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2221/CHORDANT		I'LL MEET YOU ON THE MOUNTAIN
22	25	70	POINT OF GRACE WORD 5444		STEADY ON
23	22	11	TWILA PARIS SPARROW 1690/CHORDANT		TRUE NORTH
24	23	63	DC TALK VIRGIN/FOREFRONT 5195/CHORDANT		SUPERNATURAL
25	17	41	SONICFLOOD GOTEE 2802/CHORDANT	HS	SONICFLOOD
26	37	62	KIRK FRANKLIN GOSPEL CENTRIC/INTERSCOPE 490241/WORD		THE NU NATION PROJECT
27	28	11	YOLANDA ADAMS ELEKTRA 62439/CHORDANT	HS	MOUNTAIN HIGH...VALLEY LOW
28	33	59	VARIOUS ARTISTS SPARROW 1686/CHORDANT		WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
29	RE-ENTRY		SOUNDTRACK DREAMWORKS 454041/PROVIDENT		THE PRINCE OF EGYPT
30	NEW		TAKE 6 REPRISE/ATLANTIC 83243/CHORDANT		WE WISH YOU A MERRY CHRISTMAS
31	RE-ENTRY		JACI VELASQUEZ MYRRH/SONY DISCOS 6682/WORD		LLEGAR A TI
32	29	7	VARIOUS ARTISTS HILLSONG AUSTRALIA/INTEGRITY 1622/WORD		BY YOUR SIDE
33	27	25	OUT OF EDEN GOTEE 2806/CHORDANT	HS	NO TURNING BACK
34	36	5	VARIOUS ARTISTS SPARROW 1729/CHORDANT		HEAVEN & EARTH: A TAPESTRY OF WORSHIP
35	30	49	VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD		SHOUT TO THE LORD 2000
36	NEW		PHIL KEAGGY WITH THE LONDON FESTIVAL ORCHESTRA MYRRH 6752/WORD	HS	MAJESTY & WONDER: AN INSTRUMENTAL CHRISTMAS
37	RE-ENTRY		P.O.D. ATLANTIC 83245/CHORDANT	HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
38	RE-ENTRY		SOUNDTRACK 550 MUSIC/MYRRH 5772/WORD		TOUCHED BY AN ANGEL: THE ALBUM
39	RE-ENTRY		WINANS PHASE2 MYRRH 6082/WORD	HS	WE GOT NEXT
40	RE-ENTRY		GAITHER VOCAL BAND SPRING HILL 5475/CHORDANT		GOD IS GOOD

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

In the SPIRIT



by Lisa Collins

SETTING THE STAGE FOR 2000: Was the resounding explosion of gospel music in the '90s a preview of what to expect in the new millennium? One could surely argue so, given the music's inextricably altered sound, spirit, and look. Its course, plotted by a string of contemporary pioneers and visionaries—the Hawkins Family, Andraé Crouch, the Winans, John P. Kee, Kirk Franklin, and Fred Hammond—is well-founded. Its foundation rises from a platinum ring of commercial success and the mining of gold for a growing number of artists, such as Hammond and Donnie McClurkin.

Fact is, gospel is no longer walking a tightrope, as it seeks to serve new buyers with a more youthful, high-end presentation and music that does not offend its core base. By all indications, it has been successful. Its version of hip-hop, dubbed "holy hop," has served to usher in a whole new generation of acts, including Trin-I-Tee 5:7, Winans Phase 2, Brent Jones, Deitrick Haddon, Kim Burrell, the Gospel Gangstaz, and Tonex. Its manufacturers are enjoying a payday as sales across the board—traditional to adult R&B—continue to rise.

Clearly, it is a youth-culture gospel that will march into the new millennium, a legion of church and R&B

kids intrigued by the "savvy"-faire of artists like Franklin, God's Property, Yolanda Adams, Hezekiah Walker, Virtue, and McClurkin (who is featured along with his singing siblings on Gospo Centric's "The McClurkin Project," out Dec. 14 [see story, page 17]).

But gospel's march will not be without the church, which gospel execs say is finally beginning to show its commercial power, as reflected in the success of Hammond's million-selling "Pages Of Life."

With gospel's secularization has come high-profile imaging, slick packaging, singles, concept videos, and Internet sampling, which is fast becoming a viable way to reach non-gospel consumers. A steady stream of film, TV, and soundtrack opportunities—like that for the forthcoming made-for-TV movie "A New Song," which stars Franklin—continues to find its way into gospel's ever-burgeoning marketplace. But with success has come lawsuits, such as God's Property's action against Gospo Centric, which may ultimately redefine the way business is done. And the wooing of artists to mainstream labels has upped the ante.

The across-the-board interest that has fueled a growing number of gospel independents and major-label expansions has also increased the value of gospel professionals, who are now more scarce than ever. This is evident in the void left at Myrrh Records with the Dec. 1 exit of Marvie Wright, the former director of marketing with Myrrh's Black Music Division who assumes the post of VP/GM at Tommy Boy Gospel. Just where that leaves Myrrh is not yet clear, particularly with the recent departure of Carvin Winans, who had served as VP of artist development.

Many are fearful of what lies ahead with the new millennium. But the nature of gospel, despite its altered state, is that it will regulate itself. The con-

(Continued on page 87)

HIGHER GROUND



by Deborah Evans Price

A FRUITFUL SEASON: As the millennium draws to a close, it would be hard to name a musical genre that has developed more quickly and undergone more changes in its relatively short life than contemporary Christian music.

Just a few decades ago, religious music was defined mostly by church hymns and gospel tunes that ran the gamut from Southern quartets to bluesy spirituals. As the '90s come to an end, contemporary Christian music is a broad umbrella that encompasses pretty much every style, including swing, pop, rap, rock, country, and reggae. These days Christian acts are creating music in every possible musical expression, but the common denominator is the faith-based lyrical content. (And we all know that varies by many degrees.)

As a matter of fact, Christian music is pretty much the only genre defined by lyrical content, not musical style. Therein lies what has been a source of friction for years. In the early days when singer/songwriters during the Jesus movement sought to combine their faith with the rock music of the '60s, many conservative Christians were outraged and thought there was no way the "devil's music" could be used to spread the word of God. Pioneers such as Randy Stonehill and Larry Norman caught a lot of heat, but the genre continued to develop into a vehicle that takes the Christian message into nearly every corner of the world.

That is what has caused the second wave of controversy surrounding Christian lyrics. In recent years, an increasing number of acts have set their sights on the pop charts, but mainstream radio and video outlets

have often refused to play them. Everyone has heard the horror stories about radio stations that said they would never have played Jars Of Clay's "Flood" if they'd known the guys were Christians. It's that kind of bias that keeps the world from discovering the full wealth of talent in the Christian marketplace. In a perfect world, artists would just be judged on the quality of their music, not their beliefs.

Even in light of the obstacles, contemporary Christian music has been one of the fastest-growing genres in the past several years. In July, Gospel Music Assn. (GMA) president Frank Breeden told Billboard, "Contemporary Christian and gospel music has been on a tremendous growth curve. In fact, if you go back 10 years, you won't find a single year where we've had a reversal in sales."

In 1999 at the midyear mark, sales of Christian music were up by 21% over the same period last year, according to the GMA. According to SoundScan, 20,562,000 units of Christian music were sold from Jan. 1 to June 30, compared with 16,950,000 during the same time period in 1998. That's reason to celebrate.

In the past decade, those in the Christian music community have seen the industry move from a handful of labels—most of which started as family companies/ministries—to large operations owned by mainstream corporations. In recent years EMI, Zomba, and Gaylord have gobbled up Sparrow, StarSong, and re:think (EMI); Benson, Brentwood, and Reunion (now part of Zomba's Provident Music Group); and Word (Gaylord). Such changes have provided an influx of capital and mainstream partnership opportunities that have aided the genre's growth without diluting the message or ministry, as some originally feared.

As the century closes, not only do the corporate players look poised for growth, but a band of renegade independent labels continue to play an increasingly important role in the genre's development.

Gotee, Rocketown, Pamplin, and others have shown they can compete with the big boys and win. (Remem-

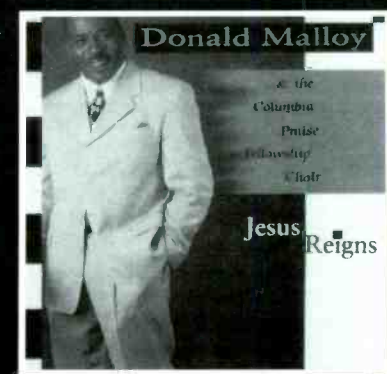
(Continued on page 84)

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	8	CECE WINANS	WELLSPRING GOSPEL 51711/SPARROW	ALABASTER BOX
2	2	4	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43132 HS	FAMILY AFFAIR
3	4	62	KIRK FRANKLIN	GOSPO CENTRIC 490178/INTERSCOPE	THE NU NATION PROJECT
4	3	11	YOLANDA ADAMS	ELEKTRA 62439/EEG HS	MOUNTAIN HIGH... VALLEY LOW
5	13	13	IYANLA VANZANT	HARMONY 1799 HS	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
6	15	19	BRENT JONES AND T.P. MOBB	HOLY ROLLER 7012/MCG HS	BRENT JONES AND T.P. MOBB
7	5	14	WINANS PHASE2	MYRRH/WORD 69881/EPIC HS	WE GOT NEXT
8	21	33	VICKIE WINANS	CGI 5325/PLATINUM HS	LIVE IN DETROIT II
9	6	3	MARVIN SAPP	WORD 69615/EPIC	NOTHING ELSE MATTERS
10	8	35	T.D. JAKES	ISLAND INSPIRATIONAL 524630/DJMG HS	SACRED LOVE SONGS
11	12	41	VARIOUS ARTISTS	VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
12	9	85	FRED HAMMOND & RADICAL FOR CHRIST	VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
13	14	7	MIGHTY CLOUDS OF JOY	CGI 5362/PLATINUM	IT WAS YOU
14	19	2	VARIOUS ARTISTS	VERITY	THE REAL MEANING OF CHRISTMAS VOLUME 3
15	11	6	YOLANDA ADAMS	VERITY 43144	THE BEST OF YOLANDA ADAMS
16	7	11	CARLTON PEARSON	ATLANTIC 46006/AG HS	LIVE AT AZUSA 3
17	20	12	THE CANTON SPIRITUALS	VERITY 43135 HS	THE LIVE EXPERIENCE 1999
18	10	25	GOSPEL GANGSTAZ	B-RITE 490096/INTERSCOPE HS	I CAN SEE CLEARLY NOW
19	29	14	THE MISSISSIPPI MASS CHOIR	MALACO 6031	EMMANUEL (GOD WITH US)
20	23	73	TRIN-I-TEE 5:7	B-RITE 490094/INTERSCOPE HS	TRIN-I-TEE 5:7
21	32	46	VARIOUS ARTISTS	MALACO 1002	HERITAGE OF GOSPEL
22	16	56	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR	INTEGRITY/WORD 69542/EPIC HS	LIVE FROM THE POTTER'S HOUSE
23	NEW		REV. NORMAN HUTCHINS	JUST DO IT 1258	BATTLEFIELD
24	31	54	SOUNDTRACK	DREAMWORKS 450050/INTERSCOPE	THE PRINCE OF EGYPT—INSPIRATIONAL
25	25	37	DOTTIE PEOPLES	ATLANTA INT'L 10250 HS	GOD CAN & GOD WILL
26	17	2	ANDRAE CROUCH	WARNER BROS.	GIFT OF CHRISTMAS
27	18	28	RICHARD SMALLWOOD WITH VISION	VERITY 43119 HS	HEALING—LIVE IN DETROIT
28	27	5	JON GIBSON	B-RITE 490095/INTERSCOPE	THE MAN INSIDE
29	24	89	CECE WINANS	PIONEER 92793/AG	EVERLASTING LOVE
30	35	97	VARIOUS ARTISTS	VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
31	RE-ENTRY		THE FLINT CAVALIERS	FIRST LITE 4018	THE FLINT CAVALIERS LIVE IN CONCERT
32	30	41	VARIOUS ARTISTS	EMI GOSPEL 20209	GREAT WOMEN OF GOSPEL VOLUME II
33	22	32	ANOINTED	MYRRH/WORD 69616/EPIC HS	ANOINTED
34	37	3	PAPA SAN	B-RITE 490293/INTERSCOPE	VICTORY
35	RE-ENTRY		VARIOUS ARTISTS	INTERSOUND 5315/PLATINUM	RAISIN' THE ROOF
36	38	2	DARYL COLEY	VERITY	CHRISTMAS IS HERE
37	RE-ENTRY		VARIOUS ARTISTS	CGI 5333/PLATINUM	DIVAS OF GOSPEL
38	NEW		VICKIE WINANS	CGI 5339/PLATINUM	SHARE THE LAUGHTER
39	36	36	HELEN BAYLOR	VERITY 43124 HS	HELEN BAYLOR...LIVE
40	26	51	JUANITA BYNUM	SHEKINAH INTERNATIONAL 11659	MORNING GLORY VOLUME ONE: PEACE

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). 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 Heatsseeker titles. © 1999, Billboard/BPI Communications.

Donald Malloy's latest album from Savoy Records, "Jesus Reigns", is all that his most stalwart fans could ask for. It is an indisputable fact that in this world Jesus Reigns or that Donald Malloy and the Columbia Praise Fellowship Choir are His most eloquent and worshipful servants.



Pro Audio

ARTISTS & MUSIC

SSL's Biz Marches On Despite Imminent Sale

A PROPOSED MERGER between Solid State Logic (SSL) parent company Carlton Communications and United News & Media has revived speculation that the U.K.-based console manufacturer would be sold, according to sources.

However, business at SSL appears to be unaffected by the imminent sale, which had been the subject of speculation since before the merger was proposed.

"There are two separate issues here," says SSL marketing director **John Andrews**. "It was in the papers months ago that Carlton wanted to divest themselves of 'non-core' companies. We've been knowing that people were looking at us as purchase candidates.

"This merger is out of the blue, and it's not going to go through very quickly," Andrews says.

Under British law, the deal between the two telecommunications giants must be cleared by regulatory authorities. The authorities are expected to closely scrutinize the combined companies' share of the British television market, which some sources estimate is as high as 40% in terms of revenue. In terms of viewing audience, Carlton and United News & Media claim their share is 14.9%—just under the 15% limit mandated by British law, according to sources.

Asked what impact the proposed merger has had on SSL's operations, Andrews says, "Zero. We're a growing company, we're making profits, and we'll make profits for whoever owns us. The divestiture of SSL is a separate thing from this merger. All we can say is that we genuinely don't have anything to say about the merger. We'll make an announcement if and when we have anything to say."

Since Carlton has publicly stated that it intends to sell SSL, industry sources have been abuzz speculating about a possible buyer. However, at press time, no outside players seemed poised to purchase the company.

"We don't have any indication of any outside partners," says Andrews. "If you look across the industry at who could buy us or would buy us, I can't think of anybody. And outside this industry, look what happened with Neve and Siemens."

Andrews' reference to the ill-fated purchase of British console manufacturer Neve by electronics conglomerate Siemens underscores the widespread perception that pro audio companies are rarely run successfully by firms outside the industry.

As far as the possibility of a management buyout of SSL is concerned, Andrews says there is no indication that such a project is in the works, but he adds, "If anybody proposed a management buyout as a possibility, we would be foolish to turn it down. It would be attractive if it could be done."

Founded as a private company by late industry visionary **Colin Sanders** in 1969, SSL was purchased by



by Paul Verna

UEI in 1986. The console maker fell under Carlton's ownership when the latter acquired UEI in 1989.

Although it has been in the Carlton portfolio for 10 years, SSL has always operated autonomously and had its own distinct culture, according to Andrews.

"We have never traded as being a Carlton company," he says. "It's not been a help or a hindrance. When we sell to a Carlton company, we do it on the same terms as if it were a non-Carlton company. We are Solid State Logic, and that means a hell of a lot more than Carlton or anything. We're still the same people, we have the same support, and we have the same products."

Sources at Carlton and United News & Media were not available to comment at press time.

MERGER TALKS, PART II: The National Academy of Recording Arts and Sciences (NARAS) has "taken inside" the Music Producers Guild of the Americas (MPGA), according to NARAS president **Mike Greene**, who says the academy will be forming a wing of engineers and producers and a voting committee made up of the studio pros. Greene made the announcement during the 1999 New York Heroes Awards dinner sponsored by the New York chapter of the recording academy (see photos, page TKTK).

Despite Greene's remarks—and the overwhelmingly positive vote on the merger issue by the MPGA membership—NARAS and the MPGA have not yet officially merged, according to a NARAS representative. At press time, the final agreement was expected to be signed by Wednesday (15).

WAVE DIGITAL of Ringwood, N.J., has been certified by music industry software developers including Cakewalk, Emagic, Lexicon, Sonic Foundry, and Steinberg to pre-configure their programs on Wave's new StudioPC line of music production computers, according to a Wave statement.

StudioPC is a line of IBM-compatible computers individually designed to customers' specifications. Using customer-specified hardware and software, Wave Digital pre-configures, optimizes, and tests the workstation.

"Certification from all of the major manufacturers lets the industry know that we are building and delivering a quality product," says **Gil Griffith**, president of Wave Digital

parent company Wave Distribution.

"The concept of offering pre-configured, custom computers specifically for music production is now a reality and is endorsed by the software developers," Griffith says. "Our StudioPC line will assist them in selling their software to music professionals who do not have the time, patience, or knowledge to set up their own music production workstation."

Among the StudioPC's features are separate hard drives for the operating system and the music files; a separate Advanced Graphics Processor (AGP) video bus; dual-channel Adaptec Ultra2 SCSI cards; fast Synchronous DIMM RAMM (up to 1 gigabyte); ATX Desktop; Tower or Rack Mount chassis with Smart advanced power management; and a 250-watt Ultra-Quiet power supply.

The system comes pre-configured for such programs as Digidesign's Pro Tools for Windows NT or Steinberg's Cubase VST 24 and includes all associated drivers configured to the manufacturer's specifications, according to the statement.

Other options include desktop, tower, or rack-mount chassis; CD recorders; DVD drives; Iomega Zip or Jaz drives; up to 50-gigabyte DAT tape back-up drives; removable SCSI hard drives (for storing sessions); internal hard drives up to 36 gigabytes; modems; network cards; and extended service contracts. Also available is a wide range of monitors ranging from 17-inch to 21-inch models and flat-panel displays.

PRO PEOPLE ON THE MOVE: Howard Schwartz Recording names **Nadja Narotzky** head of original music production and sound design for the studio's newly formed subsidiary, hsrmusic, according to a statement. The division was formed to address the New York company's music needs for film, television, radio, and advertising clients. Narotzky was formerly at 101 Original Music, which she helped establish.

Assistance in preparing this column was provided by **Susan Nunziata** in New York.



Hart And Soul. Rykodisc recording artist Alvin Youngblood Hart wrapped up mixes of his upcoming release in Studio B at Ardent Studios in Memphis. The album was produced by Jim Dickinson and engineered by Pete Matthews. Shown, from left, are Matthews, Dickinson, and Hart. (Photo: Terron Shoemaker)

AUDIO TRACK

NEW YORK

ROCK ICON Warren Zevon mixed his Artemis Records debut at the Magic Shop with producer/engineers **Paul Q. Kolderie** and **Sean Slade**. **Juan Garcia** assisted on the studio's vintage Neve with Flying Faders automation. Also at the Magic Shop, **Eagle-Eye Cherry** recorded new material with producer **Rick Rubin**, engineer **Dave Schiffman**, and assistant **Garcia**. **Joey Ramone** worked with producer **Daniel Rey**, engineer **Jon Smith**, and assistant **Garcia**. **Caleb Southern** mixed new tunes by **Ben Folds Five**, also with **Garcia** assisting. Artist/producer **Arto Lindsay** worked with engineer

Pat Dillet, producing Brazilian singer **Marissa Montes'** upcoming Blue Note album; **Reto Peter** assisted. Guitarist **Marc Ribot** recorded new music for his upcoming Atlantic Records release with producer **J.D. Foster**; that project was engineered by **Andy Taub** and assisted by **Garcia**.

LOS ANGELES

PRODUCERS **Brian Eno** and **David Kahne** worked on a **Sugar Ray** soundtrack entry at **Scream Studios** in Studio City. The track, "Spinning Away," is scheduled to be included in the upcoming film "The Beach." Also at **Scream**, **Don Gilmore** pro-

(Continued on next page)

For sound quality...
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(except your voice)

AUDIO TRACK

(Continued from preceding page)

duced and mixed **Tracy Bonham's** upcoming Island Records single, "Fake It." Both sessions were recorded and mixed on the studio's Solid State Logic (SSL) 9000J console and assisted by **James Murray**.

AT WESTLAKE AUDIO, producer/guitarist **Danny Saber** and producer/engineer **John X** spent months working on various projects. First, they worked in Studio C doing overdubs and mixes for Saber's band, **Spontaneous Human Combustion**. Then they moved over to Westlake's Beverly Hills location to put the finishing touches on late **INXS** singer **Michael Hutchence's** posthumous solo album. Overdubs on that project were done in Studio A on the Neve V60, and the tracks were mixed in Studio B on an SSL 4072. The projects were assisted by **Atom**, **Pablo Mungia**, **Jesse Gorman**, and **Kevin Guarnieri**.

Other sessions at Westlake included projects by **Rage Against The Machine**, produced by **Brendan O'Brien** and assisted by **Atom**; **Semisonic's** contribution to the "Love Of The Game" soundtrack, mixed by **Mike Shipley** and assisted by **Peter Juul Kristensen**; Columbia act **Crazy Town**, produced by **Josh Abraham**, engineered by **Brian Virtue**, and assisted by **Atom**; **Limp Bizkit's** contribution to the "Woodstock '99" album, mixed by

John X, engineered by **Markus Ulibarri**, and assisted by **Gorman**; and a track for the "End Of Days" soundtrack by **Fred Durst** and **DJ Leathal**, also engineered by **Ulibarri** and assisted by **Gorman**.

NASHVILLE

COUNTRY SUPERSTAR **Faith Hill** booked Starstruck Studios for mix recalls on her latest Warner Bros. album, which was produced by **Byron Gallimore** and engineered by **Mike Shipley** and **J.R. Rodriguez**. In other activity at Starstruck, **Ricochet** did overdubs and mixes for a Columbia project produced by **David Malloy** and engineered by **Derek Bason**, **Kevin Beamish**, **Dan Kresco**, **Bryan McConkey**, and **Rodriguez**. **Rustic Overtones** tracked for Arista with producer/engineer **David Leonard** and engineers **Alex Chan**, **Rodriguez**, and **McConkey**. **Jolie Edwards** tracked a DreamWorks album with producer **Dan Huff** and engineers **Jeff Balding**, **Mark Haugen**, and **Chan**. And **Lee Ann Womack** mixed an MCA project with producer **Frank Liddell** and engineers **Mike McCarthy** and **Kresco**.

OTHER LOCATIONS

AT DOPPLER in Atlanta, **Bad Boy/Arista** artist **Tony Thompson**

worked on his debut album with producer **Deron** from 112; **Blake Eise-man** engineered, and **Ralph Caciurri** assisted. In other activity at Doppler, **So So Def** artist **Da Brat** tracked vocals for her next album with engineers **Bryan Frye** and **Eiseman** and assistant **Steve Fisher**. **Lil'Zane** recorded vocals for his Priority Records album with **Caciurri** and **Brian Smith** engineering and **Kenny Stallworth** and **Fisher** assisting. And rapper **Speech** mixed an overseas release for **Vagabond Productions** with **Eiseman** engineering and **Caciurri** assisting.

STUDIO D in Sausalito, Calif., has been putting its new Neve 9098i to full effect on mixes of live performances for broadcast on rock outlet **KLLC** (Alice Radio) San Francisco. The concerts, which featured **Interscope** act **Smashmouth** and **Epic** duo **Indigo Girls**, were mixed by **Studio D** co-owner **Joel Jaffe**. Also at the studio, **Big Bad Voodoo Daddy** recorded a song for the Fox TV/Strike a Match Productions animated feature "Olive: The Other Reindeer." **Chris Tyng** produced, **Jaffe** engineered, and **Steve Pierson** assisted.

Please send material for Audio Track to **Paul Verna**, Pro Audio/Technology Editor, *Billboard*, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: pverna@billboard.com.

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PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (DECEMBER 18, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE SALES
TITLE Artist/ Producer (Label)	SMOOTH Santana Feat. Rob Thomas/ M. Serletic (Arista)	U KNOW WHAT'S UP Donnell Jones/ Eddie F. D. Lighty (Untouchables/Laface)	HE DIDN'T HAVE TO BE Brad Paisley/ F.Rogers (Arista Nashville)	HIGHER Creed/ J.Kurzweg (Wind-Up)	SEXUAL (LA DA DI) Amber/ The Berman Bros. (Tommy Boy)
RECORDING STUDIO(S) Engineer(s)	FANTASY (Berkeley, CA) David Thoener	PLAYGROUND/ MINI MANSION (New Jersey) Sheldon Goode, Eddie F Andrew Cardenas	THE CASTLE RECORDING STUDIOS (Franklin, TN) Greg Droman Ricky Cobble	A HOUSE ON BAUM RD. (Orlando, FL) John Kurzweg	GALLERY (New York) C.H. Berman
CONSOLE(S)/ DAW(S)	Neve 8108	AMEK Galileo	SSL 4056 G	Pro Tools	SSL 6000
RECORDER(S)	Studer A-800	Sony APR24 - E MagicLogic 4.0	Otari DTR 900 II	Pro Tools	Studer A827
MIX MEDIUM	Pro Tools	Ampex 499	Ampex 467	Pro Tools	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	THE RECORD PLANT (Los Angeles) David Thoener	PLAYGROUND/ MINI MANSION (New Jersey) Sheldon Goode	THE CASTLE REC. STUDIOS (Franklin, TN) Richard Barrow	TRANS CONTINENTAL (Orlando, FL) John Kurzweg	GALLERY (New York) Dr. Moe C.H. Berman
CONSOLE(S)/ DAW(S)	SSL 9000	AMEK Galileo	SSL 4056G	SSL 9000	SSL 6000
RECORDER(S)	dB Technology/GX 8000	Sony APR24 - E Magic Logic 4.0	Otari DTR 900 II	Studer 1/2"	Studer A827
MASTER MEDIUM	HHB Magneto Optical Disk	Quantegy GP9	Ampex 467	Ampex 499	Ampex 499
MASTERING Engineer	A&M Stephen Marcussen	POWERS HOUSE OF SOUND Herb Powers	MASTERMIX Hank Williams	STERLING SOUND Ted Jensen	ABSOLUTE Leon Zervos
CD/CASSETTE MANUFACTURER	BMG	BMG	BMG	BMG	WEA

© 1999, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Mark Marone, Telephone 212-536-5051, Fax 212-382-6094, mmarone@billboard.com

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Songwriters & Publishers

ARTISTS & MUSIC

Brickman, Others Honored By SESAC



Artist/writer Jim Brickman was honored at the SESAC event as 1999 songwriter of the year. Shown, from left, are Derrick Thompson and Clyde Lieberman of MultiSongs/BMG; Bill Velez, president/COO of SESAC; Brickman; and Pat Rogers, senior VP of writer/publisher relations at SESAC.

More than 250 guests attended performance right group SESAC's fourth annual music awards recently. The event marked the second year in a row that writer/artist Jim Brickman was honored as SESAC's songwriter of the year. In addition, his publishing company, the Brickman Arrangement, and MultiSongs/BMG were named publishers of the year.



Shown, from left, are Bill Velez, president/COO of SESAC; artist/writer Marc Nelson; SESAC songwriters Maria Christensen and Bryan-Michael Cox; Linda Lorence, VP of writer/publisher relations at SESAC; and Trevor Gale, director of urban writer/publisher relations at SESAC.



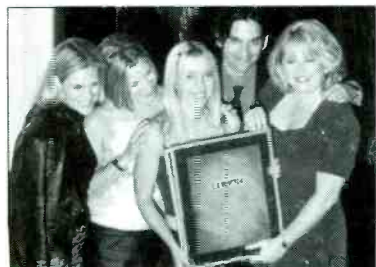
R&B act Ideal performs at the awards show.



Shown, from left, are Bill Velez, president/COO of SESAC; SESAC songwriter Maria Christensen; Pat Rogers, senior VP of writer/publisher relations at SESAC; Ira Smith, co-chairman of SESAC; artist/writer Jim Brickman; Freddie Gershon, co-chairman of SESAC; Linda Lorence, VP of writer/publisher relations at SESAC; and Trevor Gale, director of urban writer/publisher relations at SESAC.



Writer/artist Warren Hill opens the awards show. He won two performance activity awards for the contemporary jazz singles "Turn Out The Lights" and "Take Me Away."



Award winner Maria Christensen, center, is flanked by, from left, Jayne Young, Susan Henderson, and Andy Fuhrmann of Denotation Music and Linda Lorence, VP of writer/publisher relations at SESAC.



Songwriter Tye-V Turman, left, accepts her national performance activity award. Shown with her, from left, are Trevor Gale, director of urban writer/publisher relations at SESAC, and Tse Williams of Zomba Music.



Billy Crawford performs his current single, "Mary Lopez," off his self-titled album from V2 Records.



Al Mack receives his first SESAC Award—for the dance single "Release The Pressure," recorded by Ultra Naté—from Linda Lorence, VP of writer/publisher relations at SESAC.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
SMOOTH	Itaal Shur, Rob Thomas	Itaal Shur/BMI, Bidnis/BMI, EMI Blackwood/BMI
HOT COUNTRY SINGLES & TRACKS		
HE DIDN'T HAVE TO BE	Brad Paisley, Kelly Lovelace	EMI April/ASCAP, Sea Gayle/ASCAP, Love Ranch/ASCAP
HOT R&B SINGLES		
U KNOW WHAT'S UP	Edward Ferrell, Darren Lighty, Clifton Lighty, Balewa Muhammad, Anthony Hamilton, Delvis Damon, Veronica McKenzie	Eddie F/ASCAP, DoWhat!Gotta/ASCAP, WB/ASCAP, Balewa/ASCAP, Universal-MCA/ASCAP, Anthony C/ASCAP, Rassymysteria/ASCAP, Rusty Knuckles/ASCAP
HOT RAP SINGLES		
HOT BOYZ	Missy Elliott, Timothy Mosley	Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP
HOT LATIN TRACKS		
RITMO TOTAL	Mark Taylor, Paul Barry	Right Bank/ASCAP

Classic Musicals Take Broadway, TV By Storm Again; Memphis Hosts Seminar

WHEN IN DOUBT, LOOK BACK: As the modern-day Broadway musical seemingly finds itself struggling with an identity crisis as it enters the new century—is it near-opera, is it contemporary music that's near-opera, is it a near-mix of all genres of music?—the old formula of melody, wit, and pure entertainment values is shouting from the box office and TV screen, "Listen to me, I'm still very much in favor!"

This year alone has seen vastly popular revivals of Irving Berlin's 1946 hit, "Annie Get Your Gun," and Cole Porter's 1948 triumph, "Kiss Me, Kate." Of course, City Center's annual "Encores!" concertized versions of three old musicals have found a perennial place on New York's cultural scene.

That's not all. ABC-TV has found that old musicals spell high audience ratings. It all started two years ago with a revival of Rodgers and Hammerstein's only TV production, "Cinderella," which first appeared on CBS-TV in 1957. This season, Charles Strouse and Martin Charnin's 1977 hit, "Annie," scored high ratings. So it's full speed ahead for ABC as it plans productions of Jerry Herman's "Mame" and Meredith Willson's "The Music Man."

With the Broadway "Annie Get Your Gun" and "Kiss Me, Kate," theatergoers get Broadway pizzazz just as one would expect in an era of \$80 orchestra seats. The happy news is that the folks at Disney, which owns ABC, have given audiences delightfully theatrical versions of the two shows they've put on so far, and there's no reason to think that those to come won't have the same sparkling quality, with all or most of their scores intact.

Older musical theater fans might recall that producer Max Liebman put on wonderful TV re-creations of old musicals back in the '50s, reviving such shows as "Lady In The Dark," "A Connecticut Yan-

kee," "Dearest Enemy," "One Touch Of Venus," and "Anything Goes," among others. Now, 40 years later, the shows go on again, at least at annual intervals from one network at prime time.

What is so encouraging is the qualitative factor. TV may not keep up this wonderful momentum, but perhaps a younger generation seeing the theatrical flair of these productions will want to see musical theater in person, so that the old shows will get their occasional revivals while the new shows try to figure out their place in current times.

SGA MEMPHIS SEMINAR: "Building A Songwriting Career . . . Memphis Style" is the title of a presentation by the Songwriters

Guild Foundation, in association with the Songwriters Guild of America (SGA), which will take place Feb. 25-27 in Memphis.

Songwriters

and other music industry professionals will participate in sessions dealing with such topics as songwriter resources, pitching songs, creating demo tapes, crafting songs, collaborating, and understanding the business of music. There will also be song critiques and a hit songwriter showcase at Elvis Presley's Memphis on Beale Street. Hosting the event is songwriter Rick Carnes, VP of the guild. For more info, call SGA at 615-329-1782.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publishing:

1. **Offspring**, "Americana."
2. **Creed**, "My Own Prison."
3. **98°**, "98° And Rising."
4. **Goo Goo Dolls**, "Dizzy Up The Girl."
5. "Tarzan," soundtrack.

CORRECTION: An item about Jorgen Elofsson in last issue's Words & Music incorrectly identified the songwriter's nationality. He is from Sweden, not Norway.

Words & Music



by Irv Lichtman

New Stores For Troubled Colombia

BULLISH ON COLOMBIA: Thanks to the ongoing political strife in Colombia, few industry players are viewing Latin America's fourth-largest market as a vital stamping ground for selling product.

However, two new record stores with connections in the U.S. have recently opened shop in Colombia.

Tower Records opened its third store Nov. 24 in Medellín. The 1,238.4-square-yard outlet carries more than 50,000 CD titles, 5,000 books, and 3,000 videos and DVDs. The first Tower store opened in Bogotá in September 1997, and the second one in Cali last June. The modern design of the Medellín store was overseen by Japanese architect **Hiro Kawaguchi**. The store is located in the exclusive El Tesoro shopping mall that recently opened.

The other new store opening took place Oct. 23 in a Blockbuster video outlet in north Bogotá. This new store, called Disco Center, features a new concept in which the small outlet of only 120 square yards will house more than 7,000 CDs.

The new store is the result of a strategic deal between Blockbuster and the Rodven Entertainment Group of Venezuela. The north Bogotá outlet will be the first of many stores that will be installed inside a Blockbuster in Colombia. Rodven already operates 12 other independent music stores in Venezuela.

GETTING CAUGHT UP: Billboard's 11th annual International Latin Music Conference is scheduled to take place April 25-27 at the Sheraton Biscayne Bay, located in Miami's fashionable Brickell Road financial district.

And speaking of conferences, the Latin Alternative Music Conference is set to make its debut Aug. 13-15 in New York. Founded by artist manager **Tomás Cookman** and **Josh Norek**, publicist and owner of JN Media, the three-day confab is dedicated to expanding the commercial profile of Latin rock and hip-hop. For more information, write to lame@cookmaninternational.com.

The nominees in the Latin music category for the upcoming 27th annual American Music Awards show are **Enrique Iglesias**, **Jennifer Lopez**, and **Ricky Martin**. Lopez also was nominated in the favorite new



by John Lannert

artist category; Martin earned a nod in the favorite male artist category. The awards show is slated to air Jan. 17 on ABC-TV.

Maná's "MTV Unplugged" (WEA Latina) has been certified gold by the Recording Industry Assn. of America. It is the band's fourth gold certification.

KBOR-AM El Paso, Texas, has been dropped from the list of reporting stations to Hot Latin Tracks. However, its audience impressions will be added to its simulcast partner, **KTJN-FM**.

COLOMBIA NOTAS: Due to the severe economic crisis in Colombia, many record labels have opted for big packaged promotions with CD purchases, including raffles for cars, electronic home appliances, and trips.

According to **Luis Carlos Nieto**, VP of Sonolux, those promotions were undertaken basically to fight the increasing record piracy in Colombia. Of course, these promotions help sell more records, too.

Noted Colombian car racer **Juan Pablo Montoya** won the CART Championship last Oct. 31, and now he is considered the national sportsman of the year. The fever generated by his heroic feat has been exploited by Discos Fuentes, which has released a musical tribute single called "Poder Latino" by **Latinos En La Casa**, a new merengue/hip-hop-oriented band. The track is available in the U.S. on the Miami Records album "Rumba Cumbiando/Poder Latino."

Recent cancellations from famous artists like **Luis Miguel**, **Ricardo Montaner**, **Olga Tañón**, and **Gustavo Cerati** for concerts scheduled for late November and early December in various Colombian cities were due to the critical social and political situation of this country, where bombs, kidnappings, and guerrillas have become a hard reality to face for artists on tour in Latin America.

NOVEMBER SETTLES IN: After the free fall in sales from September

to October, it is heartening to note that the tallies of titles charting on The Billboard Latin 50 appeared to have found their bottom plateau in November at around 140,000 per week.

The weekly sales mean over the five-week measuring period from Oct. 26 to Nov. 30 actually was 141,000 pieces—nearly identical to October's weekly average of 141,500 units and a hefty 22% higher than the weekly average of 115,500 units registered in November of last year. The sales means of October and November 1998 were tabulated over a four-week frame.

November albums helping to steady the Latin sales ship were **Marc Anthony's** chart-topping greatest-hits title "Desde El Principio—From The Beginning" (Sony Discos), **Banda El Recodo's** double-CD "Lo Mejor De Mi Vida" (Fonovisa), and **Los Tri-O's** "Mi Gloria, Eres Tú" (Ariola/BMG Latin).

Following are the sales stats for November.

The Billboard Latin 50: November: 703,500 units; weekly average: 141,000 units. October: 566,500 units; weekly average: 141,500 units. November 1998: 462,500 units; weekly average: 115,500 units.

Pop genre chart: November: 263,500 units; weekly average: 53,000 (Continued on next page)

LATIN TRACKS A-Z

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



ASCAP Goes AI Oeste. ASCAP recently celebrated the official opening of its West Coast Latin membership department with a fiesta at Mamagaya in Los Angeles, where ASCAP CEO John LoFrumento welcomed Gabriela Benítez as West Coast senior representative. Shown, from left, are Alexandra Lioutikoff, ASCAP's assistant VP of Latin membership; LoFrumento; and Benítez.

Hot Latin Tracks™



THIS WEEK	LAST WEEK	WKS. ON CHART	WKS. ON CHART	ARTIST	TITLE			
			No. 1					
1	1	5	7	ENRIQUE IGLESIAS	RITMO TOTAL			
2	3	4	15	MARC ANTHONY	DIMELO			
3	5	6	16	CHRISTIAN CASTRO	ALGUNA VEZ			
4	2	3	15	JACI VELASQUEZ	LLEGAR A TI			
5	4	1	10	CARLOS PONCE	ESCUCHAME			
6	12	11	8	BANDA EL RECODO	TE OFREZO UN CORAZON			
7	7	7	13	VICTOR MANUELLE	PERO DILE			
8	8	9	8	MARCO ANTONIO SOLIS	SI NO TE HUBIERAS IDO			
9	10	12	11	LOS RIELEROS DEL NORTE	TE QUIERO MUCHO			
10	6	2	11	LUIS MIGUEL	O TU O NINGUNA			
11	15	20	5	LOS ANGELES AZULES	EL LISTON DE TU PELO			
12	11	8	16	RICARDO MONTANER	EL PODER DE TU AMOR			
13	9	14	4	CARLOS VIVES	FRUTA FRESCA			
14	14	24	7	JUAN GABRIEL	TODO ESTA BIEN			
15	23	21	10	CONJUNTO PRIMAVERA	NO LE RUEGES			
16	16	15	8	PEPE AGUILAR	PERDONAME			
17	18	18	24	RICKY MARTIN	BELLA			
18	28	—	3	RICARDO ARJONA	DESNUDA			
			GREATEST GAINER					
19	34	28	4	ARKANGEL R-15	CON QUIEN ESTARAS			
20	17	16	15	ALEJANDRO FERNANDEZ	SI HE SABIDO AMOR			
21	30	—	4	EZEQUIEL PENA	MI GUSTO ES			
22	26	36	4	GILBERTO SANTA ROSA	QUE ALGUIEN ME DIGA			
23	33	—	2	GRUPOMANIA	BAJO LA LLUVIA			
24	21	38	5	INTOCABLE	SONADOR ETERNO			
25	27	39	7	GEORGE LAMOND	QUE TE VAS			
26	19	17	8	LOS SABROSOS DEL MERENGUE	ESCUCHAME			
27	NEW	—	—	SHAKIRA	MOSCAS EN LA CASA			
28	RE-ENTRY	25	—	MILLIE	DE HOY EN ADELANTE			
29	25	19	7	RICKY MARTIN	SHAKE YOUR BON-BON			
30	39	—	9	VICENTE FERNANDEZ	ETERNAMENTE			
31	20	34	3	LOS HERMANOS ROSARIO	SIEN TO			
32	31	31	8	BANDA MAGUEY	DOS GOTAS DE AGUA			
33	29	30	19	CHAYANNE	ATADO A TU AMOR			
34	24	—	2	PRISCILA Y SUS BALAS DE PLATA	PARAISO TERRENAL			
35	35	—	2	BANDA MACHOS	NO COMPRO AMORES			
36	32	40	11	LIMITE	ALMA REBELDE			
37	40	29	4	LOS TIGRES DEL NORTE	CON LA SOGA AL CUELLO			
38	37	26	5	ELVIS CRESPO	POR EL CAMINITO			
39	36	33	5	FRANCO DE VITA	TE VEO VENIR SOLEDAD			
40	RE-ENTRY	23	—	ENRIQUE IGLESIAS	BAILAMOS			
			POP					
			TROPICAL/SALSA					
			REGIONAL MEXICAN					
24 STATIONS			16 STATIONS			62 STATIONS		
1	ENRIQUE IGLESIAS	INTERSCOPE/UNI-	1	VICTOR MANUELLE	SONY	1	BANDA EL RECODO	FONOVISA
2	CHRISTIAN CASTRO	ARIO	2	MARC ANTHONY	DIMELO	2	LOS RIELEROS DEL NORTE	FONOVISA
3	JACI VELASQUEZ	SONY DIS-	3	CARLOS VIVES	EMI LATIN	3	LOS ANGELES AZULES	DISA/EMI LATIN
4	MARC ANTHONY	COLUMBIA/SONY DISCOS	4	ENRIQUE IGLESIAS	INTERSCOPE/UNI-	4	CONJUNTO PRIMAVERA	FONOVISA
5	CARLOS PONCE	EMI LATIN	5	GRUPOMANIA	SONY DISCOS	5	ARKANGEL R-15	SONY DIS-
6	LUIS MIGUEL	WEA LATINA	6	GEORGE LAMOND	PRESTIGIO/SONY	6	EZEQUIEL PENA	FONOVISA
7	RICARDO ARJONA	SONY DIS-	7	GILBERTO SANTA ROSA	SONY	7	INTOCABLE	EMI LATIN
8	MARCO ANTONIO SOLIS	FONOVISA	8	LOS SABROSOS DEL MERENGUE	CAIMAN	8	BANDA MAGUEY	RCA/BMG
9	JUAN GABRIEL	ARIOLA/BMG	9	CARLOS PONCE	EMI LATIN	9	PEPE AGUILAR	MUSART/BAL-
10	RICARDO MONTANER	WEA LATI-	10	LOS HERMANOS ROSARIO	KAREN	10	PRISCILA Y SUS BALAS DE PLATA	ANDREA/PLATINO/FONOVISA
11	SHAKIRA	SONY DISCOS	11	RICARDO MONTANER	WEA LATI-	11	BANDA MACHOS	WEA/EMI
12	CARLOS VIVES	EMI LATIN	12	ELVIS CRESPO	SONY DISCOS	12	LIMITE	UNIVERSAL LATINO
13	RICKY MARTIN	C2/SONY DIS-	13	INDIA	RMM	13	VICENTE FERNANDEZ	SONY
14	MILLIE	EMI LATIN	14	JACI VELASQUEZ	SONY DIS-	14	LOS TIGRES DEL NORTE	FONOVISA
15	RICKY MARTIN	C2/SONY DIS-	15	RICKY MARTIN	C2/SONY DIS-	15	LOS MISMOS	EMI LATIN

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

NOTAS

(Continued from preceding page)

units. October: 238,500 units; weekly average: 59,500 units. November 1998: 234,500 units; weekly average: 58,500 units.

Tropical/salsa genre chart: November: 225,500 units; weekly average: 45,000 units. October: 168,000 units; weekly average: 42,000 units. November 1998: 113,000 units; weekly average: 28,500 units.

Regional Mexican genre chart: November: 172,000 units; weekly average: 34,500 units. October: 129,500 units; weekly average: 32,500 units. November 1998: 94,000 units; weekly average: 23,500 units.

MÁS BUSTS: Members of the New York City Police Department, with assistance from the Recording Industry Assn. of America (RIAA), charged 10 people Nov. 23 with distributing counterfeit CD-Rs. More than 41,000 allegedly counterfeit CD-Rs were seized, of which 30% was

Latin. The arrests took place at the same building at 48 W. 27th St. where 14 suspects were arrested in October.

U.S. Customs officials in Hyattsville, Md., carried out a consent search Nov. 22 at a clothing store, confiscating 366 allegedly counterfeit CD-Rs and 304 allegedly counterfeit cassettes. The entire musical repertoire was Hispanic.

On Nov. 20, members of the Tampa (Fla.) Police Department, along with the RIAA, seized more than 10,000 allegedly illicit sound recordings after serving five search warrants in the Tampa area. Two of the locations where the warrants were executed yielded more than 3,000 cassette tapes and 500 CDs. About 50% of the seized product was Latino.

CHART NOTES, RETAIL: The annual post-Thanksgiving Day weekend swoon takes place this issue, as sales of titles charting on The Bill-

board Latin 50 moved 157,000 units, a 12% drop from the previous week.

However, the albums' numbers did not descend to the 140,000-unit level of the previous two weeks leading up to the Thanksgiving Day weekend.

Marc Anthony's top-ranked greatest-hits set, "Desde El Principio—From The Beginning" (Sony Discos), sold 11,500 pieces this issue, off 18% from last issue.

"Desde El Principio," the No. 1 title on the tropical/salsa chart for the fourth week running, slides 159-174 on The Billboard 200.

Though its sales cratered 30% to 3,500 pieces, **Banda El Recodo's** "Lo Mejor De Mi Vida" (Fonovisa) retains the front-runner slot on the regional Mexican genre chart for the sixth consecutive week.

For the 11th time in the past 12 weeks, **Luis Miguel's** "Amarte Es Un Placer" (WEA Latina) rules the pop genre chart on 5,500 units, down 15% from last issue.

How strong is the power of cable? Well, after falling out of The Billboard Latin 50 in the Nov. 20 issue, the soundtrack to the 1998 film "Dance With Me" (Epic/Sony Discos) roared back onto the chart two weeks later at No. 17 after HBO began airing the movie, starring Sony Discos star **Chayanne** and **Vanessa L. Williams**.

This issue, the soundtrack leaps 22-12 on a sales gain of 30% to 4,000 units. That chart position is the highest attained by "Dance With Me" since the May 1 issue, when the soundtrack was lodged at No. 10.

CHART NOTES, RADIO: Enrique Iglesias' "Ritmo Total" (InterScope/Universal Latino) stays atop Hot Latin Tracks for the second straight week on 14.4 million audience impressions, down 600,000 impressions from last issue.

"Ritmo Total" also moves into the throne of the pop genre chart despite dropping from 8.6 million to 8.4 million audience impressions.

Victor Manuelle's "Pero Dile" (Sony Discos) holds down No. 1 on the tropical/salsa genre chart for the sixth successive week with 8.4 million impressions, down from 9.2 million impressions in the last issue.

After a one-week absence, **Banda El Recodo's** "Te Ofrezo Un Corazón," which jumps smartly 12-6 on Hot Latin Tracks, moves back to the apex of the regional Mexican genre chart on 9 million impressions, up a robust 1.4 million impressions from last issue.

SALES STATFILE: The Billboard Latin 50: this issue: 157,000 units; last issue: 178,000 units; similar issue last year: 116,500 units.

Pop genre chart: this issue: 54,000 units; last issue: 63,000 units; similar issue last year: 56,500 units.

Tropical/salsa genre chart: this issue: 65,500 units; last issue: 69,000 units; similar issue last year: 33,000 units.

Regional Mexican genre chart: this issue: 27,500 units; last issue: 36,500 units; similar issue last year: 22,000 units.

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
◀ No. 1 ▶					
1	1	4	MARC ANTHONY	SONY DISCOS 83580	DESDE UN PRINCIPIO-FROM THE BEGINNING
2	2	2	GRUPOMANIA	SONY DISCOS 83619	MASTERS OF THE STAGE-2000 VECES MANIA
3	3	12	LUIS MIGUEL	WEA LATINA 29288	AMARTE ES UN PLACER
4	7	28	ENRIQUE IGLESIAS	FONOVISA 0517	BAILAMOS
5	5	5	LOS TRI-O	ARIOLA 70326/BMG LATIN	MI GLORIA, ERES TU
6	11	7	CARLOS VIVES	EMI LATIN 22854	EL AMOR DE MI TIERRA
7	9	26	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 79532/AG	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
8	6	5	RICARDO ARJONA	SONY DISCOS 83592	RICARDO ARJONA VIVO
9	8	86	ELVIS CRESPO	SONY DISCOS 82634	SUAVEMENTE
10	10	24	MANA	WEA LATINA 27864	MTV UNPLUGGED
11	14	3	OLGA TANON	WEA LATINA 80048	OLGA VIVA, VIVA OLGA
12	22	67	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
13	13	63	SHAKIRA	SONY DISCOS 82746	DONDE ESTAN LOS LADRONES?
14	4	13	JACI VELASQUEZ	SONY DISCOS 83212	LLEGAR A TI
15	12	6	BANDA EL RECODO	FONOVISA 0769	LO MEJOR DE MI VIDA
16	15	31	ELVIS CRESPO	SONY DISCOS 82917	PINTAME
17	25	95	RICKY MARTIN	SONY DISCOS 82653	VUELVE
18	20	2	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79501/AG	DISTINTO DIFERENTE
◀ GREATEST GAINER ▶					
19	46	2	VARIOUS ARTISTS	J&N 83527/SONY DISCOS	MERENHITS 2000
20	19	40	SELENA	EMI LATIN 97886	ALL MY HITS TODOS MIS EXITOS
21	30	45	MARCO ANTONIO SOLIS	FONOVISA 0516	TROZOS DE MI ALMA
22	16	10	VICTOR MANUELLE	SONY DISCOS 83310	INCONFUNDIBLE
23	26	7	LOS SABROSOS DEL MERENGUE	CAIMAN 2922	ROMPIENDO EL MILENIO
24	21	10	INDIA	RMM 284023	SOLA
25	24	27	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN	MI VIDA SIN TU AMOR
26	35	2	VARIOUS ARTISTS	ARIOLA 69755/BMG LATIN	BOMBAZO NAVIDENO VOL. 2
27	17	37	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99186	AMOR, FAMILIA Y RESPETO
28	23	20	VARIOUS ARTISTS	COLUMBIA 69989/SONY DISCOS	LATIN MIX USA VOL. 2
29	28	11	CARLOS PONCE	EMI LATIN 21979	TODO LO QUE SOY
30	27	8	PEPE AGUILAR	MUSART 2198/BALBOA	POR UNA MUJER BONITA
31	18	10	VICENTE FERNANDEZ	SONY DISCOS 83186	Y LOS MAS GRANDES EXITOS DE LOS DANDY'S
32	32	4	VARIOUS ARTISTS	BEAST 5489/SIMITAR	LATIN GOLD
33	49	2	TITO ROJAS	M.P. 56315/SONY DISCOS	NAVIDAD CON TITO ROJAS
◀ HOT SHOT DEBUT ▶					
34	NEW		FIEL A LA VEGA	EMI LATIN 21809	TRES
35	31	2	DANNY RIVERA	ARIOLA 70756/BMG LATIN	REGALO DE AMOR Y PAZ
36	40	22	GILBERTO SANTA ROSA	SONY DISCOS 83016	EXPRESION
37	36	19	INTOCABLE	EMI LATIN 21502	CONTIGO
38	NEW		LOS ANGELES AZULES	DISA 23516/EMI LATIN	UNA LLUVIA DE ROSAS
39	47	17	VARIOUS ARTISTS	COLD FRONT 6431/K-TEL	LATIN CLUB MIX 2000
40	37	4	JUAN GABRIEL	ARIOLA 71411/BMG LATIN	TODO ESTA BIEN
41	42	61	CHAYANNE	SONY DISCOS 82869	ATADO A TU AMOR
42	RE-ENTRY		ENRIQUE IGLESIAS	FONOVISA 080002	COSAS DEL AMOR
43	29	9	LOS RIELEROS DEL NORTE	FONOVISA 0768	DE CORAZON NORTENO
44	43	41	NOELIA	FONOVISA 6080	NOELIA
45	NEW		RAUL DI BLASIO	ARIOLA 70948/BMG LATIN	CHRISTMAS
46	NEW		GISSELLE	ARIOLA 70757/BMG LATIN	LO MEJOR DE
47	45	30	ALEJANDRO FERNANDEZ	SONY DISCOS 83182	MI VERDAD
48	41	24	LOS TIGRES DEL NORTE	FONOVISA 80761	HERENCIA DE FAMILIA
49	38	14	LOS HURACANES DEL NORTE	FONOVISA 0766	NORTENO 2000
50	34	5	ARKANGEL R-15	SONY DISCOS 83551	ESPERANDO UN ANGEL

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. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

amusement

business® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRUCE SPRINGSTEEN	Marine Midland Arena Buffalo, N.Y.	Nov. 19	\$1,179,765 (\$67.50/\$37.50)	19,294 sellout	Delsener/Slater Enterprises
BRUCE SPRINGSTEEN	Pepsi Arena Albany, N.Y.	Nov. 21	\$1,030,851 (\$67.50/\$37.50)	16,612 sellout	Delsener/Slater Enterprises
BACKSTREET BOYS, ETC. MANDY MOORE	SkyDome Toronto	Nov. 11	\$1,001,726 (\$1,469,884 Canadian) \$40.55/\$31/\$17.38	31,213 sellout	House of Blues Canada
ELTON JOHN	General Motors Place Vancouver	Nov. 20	\$823,673 (\$1,205,964 Canadian) \$54.30/\$40.64/\$26.98	18,192 sellout	House of Blues Canada
RICKY MARTIN, JESSICA SIMPSON	Target Center Minneapolis	Dec. 3	\$781,055 (\$95/\$75/\$50/\$35)	11,701 14,000	Jam Prods.
ELTON JOHN	Skyreach Centre Edmonton, Canada	Nov. 18	\$735,924 (\$1,079,701 Canadian) \$54.19/\$40.56/\$26.92	17,078 sellout	House of Blues Canada
ELTON JOHN	Winnipeg Arena Winnipeg, Canada	Nov. 15	\$734,625 (\$1,075,585 Canadian) \$54.30/\$40.64/\$26.98	15,350 sellout	House of Blues Canada
ELTON JOHN	Canadian Airlines Saddledome Calgary, Canada	Nov. 17	\$715,077 (\$1,049,116 Canadian) \$54.19/\$40.56/\$26.92	17,448 sellout	House of Blues Canada
BACKSTREET BOYS, ETC. MANDY MOORE	Molson Centre Montreal	Nov. 10	\$670,144 (\$986,522 Canadian) \$38.68/\$30.87/\$23.05	19,803 sellout	House of Blues Canada
BACKSTREET BOYS, ETC. MANDY MOORE	Gaylord Entertainment Center Nashville	Nov. 29	\$654,433 \$38.50/\$28.50	17,478 sellout	Beaver Prods.

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Pre-MIDEM Online Conference Set

MidemNet To Focus On Net Topics Away From Trade Fair

BY DOMINIC PRIDE

LONDON—Music's role in attracting and maintaining the attention of customers on the Internet has been underlined by the Reed Midem Organisation's (RMO) decision to host a separate one-day online conference before its annual music business trade fair next year.

MidemNet will be held Jan. 22, the day before the 34th edition of MIDEM, which takes place Jan. 23-27 at the Palais Des Festivals in Cannes.

The move responds to the need to discuss Internet-related topics away from the trade fair, says Christophe Blum, RMO music division director. "We will still have panels on Internet-related subjects during MIDEM," he says, adding that it is necessary to create a separate space to examine these issues. "People going to MIDEM have little time to go to conferences. They want to do business."

MidemNet will have a separate accreditation from the trade fair, with

a cost of 1,990 francs (\$311) including tax. Walk-up entrance to the trade fair costs 5,059 francs (\$791) for non-exhibitors.

There will be three keynote speakers at MidemNet. Anthony Bay, VP of the streaming-media division of Microsoft Technologies, is confirmed as one of them. Topics to be covered include "Was It A Digital Christmas?" "The Broadband Revolution," and "How Are Technologies Going To Serve Music On The Internet?"

Among the confirmed speakers are edel music CEO Michael Haentjes, EMI Recorded Music senior VP of new media Jay Samit, Boxman chairman/CEO Tony Salter, Webnoize CEO Joanne Marino; and FNAC CEO Jean-Christophe Hermann.



BLUM

Salter notes, "We're part of the overall mix of the way that the music industry is moving forward. Issues facing the music industry, such as rights ownership and copyright, need to be addressed, and events like MidemNet unite the traditional industry with new-media businesses."

A separate MidemNet Awards ceremony will be held, recognizing excellence in music-related sites (see story, this page).

Dutch-based pan-European internet company World Online will provide live Webcasts of the MidemNet conference and of MIDEM concerts. It is also sponsoring MidemNet.

However, E-commerce exhibitors will not be separated out, as in previous years, says Blum. "They are part of the business now," he notes.

This year, some 50 stands will be occupied by technology companies, up from 20 last year. Their willingness to come and do business with the music industry makes a presence at MIDEM more valid than ever, says Blum. He notes that music companies have to continue a dialogue with companies active on the Internet.

"It's a means of distributing music, and they need licenses," he says.

The advent of the Internet and its hunger for content are producing a sea change in the market for copyrights, says Blum. "The major companies are facing competition from the likes of Microsoft; these are huge companies with a great strategy. Music now constitutes more than five major companies. Sixty percent of traffic on the Internet is to do with music."

With a large number of dance and
(Continued on page 87)



Universal Music Australia (UMA) management celebrate Shania Twain's "Come On Over" album reaching the 1 million-unit mark Down Under. Shown, from left, are Paul Green, UMA distribution manager; Tom Enright, Mercury label manager; and Paul Krige, UMA managing director.

Mercury's Shania Twain Joins Oz Millionaire's Club

BY CHRISTIE ELIEZER

MELBOURNE—It must be getting mighty crowded at Shania Twain's apartment; 1 million Australians have just "Come On Over."

Mercury/Universal artist Twain has joined an elite group in Australia; on Dec. 6 her 2-year-old album "Come On Over" sold its millionth unit Down Under, according to Universal Music here. On the Australian Record Industry Assn.'s (ARIA) chart released the same day, the album clocked its 67th week in the top 10—the longest run by any release since ARIA charts began in 1983.

Universal had hoped to pull off a hat trick on the day by pushing the album from the No. 2 position to No. 1. However, "Come On Over" was kept out by Savage Garden's second album, "Affirmation" (Roadshow/Warner), which jumped up from

third spot. The Twain album is tied with Savage Garden's eponymous 1997 album for longest run at No. 1: 19 weeks.

Newspaper reports here estimate combined record/video/concert sales have seen the "Come On Over" project turn over \$40 million Australian (\$26 million). Its impetus was not harmed by the Universal/PolyGram merger this year.

Says Paul Krige, managing director of Universal Music Australia, "Shania was always a high priority. We knew she was touring [in February 1999], and we knew there were a couple more hits on there." With Twain returning to tour in the first half of 2000, Krige is confident total Australian sales of "Come On Over" could reach 1.2 million units.

Just how many albums are alongside Twain in the Million Seller Club
(Continued on page 72)

MidemNet Wants Voters For Its Music Web Site Awards

This story was prepared by Lucy Aitken of Music & Media.

LONDON—The public is being invited to vote for the best music-related Web sites for the MidemNet Awards, which will round off the one-day conference on Jan. 22 preceding the MIDEM trade fair in Cannes (see story, this page).

Online votes may be cast at www.midem.com before Dec. 30. An in-



dustry panel has drawn up a short-list for the awards. Following are the nominees:

BEST LABEL/RECORD COMPANY

Atlantic Records: www.atlantic-records.com
Blue Note Records: www.bluenote.com
Real World Records: www.real-world.on.net
Rykodisc: www.rykodisc.com

BEST ARTIST

Aerosmith: www.aerosmith.com
Beastie Boys: www.beastieboys.com
Dave Matthews Band: www.dmband.com
David Bowie: www.davidbowie.com

BEST MEDIA

Billboard Online: www.billboard.com
Dotmusic: www.dotmusic.com
MTV: www.mtv.com
Webnoize: www.webnoize.com

BEST SHOPPING AND DIGITAL DISTRIBUTION

Amazon: www.amazon.com
CDnow: www.cdnow.com
Liquid Audio: www.liquidaudio.com
MP3.com: www.mp3.com

BEST ORGANIZATION

Country Music Assn.: www.cma-world.com
International Federation of the Phonographic Industry: www.ifpi.org
Recording Industry Assn. of America: www.riaa.com
SACEM: www.sacem.org

BEST FESTIVAL, AWARD, AND EVENT

Lilith Fair: www.lilithfair.com
Popkomm: www.popkomm.de
Roskilde: www.roskilde-festival.dk
Woodstock: www.woodstock.com

BEST SERVICES

ARTISTdirect: www.artistdirect.com
CDDB: www.cddb.com
On stage: www.onstage.es
Ultimate Band List: www.ubl.com

Tokyo Stock Exchange '1st Section' Admits Avex

BY STEVE McCLURE

TOKYO—Avex, Japan's biggest independent label, has capped 11 years of explosive growth by being admitted to the "first section" of the Tokyo Stock Exchange (TSE).

With the impending de-listing of Sony Music Entertainment (Japan) from the exchange, Avex will be the only Japanese record label listed as such on the TSE. Japan's oldest label, Nippon Columbia, is included in the exchange's consumer electronics category, since audio hardware accounts for roughly half of its sales.

Following Avex's first-section debut Dec. 9, the company was scheduled to hold an information seminar for investors Dec. 10 in Tokyo. Avex, which has been listed on Japan's over-the-counter (OTC)

stock market since fall 1998, skipped being listed on the TSE's second section because of its volume of business, according to Avex chairman Tom Yoda.

"With the listing, I feel more of a sense of responsibility and obligation



to run a good company that meets with investors' approval," says Yoda.

He has overseen the growth in the company's business from when it started out in 1988 by importing dance music from a small office in Tokyo's suburbs. For the year ending March 31, Avex's sales totaled 52.3 billion yen (\$439.1 million), while after-tax profit was 7.3 billion yen

(\$61.4 million).

It has become more common for companies to go directly from an OTC listing to the TSE first section due to recent revisions of the exchange's rules, notes Michael Leichsenring, an analyst at Towa Securities.

"It's a relatively logical move," Leichsenring says, explaining that first-section stocks are easier for institutional investors to buy because many of them have to follow regulations limiting the number of OTC issues they can purchase.

The fact that Avex is now the only record label on the TSE gives it an additional allure in the eyes of investors, Leichsenring notes. He says he expects trading volume in Avex's stock to increase as a result of the first-section listing.

Canadian Retail Waits For Xmas To Hit

BY LARRY LeBLANC

TORONTO—Canada's leading music retailers are downright unhappy that the window for Christmas sales continues to grow smaller each year.

"Christmas hasn't hit yet," complains Lane Orr, head buyer of A&B Sound, which has 18 stores in western Canada.

Tim Baker, buyer with Sunrise Records, which has 32 stores in Ontario, confirms that view. "We're still waiting for a surge in sales," he says. "It is starting to happen, but I can't remember as many records not doing well. We're below last year's sales so far."

Roger Whiteman, VP of purchasing for HMV Canada, which has 94 stores nationally, agrees that Canadian music consumers have been holding off on their Christmas purchases. "In the past

couple of weeks, there's been an improvement, but we're down in sales from last year," he says. "We're banking on a sales surge the last week of December and a good January."

A significant impact on revenue, points out Whiteman, could come from the sale of gift certificates.



BARTLETT

"We do extremely well on gift certificates," he says.

Orr concurs, saying, "We sell a ton of gift certificates in December. It's a business

which has been growing in the past three years. I attribute the growth to people not knowing today's music. If Mom is going in to buy albums for her kids, it's easy for her to buy a \$50 gift certificate and

let them decide."

Canadian retailers are resigned to seeing Canadian music consumers significantly delay buying music until the last quarter. Last year, for example, only a strong surge in sales during the week leading up to Christmas—followed by strong sales the following week—turned around the holiday season.



LENNOX

"So far there's been no surprises with what's selling," says Orr. "Celine Dion, Rage Against The Machine, and [the compilation] 'Big Shiny Tunes 4' are all doing well. There hasn't been a left-field surprise yet. Lou Bega would be the closest."

"Last year we had some really big-selling records early on, but this year nobody knows what the top-selling records will be," says Alex Irwin, GM of retail at the Sam the Record Man chain, which operates 56 stores nationally. "Celine Dion, for sure, is going to be huge, but I couldn't tell you another record that is going to be huge."

Retailers here are generally impressed by this year's offerings but are contemptuous of the majors' release schedules. They criticize the seasonal lateness of last month's album releases by top-ranking acts, including Dion, Enrique Iglesias, Alanis Morissette, Korn, Beastie Boys, Savage Garden, Reba McEntire, LeAnn Rimes, Bryan Adams, and Cher.

"I'd like every big record [to be released] in October," says Baker. "Retailers need these albums going into November so we can build momentum. In some cases, it's going to take another two weeks for people to find out these records are even out."

Randy Lennox, president of Universal Music Canada, rejects such criticism. "Given the fact that we set up albums with marketing and single releases six to eight weeks prior, consumer awareness is at an optimum level on the street date of most albums," he says.

"There not only is a glut of product, but a lot of product is not being worked [by labels]," counters Baker.

Says Irwin, "It's been an amazingly strong fall for new releases, but there are just too many releases getting buried. A lot of them have a strong first week out, and that's it."

Laura Bartlett, president of Zomba Music Canada, suggests that shifting musical tastes are disrupting consumers' traditional buying practices. "The Canadian marketplace has traditionally been a very rock-based marketplace," she points out. "However, rock albums are now only lasting for 10 days at retail and then going away. People

(Continued on page 87)

newsline...

THE INTERNATIONAL MANAGERS FORUM has voted Keith Harris of Keith Harris Management as its new chairman, replacing Jef Hanlon of Jef Hanlon Management. Harris is replaced as deputy chairman of the London-based trade body by John Glover of Blueprint Management. The new treasurer is Charlie Carne of YelloCello Management; he replaces David Stopps (Friars Management). New members elected to the 20-person council are Chris Parry of Fiction Management and Clive Banks of Clive Banks Ltd. They replace Charles Cosh of Moshka Management and Tim Smith of Zomba Management.



DOMINIC PRIDE

THREE VETERAN NORWEGIAN music industry execs have acquired distribution company Music Service Oslo (MSO), previously jointly owned by the local affiliates of BMG, EMI, Universal, and Arcade, for an undisclosed amount. The news follows EMI, Universal, and Sony's decision to launch a joint distribution company for Norway and Sweden in June 2000 (**Billboard Bulletin**, Sept. 10), which had put MSO's future in doubt. The execs are funding the takeover themselves. They are the former managing directors of PolyGram and Arcade—Jørn Johnsen and Ole Vidar Lien, respectively—and the current managing director of MSO, Jan Michelet. They have set up a new Oslo-based company, NUI, with Johnsen as chairman. NUI will merge with MSO in May/June; its activities will include distribution of Norwegian labels' repertoire, mail order; and general music/video/multimedia product wholesaling.

KAI R. LOFTHUS

THE COUNTRY MUSIC ASSN. (CMA) honored British broadcaster Trevor Dann Nov. 30 in London, presenting him with its annual Wesley Rose Award for international media achievement. CMA executive director Ed Benson and senior director of international Jeff Green were in town to salute Dann, who is the BBC's head of music entertainment, for his continuing advocacy of country music programming on the corporation's TV and radio outlets.



DANN

JOCHEN HUELDER, managing director of JKP (the German label owned by veteran punk act Die Toten Hosen), is to head up a new label, e-3001 Entertainment AG. The company is due to begin operations Jan. 1. The Düsseldorf, Germany-based company's three shareholders are CEO Huelder plus industry attorneys Balthasar Schramm and Walter Lichte. They intend to sell 25% of their shares to investors next year and are looking toward an eventual stock market flotation. The company has signed a three-year worldwide exclusive distribution deal with edel. There are as yet no artists signed to the label, but Huelder says he is holding talks with several. "The company aims to sign international acts for global marketing," he says.

WOLFGANG SPAHR

NEXT YEAR'S DANSK Grammy Awards, organized by the Danish affiliate of the International Federation of the Phonographic Industry (IFPI), will be split into three separate events for the first time. The classical, jazz, and pop/rock music awards will take place at different venues on consecutive evenings, Feb. 3-5 respectively. Jan Degner, chairman of the IFPI Denmark Grammy committee, says having separate shows means "different target groups won't be bored" by having to sit through music from other genres. The list of nominees in 25 pop/rock categories will be published before Christmas. The main pop/rock event on Feb. 5 at the Forum venue in Copenhagen will be broadcast nationally by TV2. The classical and jazz awards will be broadcast on the Danish Broadcasting Corporation's classical/jazz outlet P2.

CHARLES FERRO

THE AUSTRALIAN MUSIC Retailers Assn. (AMRA) has elected Gavin Ward, GM of the Leading Edge Music Group, as its new chairman. Ward says he wants AMRA to be involved in industrywide issues, rather than just those that directly affect its members. The trade body represents 700 major and independent outlets. Ward replaces Jeff Harrison, GM of Melbourne, Australia, independent outlet Gaslight Music and a director of online retailer ChaosMusic, who had been chairman for the past two years.

CHRISTIE ELIEZER

DESPITE TOP-LEVEL changes at its U.K. label Creation, Oasis is "continuing as planned." A Creation spokesman says the Feb. 28 release of its fourth album, "Standing On The Shoulder Of Giants," will go ahead on Creation in the U.K. and via Sony International Network Europe internationally. The band's world tour begins Feb. 29 in Tokyo. The news follows a Nov. 25 announcement from Creation Records label head Alan McGee and co-founder Dick Green that the two directors will depart the London-based company, probably in June. Sony Music, which owns a 49% stake in Creation, would not comment on published reports that Oasis will also depart to form its own label, distributed either by Sony or Creation. Oasis is contracted to Sony and licensed to Creation for the U.K.

PAUL SEXTON

Label Getting Interim Chief

Warner Spain Prez To Temporarily Run DRO EastWest

BY HOWELL LLEWELLYN

MADRID—Warner Music Spain president Saúl Tagarro is taking over as managing director of DRO EastWest Spain Jan. 1 until a replacement is found for previous managing director Mariano Pérez, who is leaving to head WEA Mexico (**Billboard Bulletin**, Dec. 3).

Pérez tells *Billboard* that in keeping with previous practice at DRO, his replacement is likely to be somebody from inside the company. "Maybe," he suggests, "international product manager Charley Sánchez or my brother Alfonso, who is local product manager. In any case, those two will help Saúl select my replacement."

Pérez founded the indie label Gasa in 1981, the same year fellow indie DRO was set up. In 1989, they

merged with a third indie, Twins. DRO/Gasa/ Twins was bought by Warner in January 1993.

DRO EastWest, as it was named, maintained its 100% artistic independence within Warner Music Spain. "This situation will continue with Tagarro in charge," says Pérez. "The fact that the Warner president is taking the helm for a temporary period does not mean any change in that policy."

DRO EastWest's main acts are Celtas Cortos, Andrés Calamaro, Vargas Blues Band, Duncan Dhu, and veteran Cuban *sonero* Compay Segundo.

Pérez was appointed DRO EastWest managing director in 1995 when its then managing director, Miguel Angel Gómez, moved to EMI Spain, where he is now president.



Ladies' Night. The U.K. record industry's fifth annual Women of the Year Awards took place Nov. 24 at London's Intercontinental Hotel. Honored were Terri Hall, who heads the Hall or Nothing PR firm (woman of the year); veteran artist manager and former head of Track Records' New York office Vicki Wickham (lifetime achievement); Maggie Crowe, longstanding personal assistant to British Phonographic Industry director general John Deacon (the accolade award); and Lorraine Barry, director of international marketing at Virgin Records (special achievement). The event benefits the Nordoff-Robbins Music Therapy charity. Shown, from left, are Wickham, Barry, Hall, and Crowe.

Billboard

SPOTLIGHTS

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HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 12/13/99			GERMANY (Media Control) 12/07/99			U.K. (Copyright CIN) 12/04/99			FRANCE (SNEP/IFOP/Tite-Live) 12/04/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	3	CHOKOTTO LOVE PUTTIMONI ZETIMA	1	1	MASCHEN-DRAHT-ZAUN STEFAN RAAB EDEL	1	1	THE MILLENNIUM PRAYER CLIFF RICHARD PAPIL	1	1	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA
2	1	ADDICTED TO YOU HIKARU UTADU TOSHIBA/EMI	2	3	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA	2	NEW	RE-REWIND THE CROWD SAY BO SELECTA ART-FUL DODGER RELENTLESS/PUBLIC DEMAND	2	3	VOGUE/BMG
3	NEW	LAST TOUR BLUEM OF YOUTH SONY	3	4	IRGENDWIE, IRGENDWO, IRGENDWAN JAN DELAY AKA EISSFEL EMI	3	2	KING OF MY CASTLE WAMDUE PROJECT AMPM	3	2	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIRGIN
4	4	HEAVEN MASAHARU FUKUYAMA FUNHOUSE/BMG	4	2	SO BIST DU OLI P. ARIOLA	4	5	BACK IN MY LIFE ALICE DEEJAY POSITIVA	4	4	ALLER PLUS HAUT TINA ARENA COLUMBIA
5	8	WASURENAI HIBI MISIA FUNHOUSE/BMG	5	5	IMMER WIEDER LAURA EASTWEST	5	NEW	COMMUNICATION (SOMEBODY ANSWER THE PHONE) MARIO PIU INCENTIVE	5	8	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
6	5	HONNOU RINGO SHIINA TOSHIBA/EMI	6	9	WHY DOES MY HEART FEEL SO BAD MOBY INTER-CORD	6	3	EVERYDAY I LOVE YOU BOYZONE POLYDOR	6	5	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA
7	6	AINO HI*MITTU*ORANGE CHARA+YUKI EPIC	7	6	SATISFY YOU PUFF DADDY FEATURING R. KELLY ARISTA/ARIELA	7	8	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA	7	7	WHERE I'M HEADED LENE MARLIN VIRGIN
8	2	KOKORONO MAMANI YUZU SENHA & CO.	8	7	THE BAD TOUCH BLOODHOUND GANG MOTOR/UNIVERSAL	8	6	TALKING IN YOUR SLEEP/LOVE ME MARTINE MCCUTCHEON INNOCENT/VIRGIN	8	6	BETTER OFF ALONE ALICE DEEJAY HOT TRACKS/SONY
9	9	A-RA-SHI A-RA-SHI PONY CANYON	9	8	THAT'S THE WAY IT IS CELINE DION COLUMBIA	9	4	NORTHERN STAR MELANIE C VIRGIN	9	9	SUMMER SON TEXAS MERCURY/UNIVERSAL
10	NEW	KONO NAMIDA HOSHINI NARE ZARD B-GRAM	10	13	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/EMI	10	NEW	RIGHT NOW ATOMIC KITTEN INNOCENT/VIRGIN	10	11	BLUE (DA BA DEE) EIFFEL 65 HOT TRACKS/SONY
11	10	SWEETNESS MISIA FUNHOUSE/BMG	11	10	VATER UNSER E NOMINE POLYDOR	11	9	I TRY MACY GRAY EPIC	11	NEW	CAN WE TALK ABOUT IT 'ORGANIZ' JAM PROD/SONY
12	12	LOVE MACHINE MORNING MUSUME ZETIMA	12	NEW	DRAGAN & ALDER "WEIHNACHTSMEDLEY" MUNDSTUHL COLUMBIA	12	10	THAT'S THE WAY IT IS CELINE DION EPIC	12	10	LES ENFANTS DE L'AN 2000 LAAM ODEON/EMI
13	11	ISSYONI . . . MAX AVEX TRAX	13	12	MAMMA MIA A*TEENS MOTOR/UNIVERSAL	13	7	SHE'S THE ONE/IT'S ONLY US ROBBIE WILLIAMS CHRYSLIS	13	15	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA
14	NEW	KABUTOMUSHI AIKO PONY CANYON	14	17	BOYS DIE ALLIANZ EPIC	14	7	TURN YOUR LIGHTS DOWN LOW BOB MARLEY FEATURING LAURYN HILL COLUMBIA	14	19	L'OMBRE ET LA LUMIERE TILLY KEY 323/SONY
15	14	DIAMOND DUST KYOSUKE HIMURO POLYDOR	15	16	MOVE YOUR BODY EIFFEL 65 HANSA	15	NEW	KEEP ON MOVIN' FIVE RCA	15	NEW	SANG POUR SANG JOHNNY HALLYDAY MERCURY/UNIVERSAL
16	NEW	GOLDFINGER '99 HIROMI GO SONY	16	NEW	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA	16	13	WILL 2K WILL SMITH COLUMBIA	16	13	IL Y A TROP DE GENS QUI T'AIMENT TILLY KEY ORLANDO/WARNER
17	18	BAILAMOS HIDEKI SAJYO POLYDOR	17	11	FUCK THE MILLENNIUM SCOOTER EDEL	17	12	RADIO THE CORRS ATLANTIC	17	12	JOLIE MOME FLORENT PAGNY MERCURY/UNIVERSAL
18	NEW	DETARAMENA UTA BAKUCYU MONDAI PONY CANYON	18	14	IHR SEID SO LEISE AQUAGEN ROUGH TRADE/ZOMBA	18	NEW	I LEARNED FROM THE BEST WHITNEY HOUSTON ARISTA	18	20	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DE LUXE EDEL/SONY
19	7	WISHES 20TH CENTURY AVEX TRAX	19	15	MILLENNIUM ALEKSEY WEA	19	NEW	KING FOR A DAY JAMIROQUAI SONY S2	19	14	SALOME CHAYANNE EPIC
20	17	GARDEN SUGAR SOUL FEATURING KENJI WARNER	20	RE	BLUE (DA BA DEE) EIFFEL 65 ARIOLA	20	NEW	ALBUMS	19	14	TURN YOUR LIGHTS DOWN LOW BOB MARLEY FEATURING LAURYN HILL SMALL/SONY
		ALBUMS			ALBUMS			ALBUMS	20	NEW	BILLS, BILLS, BILLS DESTINY'S CHILD COLUMBIA
1	2	CELINE DION ALL THE WAY . . . A DECADE OF SONG EPIC	1	2	CELINE DION ALL THE WAY . . . A DECADE OF SONG COLUMBIA	1	2	SHANIA TWAIN COME ON OVER MERCURY	1	2	LARA FABIAN LARA FABIAN EPIC
2	3	AYUMI HAMASAKI LOVE APPEARS AVEX TRAX	2	1	METALLICA S&M MERCURY/UNIVERSAL	2	1	STEPS STEPTACULAR JIVE/ZOMBA	2	1	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
3	1	MASAYOSHI YAMAZAKI SHEEP POLYDOR	3	6	TINA TURNER TWENTY FOUR SEVEN EMI	3	3	CELINE DION ALL THE WAY . . . A DECADE OF SONG EPIC	3	4	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
4	4	TATSURO YAMASHITA ON THE STREET CORNER 3 WARNER	4	3	CHER THE GREATEST HITS WEA	4	4	TRAVIS THE MAN WHO INDEPENDIENTE	4	3	LES ENFOIRES LES RESTOS DU COEUR, DERNIERE EDITION AVANT L'AN 2000 RESTO DU COEUR/BMG
5	NEW	TOKO FURUUCHI WINTER STAR SONY	5	10	QUEEN GREATEST HITS III EMI	5	5	WESTLIFE WESTLIFE RCA	5	5	BRUEL PATRICK JUSTE AVANT BMG
6	NEW	CHIKUZEN SATO FACT OF LIFE VICTOR/UNIVERSAL	6	7	ANDRE RIEU DAS JAHRTAUSENDFEST POLYDOR	6	6	MACY GRAY ON HOW LIFE IS EPIC	6	NEW	PASCAL OBISPO SOLEDAE EPIC/SONY
7	7	MARIAH CAREY RAINBOW SONY	7	8	BRYAN ADAMS THE BEST OF ME MOTOR/UNIVERSAL	7	7	FIVE INVINCIBLE RCA	7	6	MARIAH CAREY RAINBOW COLUMBIA
8	5	YUMI MATSUOYA FROZEN ROSES TOSHIBA/EMI	8	5	ALANIS MORISSETTE MTV UNPLUGGED MAVER-ICK/WEA	8	9	CHARLOTTE CHURCH CHARLOTTE CHURCH SONY CLASSICAL	8	9	VERONIQUE SANSON D'UN PAPILLON A UNE ETOILE WEA
9	NEW	T-BOLAN T-BOLAN FINAL BEST—GREATEST SONGS AND MORE ZAIN	9	11	THE CORRS MTV UNPLUGGED 143/LAVA/EASTWEST	9	18	BOYZONE BY REQUEST POLYDOR	9	17	SOUNDTRACK TARZAN WALT DISNEY/SONY
10	NEW	DOUBLE CRYSTAL PLANET FOR LIFE	10	9	SOUNDTRACK TARZAN WALT DISNEY/EDEL	10	RE	GENESIS TURN IT ON AGAIN—THE HITS VIRGIN	10	14	TINA ARENA IN DEEP COLUMBIA
11	8	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER	11	RE	JOE COCKER NO ORDINARY WORLD EMI	11	11	THE CORRS UNPLUGGED 143/LAVA/ATLANTIC	11	11	ANDRE RIEU BAL DU SIECLE PHILIPS/UNIVERSAL
12	11	JANE BIRKIN BEST MERCURY	12	4	DIE AERZTE WIR WOLLEN NUR DEINE SEELE MOTOR/UNIVERSAL	12	10	WILL SMITH WILLENNIUM COLUMBIA	12	20	MYLENE FARMER INNAMORAMENTO POLYDOR/UNIVERSAL
13	NEW	GUNS N' ROSES LIVE ERA '87-'93 VICTOR/UNIVERSAL	13	13	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	13	8	CHER THE GREATEST HITS WEA/UNIVERSAL TV	13	8	ANDREA BOCELLI SACRED ARIAS PHILIPS/UNIVERSAL
14	NEW	RINGO SHIINA MUZAI MORATORIAMI TOSHIBA/EMI	14	17	OLI P. O. TON ARIOLA	14	13	ABBA GOLD—GREATEST HITS POLYDOR	14	12	FLORENT PAGNY RECREATION MERCURY/UNIVERSAL
15	20	YOSUI INOUE GOLDEN BEST FOR LIFE	15	18	DIE SCHLUEMPFE JETZT KNALLT'S VOL. 10 EMI	15	15	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSLIS	15	10	113 LES PRINCES DE LA VILLE SMALL/SONY
16	14	BIRD BIRD—LIMITED SILVER EDITION SONY	16	15	MARIAH CAREY RAINBOW COLUMBIA	16	12	QUEEN GREATEST HITS III PARLOPHONE	16	NEW	EMILE & IMAGES JORS'AU BOUT DE LA NUIT UME MUSIC/SONY
17	15	YUZU YUZUEN SENHA & CO.	17	NEW	ENRIQUE IGLESIAS ENRIQUE MOTOR/UNIVERSAL	17	16	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	17	18	FRANCIS CABREL HORS SAISON COLUMBIA
18	9	NINA NINA SONY	18	12	GENESIS TURN IT ON AGAIN—THE HITS VIRGIN	18	RE	TINA TURNER TWENTY FOUR SEVEN PARLOPHONE	18	13	TEXAS THE HUSH MERCURY/UNIVERSAL
19	12	GLAY HEAVY GAUGE UNLIMITED	19	14	EURHYTHMICS PEACE RCA	19	14	BRYAN ADAMS THE BEST OF ME A&M/MERCURY	19	RE	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA
20	6	RYOKO HIROSUE RH SINGLES AND . . . WARNER	20	NEW	WILL SMITH WILLENNIUM COLUMBIA	20	17	S CLUB 7 S CLUB POLYDOR	20	16	THE CORRS MTV UNPLUGGED 143/LAVA/WEA

Hits Of The World is compiled at Billboard/London by Beverley Evans and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

EUROCHART		MUSIC & MEDIA	12/11/99	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE	1	1
2	4	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE	2	2
3	2	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	3	3
4	3	SO BIST DU OLI P. HANSA	4	6
5	6	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA	5	4
6	8	MAMBO NO. 5 (A LITTLE BIT OF...) LOU BEGA LAUTSTARK/BMG	6	8
7	7	BLUE (DA BA DEE) EIFFEL 65 BLISS CO	7	NEW
8	NEW	THAT'S THE WAY IT IS CELINE DION COLUMBIA	8	NEW
9	NEW	SATISFY YOU PUFF DADDY FEATURING R. KELLY ARISTA	9	7
10	NEW	THE MILLENNIUM PRAYER CLIFF RICHARD PAPHOS	10	NEW
ALBUMS				
1	1	CELINE DION ALL THE WAY... A DECADE OF SONG EPIC/COLUMBIA	1	NEW
2	NEW	METALLICA S&M VERTIGO	2	1
3	2	CHER THE GREATEST HITS WEA	3	2
4	4	QUEEN GREATEST HITS III PARLOPHONE	4	3
5	5	SHANIA TWAIN COME ON OVER MERCURY	5	5
6	NEW	ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/WARNER	6	NEW
7	3	TINA TURNER TWENTY FOUR SEVEN PARLOPHONE	7	NEW
8	NEW	BRYAN ADAMS THE BEST OF ME A&M	8	NEW
9	NEW	THE CORRS MTV UNPLUGGED 143/LAVA/ATLANTIC	9	8
10	NEW	FIVE INVINCIBLE RCA	10	9

SPAIN		(AFYVE/ALEF MB)	12/27/99	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	RHYTHM DIVINE ENRIQUE IGLESIAS POLYDOR/UNIVERSAL	1	1
2	2	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	2	2
3	3	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA	3	3
4	6	MOVE YOUR BODY EIFFEL 65 BLANCO Y NEGRO	4	6
5	4	I WILL GO WITH YOU DONNA SUMMER EPIC	5	4
6	8	SING A SONG (NOW NOW) A.C. ONE VALE	6	8
7	NEW	SANTO SANTO SO PRA CONTRAREAR RCA	7	NEW
8	NEW	HOORAY HOORAY—CARIBBEAN MEDLEY BONEY M ARIOLA	8	NEW
9	7	DOV'E L'AMORE CHER WEA	9	7
10	NEW	SUN IS SHINING BOB MARLEY VS. FUNKSTAR DE LUXE EDEL	10	NEW
ALBUMS				
1	NEW	ENRIQUE IGLESIAS ENRIQUE POLYDOR/UNIVERSAL	1	NEW
2	1	MILIKI A MIS NINOS DE 30 ANOS BAT DISCOS	2	1
3	2	CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA	3	2
4	3	JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA	4	3
5	5	TATUAJE TATUAJE ARIOLA	5	5
6	NEW	METALLICA S&M MERCURY/UNIVERSAL	6	NEW
7	NEW	BRYAN ADAMS THE BEST OF ME POLYDOR/UNIVERSAL	7	NEW
8	NEW	THE CORRS MTV UNPLUGGED 143/LAVA/DRO/WEA	8	NEW
9	8	MARIA DOLORES PRADERA AS DE CORAZONES ZAFIRO/BMG	9	8
10	9	ABBA GOLD—GREATEST HITS UNIVERSAL	10	9

NEW ZEALAND		(Record Publications Ltd.)	12/05/99	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK
1	1	SHANIA TWAIN COME ON OVER UNIVERSAL	1	2
2	NEW	KORN ISSUES SONY	2	1
3	2	S CLUB 7 S CLUB UNIVERSAL	3	3
4	4	BOYZONE BY REQUEST UNIVERSAL	4	4
5	NEW	ANDREA BOCELLI SACRED ARIAS UNIVERSAL	5	6
6	NEW	CELINE DION ALL THE WAY... A DECADE OF SONG SONY	6	5
7	NEW	BOB MARLEY CHANT DOWN BABYLON UNIVERSAL	7	8
8	3	RICKY MARTIN RICKY MARTIN SONY	8	9
9	NEW	KIRI TE KANAWA KIRI MAORI SONGS EMI	9	RE
10	NEW	DEEP OBSESSION INFINITY UNIVERSAL	10	7

PORTUGAL		(Portugal/AFIP)	11/30/99	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK
1	2	ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/WARNER	1	2
2	1	METALLICA S&M MERCURY/UNIVERSAL	2	1
3	3	CHER THE GREATEST HITS WARNER	3	3
4	4	QUEEN GREATEST HITS III EMI	4	4
5	6	CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA	5	6
6	5	SCORPIONS BEST EMI	6	5
7	8	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	7	8
8	9	SAVAGE GARDEN AFFIRMATION COLUMBIA	8	9
9	RE	ANJOS FICARE! VIDISCO	9	RE
10	7	CAT STEVENS REMEMBER—THE ULTIMATE COLLECTION ISLAND/UNIVERSAL	10	7

SWEDEN		(GLF)	12/09/99	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	MILLENNIUM 2 MARKOOLIO CNR/ARCADE	1	1
2	2	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL	2	NEW
3	3	THAT'S THE WAY IT IS CELINE DION SONY	3	NEW
4	4	SAKER & TING PETTER FEATURING EYE NO. 1 BMG	4	NEW
5	6	I KNEW I LOVED YOU SAVAGE GARDEN SONY	5	6
6	5	TURN YOUR LIGHTS DOWN LOW BOB MARLEY FEATURING LAURYN HILL SONY	6	2
7	9	NORTHERN STAR MELANIE C VIRGIN	7	5
8	10	ANTIQUA DINATA DINATA BONNIER/VIRGIN	8	3
9	NEW	FUCK THE MILLENNIUM SCOOTER CLUB TOOLS/EDEL	9	NEW
10	NEW	KEEP ON MOVIN' FIVE BMG	10	NEW
ALBUMS				
1	2	CELINE DION ALL THE WAY... A DECADE OF SONG SONY	1	1
2	10	CAROLA JUL I BETLEHEM KIRKELIG KULTURVERSTEDT/MNW	2	7
3	3	ERIC GADD SPIRIT STRAWBERRY/EDEL	3	2
4	1	METALLICA S&M UNIVERSAL	4	NEW
5	5	CHER THE GREATEST HITS WARNER	5	5
6	4	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL	6	NEW
7	6	SAVAGE GARDEN AFFIRMATION SONY	7	4
8	9	BO KASPER ORKESTER HITTELLS SONY	8	3
9	7	PETTER BANANREPUBLIKEN BMG	9	10
10	RE	MARKOOLIO DIKTER FRAN ETT HJARTA CNR/ARCADE	10	6

DENMARK		(IFPI/Nielsen Marketing Research)	12/02/99	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	GRAP THAT THING HAMPENBERG UNIVERSAL	1	1
2	NEW	DEAR JESSIE ROLLERGIRL ICEBERG	2	NEW
3	NEW	ADALANTE SASH! EDEL	3	NEW
4	NEW	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL	4	NEW
5	6	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/VIRGIN	5	6
6	2	TAKE ON ME SCOPEX ARCADE	6	2
7	5	VOICES ANN LEE SWEMIX/REMIXED	7	5
8	3	OPA OPA OPA ANTIQUE BONNIER	8	3
9	NEW	THE X-MAS SINGLE CARTOONS FLEXEMI	9	NEW
10	NEW	WILL 2K WILL SMITH SONY	10	NEW
ALBUMS				
1	1	CREAMY CREAMY RECAR/CMC	1	1
2	7	CHER THE GREATEST HITS WARNER	2	7
3	2	FLEMMING BAMSE JORGENSEN STAND BY ME RECAR/CMC	3	2
4	NEW	CELINE DION ALL THE WAY... A DECADE OF SONG SONY	4	NEW
5	5	SHANIA TWAIN COME ON OVER UNIVERSAL	5	5
6	NEW	METALLICA S&M UNIVERSAL	6	NEW
7	4	VONDA SHEPARD HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY	7	4
8	3	HELMUT LOTTI GOES CLASSIC III CMC	8	3
9	10	BRYAN ADAMS THE BEST OF ME UNIVERSAL	9	10
10	6	VARIOUS ARTISTS A TOUCH OF GOSPEL CMC	10	6

NORWAY		(Verdens Gang Norway)	12/07/99	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL	1	NEW
2	2	HEUT'IST MEIN TAG BLUMCHEN EDEL	2	2
3	4	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIRGIN	3	1
4	NEW	LET ME BE YOUR FATHER X-MAS BOYZVOICE UNIVERSAL	4	4
5	3	RHYTHM DIVINE ENRIQUE IGLESIAS UNIVERSAL	5	3
6	6	THAT'S THE WAY IT IS CELINE DION SONY	6	9
7	8	TURN YOUR LIGHTS DOWN LOW BOB MARLEY FEATURING LAURYN HILL SONY	7	10
8	5	1999 MAN EP KARE & THE CAVEMEN VIRGIN	8	7
9	10	WILL 2K WILL SMITH SONY	9	NEW
10	9	FLYING WITHOUT WINGS WESTLIFE BMG	10	NEW
ALBUMS				
1	1	CELINE DION ALL THE WAY... A DECADE OF SONG SONY	1	1
2	7	WESTLIFE WESTLIFE RCA	2	2
3	NEW	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL	3	4
4	RE	ANNE-SOPHIE MUTTER 4 ARSTIDER MUTTER UNIVERSAL	4	3
5	9	QUEEN GREATEST HITS III EMI	5	9
6	1	METALLICA S&M UNIVERSAL	6	NEW
7	10	CHER THE GREATEST HITS WARNER	7	6
8	4	D.D.E. NO E'DDE JUL IGJEN NORSKE GRAM	8	NEW
9	NEW	CAROLA JUL I BETLEHEM KIRKEIG KULTUR VERKSTEDT	9	5
10	NEW	VARIOUS ARTISTS JULEKONSERTEN 10 AR BLUE JERSEY	10	10

FINLAND		(Radiomafia/IFPI Finland)	11/21/99	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	NEW	JOIN ME HIM TERRIER/BMG	1	NEW
2	2	JOUULUEVY ISMO ALANKO SAATIO POKO	2	2
3	1	TORREMOLINOS 2000 APULANTA & DON HUONOT LEVY-YHTIO/BMG	3	1
4	4	FUCK THE MILLENNIUM SCOOTER CLUB TOOLS/TEL UNIVERSAL	4	4
5	3	VALONKANTAJA TEHOSEKOITIN LEVY-YHTIO	5	3
6	9	LOPETA TIKTAK POLYDOR/UNIVERSAL	6	9
7	10	THE WORLD IS NOT ENOUGH GARBAGE MCA/UNIVERSAL	7	10
8	7	THAT'S THE WAY IT IS CELINE DION COLUMBIA	8	7
9	NEW	MUSIK NON STOP KENT RCA/BMG	9	NEW
10	NEW	MOVE YOUR BODY EIFFEL 65 BLISS/BMG	10	NEW
ALBUMS				
1	1	MAMBA VAARAN VUODET F-RECORDS/WARNER	1	1
2	2	METALLICA S&M VERTIGO/UNIVERSAL	2	2
3	4	CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA	3	4
4	3	BOMFUNK MC'S IN STEREO EPIDROME/SONY	4	3
5	9	RAULI BADDING SOMERJOKI TASS ON RAULI, MOII! SIBONEY	5	9
6	NEW	CHER THE GREATEST HITS WARNER	6	NEW
7	6	BLOODHOUND GANG HOORAY FOR BOOBIES GEF. FENY/UNIVERSAL	7	6
8	NEW	EIFFEL 65 EUROPOP BLISS/BMG	8	NEW
9	5	KAJJA KOO TINAKENKATYTTO UNIVERSAL	9	5
10	10	JANNE TULKKI TAHTITAVAAAN TUHAT KYNTILAA BLUEBIRD/BMG	10	10

FLEMISH GIRL TRIO K3 (Kristel, Kathleen, and Karen) has broken a 34-year-old record in Belgium by holding the No. 1 position on the official Flemish Ultratop chart for 29 consecutive weeks with three singles. The previous Flemish chart record was set by veteran Will Tura in 1965. The trio, signed to BMG, is also the first act to have three singles simultaneously in the top 10. Belgium has both a Flemish (Dutch-speaking) chart and a Wallony (French-speaking) list. K3's success kicked off with "Heyah Mama," which went straight to No. 1 in April with sales of more than 50,000 units. It was followed to the top by "Yeke Yeke" and "I Love You Baby." K3's album debut, "Parels" (Pearls), released Oct. 3, has sold more than 30,000 units, earning it platinum status. "It's well-crafted Flemish pop that appeals both to children and their parents," says BMG product manager Hans Snijders.

MARC MAES

AQUA WILL BE at the top of Universal's priorities for the first half of next year, says Niclas Anker, head of A&R at Universal Denmark.



AQUA

"Cartoon Heroes," the first single from the band's sophomore album, will go to radio on New Year's Day and to stores Jan. 31. The album "Aquarius" will be released worldwide Feb. 28. "There is no real change in style, so listeners will recognize the Aqua sound, but they will also hear that the band has developed and matured," says the group's Claus Noreen. The act's first outing, "Aquarium," released in 1996 in Denmark, has sold 23 million units internationally.

CHARLES FERRO

REGGAE SUPERSTAR Jimmy Cliff has returned to the Jamaican music scene with a new album and his first major live appearances on the island in 17 years. He launched his album "Humanitarian" at a party hosted by the Jamaica Tourist Board after a comeback appearance at a Nov. 28 concert in Oracabessa. The following week he appeared at a Bob Marley tribute concert at the same venue. The album includes new material and a ska remake of the Beatles' "Ob-La-Di, Ob-La-Da," which has hit potential. Cliff also announced that production will commence next year on a belated sequel to "The Harder They Come," the 1973 film that made him an international name.

Cliff also announced that production will commence next year on a belated sequel to "The Harder They Come," the 1973 film that made him an international name.

NIGEL WILLIAMSON

THE FUTURE OF pioneering Anglo-Asian fusionists **Joi** was thrown into doubt earlier this year by the death of founding member **Haroon Shamsher**. But his brother **Farooq's** decision to continue the band was rewarded when its debut album, "One Is One" (Real World/Virgin), won the music award at last month's BBC Asia Awards. Joi has also been the support act on the recent U.K. tour by **Eurythmics**.

KWAKU

WHILE ENJOYING considerable success overseas, **Enrique Iglesias** has until now received a cooler response at home in Spain. That changed the first week of December, when his new album, "Enrique," gave him his first Spanish No. 1, with the single "The Rhythm Divine" also topping the charts. Iglesias, one of three sons of crooner **Julio**, is not considered "truly Spanish" by some fans because, like his father, he has developed his international career from a Miami base. But Universal Music Spain president **Jesé López** is delighted with the album's domestic success. "This is of great importance to us here," he says. Iglesias was signed to PolyGram Iberica in Madrid before the Universal/PolyGram merger last year.

HOWELL LLEWELLYN

WELSH-RAISED SINGER David Gray, 32, has become a major attraction in Ireland. His self-financed fourth album, "White Ladder," on his IHT label, has spent 44 weeks in the Irish top 50, peaking at No. 3 and selling 50,000 units (triple-platinum). Gray has built a loyal following throughout Ireland for his intense, reflective songs by playing small venues, sometimes losing money to do so. But the hard work eventually paid dividends when the title track from "White Ladder" gave him a breakthrough hit single at the start of the year. Live shows in 1999 have included sharing the bill with **Robbie Williams** and **Stereophonics** at Slane Castle. A pre-Christmas Irish tour finishes up Dec. 22 at Dublin's the Point. Five tracks from "White Ladder" were featured in the **Kathy Bates** movie "This Year's Love."

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BMG Tries Online A&R With Downloads

BY STEVE McCLURE

TOKYO—BMG Funhouse—formerly BMG Japan—plans to explore the potential of marketing entertainment content via such media as the Internet, mobile phones, and satellites through its new Millennium Big Bang (MBB) Project (*Billboard Bulletin*, Dec. 3).

The label will launch the MBB Project at the end of January in partnership with several other Japanese firms. A Web site offering downloadable music files will be at the core of the project. BMG Funhouse says that, through MBB, it hopes to develop a new business model for the music business based on next-generation media, including auditions, production, marketing, promotion, and distribution. Content distribution will be SDMI-compliant, according to the label.

"The basic concept is online A&R," says Teiichi Takenaka, MBB project manager at BMG Funhouse. He stresses that offering downloadable music through the Internet will be just one part of MBB's activities. "We want to create Japan's biggest music-user community online database," continues Takenaka. "It will be another medium, just like FM radio or TV."

Besides BMG Funhouse, companies taking part in the MBB Project include NTT Data, Lycos Japan, Liquid Audio Japan, J-WAVE Music, Dai Nippon Printing, Real Networks, and Excite JPN. BMG Funhouse's announcement follows Sony Music Entertainment

'We want to create Japan's biggest music-user community online database'

—TEIICHI TAKENAKA—

(Japan's unveiling of its "bitmusic" online music delivery site (*Billboard*, Dec. 11), which is due to begin service Dec. 20.

The MBB site will initially offer music files—both samples and full-length songs—by new domestic acts, free of charge, Takenaka says. The files will be available in the Liquid Audio format. Acts developed by MBB may even-

tually be signed to BMG Funhouse, just like any other act, Takenaka says.

One industry source here says that other Japanese labels, like BMG Funhouse, that do not have links to major electronics firms may also be interested in joining the MBB consortium. They apparently fear that labels with parent electronics companies may have an advantage over software-only firms, with Sony, for example, developing storage devices like the Memory Stick and thus placing high priority on getting content onto the Internet. Takenaka confirms that other labels are welcome to participate in MBB.

In related news, Japanese E-commerce firm Digital Garage launched an online entertainment information and retail site Dec. 3 called "WebNation excite" via the Japanese edition of the Excite search engine/Web directory. The site offers entertainment-related information as well as CDs, videos, and DVDs.

Also taking part in the project are Toyo Information Systems, music software distribution company Lilac Trading, and major parcel delivery company Yamato Transport.

SGAE 'Victory' Challenged

Right Society Feuds With Bars Over TV Levy

BY HOWELL LLEWELLYN

MADRID—Representatives of the owners of Spain's 300,000 bars, restaurants, hotels, and discothèques have demanded a change in the 1987 Intellectual Property Law. This follows two recent Supreme Court rulings that seemed to authorize Spanish authors and publishers' society (SGAE) to charge a basic levy for every television and radio that plays "musical and audiovisual material" in public establishments.

While SGAE executive president Teddy Bautista claims the rulings mean a victory for SGAE's 55,000 members after years of legal wrangling, the Spanish Hotel Trade Federation (FEHR), which represents 300,000 establishments, says the SGAE had "distorted" the importance of the rulings because "they do not deal with the substance of the question."

FEHR president Pedro Galindo insists the rulings, far from clarifying

the SGAE's authority to charge a levy, had not resolved "a situation of legal insecurity which has led to more than 12,000 cases still awaiting court resolutions." A key issue is whether a single establishment should pay for each appliance on site or just a single levy.



BAUTISTA

Bautista says the Supreme Court had clearly ruled that all public establishments must pay authors' rights for the use of televisions and radios and that the SGAE had been authorized to charge these payments.

Another long-running dispute (dating back to 1987) involved FEHR's argument that SGAE should have to produce a contract for each piece of music by each artist played in each establishment, plus proof that the artist was an SGAE member. According to Bautista, the court found that "this demand was excessive and did not adjust to reality."

Bautista added, "This is a victory not just for our 55,000 members but for the 80% of FEHR members that pay the levy without any problem." He claims just 20% of establishments refused to pay.

The court rulings mean that, for SGAE members, "their songs, films, and choreography will not be expropriated from them, they will receive the money that corresponds to them," Bautista insists. He says it is only fair that establishments should pay the levy in the same way they pay their phone and electricity bills.

The SGAE charges 60 pesetas a day (\$0.35) for each television and radio. FEHR secretary general Jose Luis Guerra says this amounts to 22,000 pesetas a year (\$135). Multiplied by the body's 300,000 establishments, this would represent 6 billion pesetas (\$36.8 million). Bautista says the refusal of 20% of public places to pay the levy costs the SGAE 1.5 billion pesetas (\$9 million) a year.

The SGAE, Bautista says, represents nearly all artists in Spain dedicated to music, audiovisual product, and theater but "almost 5 million authors around the world" through reciprocal contracts with other authors' rights societies.

He points out that between January and June this year, Spanish courts had ruled on 1,316 cases where the SGAE had accused bars or hotels of nonpayment. He claims 1,241, or 95%, had been in the SGAE's favor, with "less than 1%" against the rights body, and 4% having some procedural problem.

However, Galindo says, "the political parties, through Parliament, passed this [1987] law, and it is they, through Parliament, who must resolve it." With so many cases to be heard, and regional courts interpreting the 1987 law in different ways, the problem seems far from over.

1st Music Publishers' Trade Body Sets Up Shop In Poland

BY ELLIE WEINERT

The first trade body representing the interests of music publishers in Poland has been launched, in a move that reflects the country's status as one of the more mature music markets in the former Eastern bloc.

The prime mover in setting up the Polish Music Publishers' Assn. was Koch Music Publishing Poland, a subsidiary of Koch Musikverlage Austria and Germany. Aldona Rudnicka, who heads Koch Music Publishing Poland, is the chairwoman of the new association.

The body aims to represent and support the interests of the local music publishers that also act as subpublishers in Poland. Its main goals include helping to implement local copyright law and promoting copyright protection.

Rudnicka says, "There was also an urgent need to improve the working relationship between music publishers and the local collecting society ZAIKS via combined efforts. This is pioneer ground, and there is much to be done in these areas."

The association has 17 members, including EMI Music Publishing Poland; Warner/Chappell Music Publishing Poland; Koch Music Publishing Poland; SoundPol (peermusic representative); Globo Music Agency; Paris Music; Universal Music Publishing Poland; Kafka Music Co.; Sony Music Publishing Poland; and BMG.

The idea of creating such an association had been discussed for over a year among representatives of the various publishers that started operating in Poland in the early days of free enterprise in that country.

The association is awaiting formal acceptance by the Paris-based International Confederation of Societies of Authors and Composers (CISAC). Says Rudnicka, "We believe that sharing the experience of other, more mature associations in affiliation with CISAC will be invaluable."



Checking In. U.K. music and video trade bodies the British Assn. of Record Dealers (BARD), the British Phonographic Industry (BPI), and the British Video Assn. (BVA) held an anti-piracy fund-raising Golf Day earlier this year, which raised a total of 28,000 pounds (\$44,500). Representatives of U.K. anti-piracy bodies were on hand to collect a check for that amount from BARD/BPI/BVA golf committee member/event organizer Libby Griffin in London. Shown, from left, are David Lowe, company secretary, Federation Against Copyright Theft (FACT); Reg Dixon, director general, FACT; Griffin; David Martin, director, BPI anti-piracy unit; and John Anderson, executive secretary, Anti-Counterfeiting Group.

MERCURY'S SHANIA TWAIN JOINS OZ MILLIONAIRE'S CLUB

(Continued from page 67)

is hard to gauge, says Ian Wallace, head of ARIA's chart division. ARIA didn't maintain charts until 1983, and exact figures for many big sellers before that—such as Neil Diamond's "Hot August Night," Dire Straits' "Brothers In Arms," Meat Loaf's "Bat Out Of Hell," "Abba Gold," and the "Sound Of Music" and "South Pacific" soundtracks—have been difficult to collate, Wallace notes, as many have changed distribution.

The official list does include "Saturday Night Fever" (2.3 million), John Farnham's "Whispering Jack" (1.2 million) and Alanis Morissette's "Jagged Little Pill" (1 million). Krige points out that while other, earlier releases sold on multiple formats, Twain racked up her units on CD only.

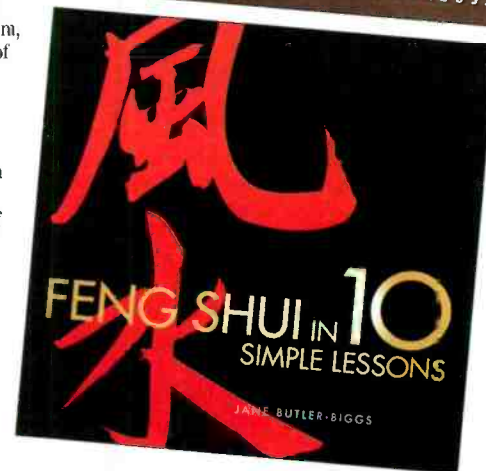
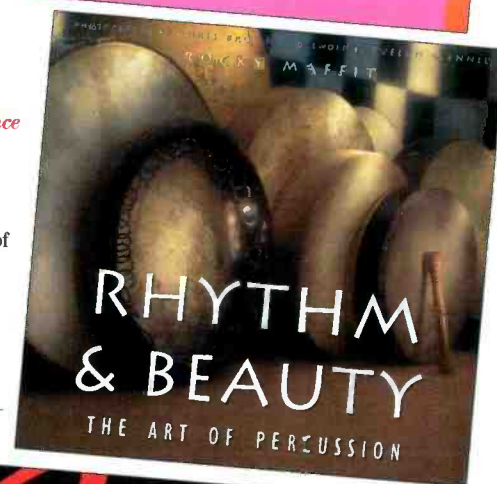
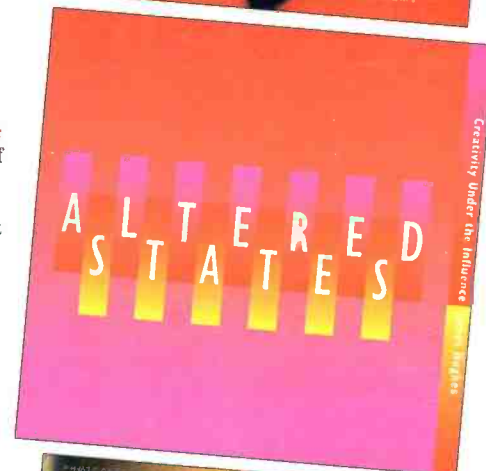
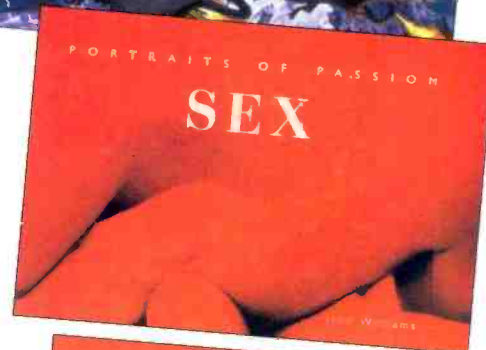
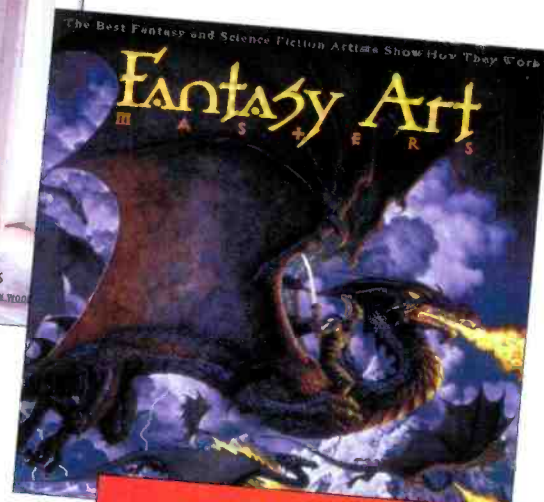
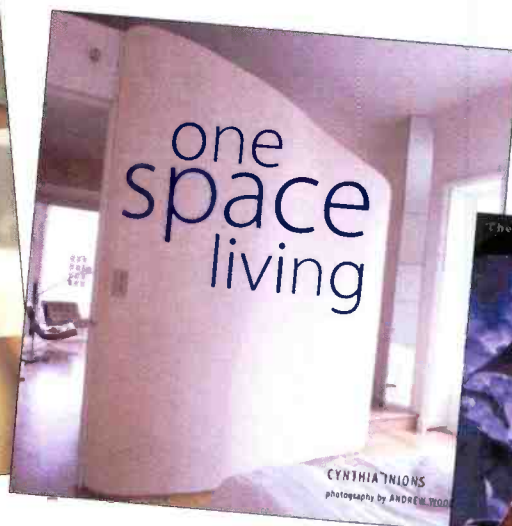
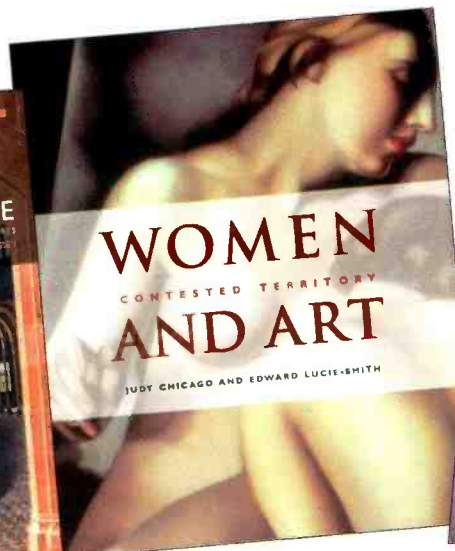
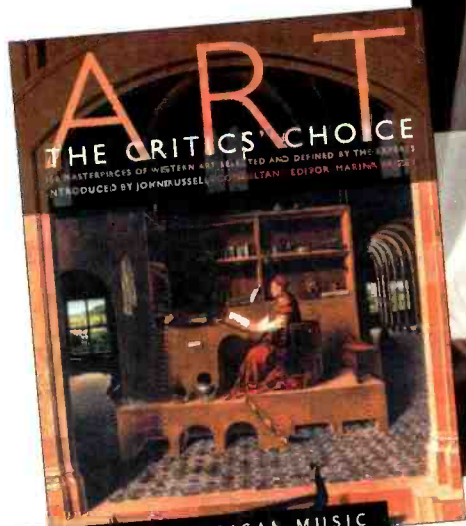
To reach the 1 million mark, Uni-

versal relaunched TV and newspaper advertising in late November, introduced dedicated bins at retail, and undertook a concerted effort with its sales force to clock up retail orders. In the week before the millionth sale, "Come On Over" sold 24,000 copies. "They've also started an advertising campaign whereby anyone who buys 'Come On Over' gets her two earlier albums for \$9.95," reports Stephen Wright, product and marketing director at HMV.

"We've been working this project consistently for two years," says Mercury label manager Tom Enright, the only executive remaining from the PolyGram team that was involved with the original release. Twain's self-titled debut album from 1996 sold 20,000 copies to the country market here.

While working her sophomore set, "The Woman In Me" (released here in April 1995), Mercury requested Twain's record producer, Robert John "Mutt" Lange, to provide an Australia-only pop remix of "(If You're Not In It For Love) I'm Outta Here!" The single went top five on pop radio, making Australia one of the first territories where the Canadian-born singer crossed over.

A promotional visit that followed saw her widen her appeal on metropolitan radio and TV. "They clearly saw, as we did, that she had the potential to break out of the country music pigeonhole and enter the Celine/Mariah/Whitney league," says Enright. "The Woman In Me" subsequently shifted 210,000 units and was certified triple-platinum.



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Viacom Bullish On Stock Deals

Blockbuster Split-Off, MTV Online IPO May Occur In 2000

BY DON JEFFREY

NEW YORK—Viacom is gearing up for two likely stock deals in the new millennium. One—the split-off of its Blockbuster video rental chain—will occur if the stock rises above its cur-

VIACOM

rent depressed level. The other—designed to take advantage of an overheated market for Internet stocks—will be an initial public offering (IPO) of MTV's online assets.

These were among the points made about Viacom's strategy by chairman/CEO Sumner Redstone during a presentation here at the Paine Webber Media Conference.

Redstone stressed that the Blockbuster retail chain, which had been a drag on Viacom's earnings for several quarters, is in turnaround. "Blockbuster is not struggling; Blockbuster is thriving," he said.

In the third quarter Blockbuster's revenue was up 13%, while its earnings before interest, taxes, depreciation, and amortization (EBITDA) rose 25%. Redstone said that the chain's market share had risen six points to 33%.

Earlier this year Viacom sold 18% of the retailer to the public, and the company has said publicly that it plans to split off the remainder of the chain to shareholders next year.

But Redstone said that the stock market has not valued Blockbuster fairly. At press time it was trading at \$15 on the New York Stock Exchange. "We're not going to give it away," he said, adding that when the stock trades in the \$20 range, "you'll see a split-off."

Discussing Viacom's Internet strategy, Redstone said that it was possible that the company would make an IPO of stock in MTV's music Web sites "in the not-too-distant future."

He added that MTV Interactive was signing up 20,000 new users a day.

Viacom's Internet assets include MTV.com, Country.com, and Hollywood.com. Recently it was announced that Blockbuster.com had made an alliance with America Online (AOL) in which AOL invested \$300 million for a 3% stake in the retailer's Web site.

Viacom reported a strong third quarter (revenue up 15%; EBITDA, 22%), in large measure because of big gains in advertising sales and affiliate fees at MTV Networks (which includes the Nickelodeon and Nick at Nite channels). Redstone said MTV's ratings rose 20% among its target audience: 12-24. VH1, which appeals to an older demographic group, also had a 20% ratings rise.

Overseas, the video channels were performing even better than in the U.S., although the international increases are coming off smaller bases because they are newer markets. MTV Europe's ad sales were up 33%; MTV Asia's, 79%. Redstone said MTV was in 300 million households worldwide.

Having recently returned from a trip to China, Redstone pointed out that MTV's ratings in China had increased 600%. He added that he saw potential in exporting a country music cable channel to China.

The channel, Country Music Television (CMT), is owned by CBS, which is being acquired by Viacom in a recently announced \$37 billion stock deal that is expected to close next year.

Redstone said that CBS, operator of the major TV network and production company, would produce \$1 billion in free cash flow a year, which

could be used for acquisitions. He indicated that Viacom would be interested in radio and TV properties, as well as cable programming assets, but that there "isn't really much out there."

As for buying a music company, Redstone said he was "not interested" because of the "hazards" of the business.

In general, Redstone was bullish about the media business, and about Viacom in particular, because of projected rises in advertising spending.

"The new Viacom will be a global advertising powerhouse," he said.

He referred to reports projecting that advertising growth would outpace growth in the overall economy in the next few years, fueled in large part by Internet advertising.



REDSTONE

Rob Zombie, Janis Joplin Join McFarlane Toys Line

BY JIM BESSMAN

NEW YORK—Having successfully launched its line of rock'n'roll figures with a pair of Kiss sets and a single Ozzy Osbourne likeness, action figure manufacturer McFarlane Toys is readying a Rob Zombie icon for early 2000, with Alice Cooper and Janis Joplin to follow.

Other figures that are expected to come out later, pending completion of license agreements, will be of Jimi Hendrix and Jerry Garcia.

All will retail in the \$8-\$10 range and will be sold directly to major music stores as well as traditional toy accounts.

"We're in Virgin, Tower, Suncoast,

Musicland, and others," says Todd McFarlane, head of the toy company as well as comic book publisher Todd McFarlane Productions and entertainment company Todd McFarlane Entertainment.

"It's pretty funny, because we're making toys, but the subject matter is music-related—so we have to think about nontraditional [toy retail] placing," he says. "So I can create my own niche in stores like Virgin or Tower, which buys 'Star Wars' toys or 'Pokémon'—but I'm their No. 1 toy account."

McFarlane, who prefers to call his music action figures "plastic stat-

(Continued on next page)

Korn Multi-Cover Set Yields Multiple Buys

BY ED CHRISTMAN

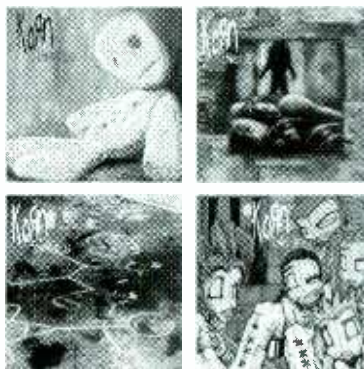
NEW YORK—Many fans of Korn made multiple purchases of "Issues," the band's new release, which recently debuted at No. 1 on The Billboard 200, thanks to the album's cover, which comes in four versions.

In the week ending Nov. 21, the album moved 574,000 units, according to SoundScan. Bill Frohlich, senior VP of sales for Epic Records, says retailers reported to the label that shoppers made multiple purchases of the title.

The album's four covers came about as a result of an MTV-sponsored contest, whereby fans were invited to design the cover.

"The response was so strong and the quality so good that we decided to go with the winning design and three additional covers," says Frohlich.

However, only the first 2 million units of the album were to be available in the four covers. Subsequently, the



album, which initially shipped 2.3 million units, will carry the "orange-doll cover," he says.

In order to ensure that fans had a good shot of getting the cover they wanted, Epic went to the expense of collating the covers so that each box had nearly an equal amount. "We felt it was the only fair way to do it," Frohlich says. "It added cost, but it was the

right thing to do."

Moreover, Frohlich adds that the company did not decide to go with four covers as a marketing ploy to boost sales, a tactic that is occasionally used by the music industry. "It was totally an artistic decision," he says.

Larry Mansdorf, a buyer for Boston-based Newbury Comics, confirms that the 19-unit chain enjoyed multiple sales of the album to customers on the first day of the release.

Sean Sweeney, VP at Newbury, adds that the retailer's systems can rank product by brand, which includes not only the album but the T-shirt, hat, coffee mugs, and other merchandise. "The Korn fan is rabid," Sweeney says. "It is one of the strongest copyrights out there."

To date, the Korn album has sold 826,000 units, according to SoundScan. In its second week on The Billboard 200, it fell to No. 5. This issue it stands at No. 13.

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TRANS WORLD ENTERTAINMENT has restated its net earnings downward for the third fiscal quarter because of changes in inventory accounting for the Camelot Music chain it acquired last year. The Albany, N.Y.-based retailer adjusted net profit to \$3.8 million, or 7 cents a diluted share, from a previously reported \$8 million, or 15 cents, for the three months that ended Oct. 30. In the same period last year, the retailer reported \$3.7 million in net income, or 7 cents a diluted share. The company says the adjustment is "the result of an inventory shrinkage . . . in excess of the amounts provided" in the Camelot stores. Trans World's stock fell \$1.25, or 11.1%, to \$10 on Nasdaq after the news was announced.

MUSICLAND STORES says sales for stores open at least a year rose 2.4% in the four weeks that ended Nov. 27. It reports that "strong sales over the Thanksgiving weekend kicked off the holiday season, compensating for softer sales earlier in the month." For the superstores Media Play and On Cue, comparable-store sales rose 3.9%; for the mall stores Sam Goody and Suncoast Motion Picture Company, they were up 1.6%.

HARVEY ENTERTAINMENT says it has a deal with Mainframe Entertainment to produce the first all-computer-generated direct-to-video film based on Harvey's licensed character, Casper the Friendly Ghost. Harvey plans to release the video for Christmas 2000. A previous direct-to-video title, "Casper: A Spirited Beginning," sold more than 3 million units worldwide, the company says.

In other news, Harvey reports net operating revenue of only \$117,000 in the third fiscal quarter, because of limited licensing activity, and a net loss of \$2.6 million.

TICKETS.COM says it has formed a nonexclusive alliance with management companies Atlas-Third Rail Entertainment and the Firm. It will distribute tickets online for events involving Atlas-Third Rail acts and host online charity auctions for tickets to shows by Firm acts Backstreet Boys, Korn, and Limp Bizkit.

RENTRAK, the revenue-sharing video distributor, says it has renamed its online fulfillment subsidiary to 3PF.com from ComAlliance and appointed William J. Polich as president/CEO of the unit. Polich had been president of Baker and Taylor Entertainment. The name change, Rentrak says, reflects the subsidiary's business: third-party fulfillment, order processing, and inventory management.

NATIONAL ASSN. OF RECORDING MERCHANTISERS (NARM) says Epic/Sony Discos act Gloria Estefan will perform at NARM's Scholarship Foundation Dinner Feb. 28 during the annual convention in San Antonio. She joins Columbia artist Lara Fabian on the bill.

GLOBAL INDEPENDENCE, a new company, has launched a home video label, Hollywoodn't, for the release of independent theatrical films and videos. The first video releases—set for Jan. 18 at a list price of \$19.95—are "In Search Of Kundun With Martin Scorsese," a documentary about Tibet and its spiritual leader the Dalai Lama, and "The Knowledge Of Healing," about Tibetan medicine and healing.

MUSIC CHOICE, a digital music service, has launched its OnStage Concert Series with a Mary Chapin Carpenter performance Webcast live Dec. 7 from a Washington, D.C., club. It will be broadcast over U.S. cable systems from Dec. 19 to Jan. 22. Entertainment Boulevard is the online partner.

TWEC.COM, the E-commerce unit of Trans World Entertainment, says it has begun to broadcast online chats live through RealAudio. Previously artists responded to fans' questions through written answers. Acts participating in the live chats have included Dr. Dre, Nas, Raekwon, and Goodie Mob. The service is in conjunction with twec.com partner SOHH.com.

FOX LORBER CENTRESTAGE, a nontheatrical video programming unit of WinStar Communications, is releasing two blues-related videos Jan. 25 on VHS and DVD. They are "Deep Blues," a pilgrimage from Memphis into Mississippi with late music writer Robert Palmer to record such blues acts as Junior Kimbrough and Lonnie Pitchford; and "Hellhounds On My Trail," a tribute to Robert Johnson featuring performances by Robert Lockwood Jr., Keb' Mo', and others. The list prices are \$19.95 for the VHS, \$24.98 for the DVD.



MUSIC.COM has formed a promotional deal with DreamWorks Records that offers Web site visitors free downloads from label acts including Buckcherry, Chris Rock, Def Squad, and Ash. Music.com launched DreamWorks artist Lisa Angelie's Web site.

MCFARLANE TOYS

(Continued from preceding page)

ues," because "ultimately once you pose them, you stick them on your computer and never touch them again until somebody else sees them," introduced his first Kiss statues in 1997, then followed them the next year with "Kiss Psycho Circus" figures. Both sets were successful.

They were followed last July by the Osbourne figure and in September by a "Yellow Submarine" set of cartoon Beatles statues and accessories, including the submarine.

The music figures evolved out of McFarlane Toys' popular "Movie Maniacs" line, which has included characters from such cult horror films as "Halloween," "The Crow," "Bride Of Chucky," and the just-released "Sleepy Hollow," as well as "Spawn" toy assortments from the McFarlane-created comic and HBO animated series.

McFarlane has also gained renown as a music video director, having made Pearl Jam's animated "Do The Evolution" and Korn's MTV Video Music Award-winning "Freak On A Leash."

A Beatles fan himself, McFarlane says his product "feeds the hunger" of consumers above the age of 16.

"I have met people all the time who haven't bought a toy in 20 years but love the Beatles and saw 'Yellow Submarine,'" says McFarlane. "I don't expect them to buy any of my other product, but I'm happy enough that they'll buy my music statues."

McFarlane sees his music toy product taking "two routes," representing "currently active" or "classic guys."

"Eventually, like with 'Movie Maniacs,' we'll run out of classics," he says. "But I'm betting that with new and current artists like Rob Zombie—who looks like a toy statue—we'll sell product to people who aren't nearly as savvy about music and will look at it as a cool toy of a real guy."

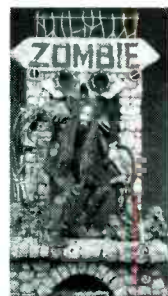
Available perhaps as early as February, the 6-inch Zombie sculpture is richly detailed and articulated down to the dreadlocks. It's decked out in a leather suit and comes with a molded base and diorama. "We're trying to catch the frozen moment of the artists onstage," says McFarlane, "conveying who they are with their body language."

The Cooper and Joplin figures should be ready by midyear, he adds. "Janis will be a bit different, because the others are madmen onstage."

But the new pieces will share a "more sophisticated" new packaging design, he says.

"Instead of card-mounted blister packs like for Toys 'R' Us, we'll have something that doesn't necessarily look like a toy store product," says McFarlane, who also won't spend "a gazillion bucks" on advertising the line.

"It's sort of hip and cool to have these statues, but as soon as you start telling people they're hip and cool, they aren't," he says. "There's something about having an underground hip mentality where everything sort of just happens."



Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		NO. 1		
1	1	CELINE DION ▲ ⁴ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES 3 weeks at No. 1	24
2	3	'N SYNC ▲ ² RCA 67726 (11.98/17.98)	HOME FOR CHRISTMAS	17
3	4	KENNY G ▲ ⁸ ARISTA 18767 (11.98/17.98)	MIRACLES — THE HOLIDAY ALBUM	62
4	6	VARIOUS ARTISTS ● ARISTA 19019 (11.98/17.98)	ULTIMATE CHRISTMAS	11
5	5	MARTINA MCBRIDE ● RCA (NASHVILLE) 67842/RLG (10.98/16.98)	WHITE CHRISTMAS	13
6	9	MARIAH CAREY ▲ ⁴ COLUMBIA 64222/CRG (10.98 EQ/16.98)	MERRY CHRISTMAS	53
7	11	MANNHEIM STEAMROLLER ● AMERICAN GRAMAPHONE 1997 (10.98/15.98)	CHRISTMAS LIVE	13
8	14	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1984 (10.98/15.98)	CHRISTMAS	113
9	10	CHICAGO ● CHICAGO 3035 (9.98/16.98)	CHICAGO 25	11
10	7	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	105
11	8	CREED ▲ ⁴ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	114
12	12	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA ● MCA NASHVILLE 170038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	13
13	19	HARRY CONNICK, JR. ▲ ² COLUMBIA 57550/CRG (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	51
14	16	BING CROSBY ● MCA SPECIAL PRODUCTS 731143/MCA (2.98/6.98)	WHITE CHRISTMAS	54
15	21	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1185
16	24	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1998 (10.98/15.98)	THE CHRISTMAS ANGEL	13
17	28	MANNHEIM STEAMROLLER ▲ ⁴ AMERICAN GRAMAPHONE 1995 (11.98/15.98)	CHRISTMAS IN THE AIRE	68
18	17	JIMMY BUFFETT ● MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND	23
19	13	METALLICA ◆ ¹² ELEKTRA 61113/EEG (11.98/17.98)	METALLICA	434
20	50	TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES	17
21	41	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A FRESH AIRE CHRISTMAS	121
22	37	VARIOUS ARTISTS ▲ RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1955-PRESENT)	37
23	25	ELVIS PRESLEY RCA SPECIAL PRODUCTS 44931 (2.98/6.98)	IT'S CHRISTMAS TIME	3
24	48	NAT KING COLE CAPITOL 57729 (2.98/5.98)	CHRISTMAS FAVORITES	4
25	47	BARBRA STREISAND ▲ ¹ COLUMBIA 9557/CRG (5.98 EQ/9.98)	A CHRISTMAS ALBUM	59
26	15	BUENA VISTA SOCIAL CLUB ● WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB	29
27	34	VARIOUS ARTISTS WALT DISNEY 860887 (5.98/7.98)	DISNEY'S CHRISTMAS COLLECTION	22
28	42	VARIOUS ARTISTS EPIC 68750/CRG (10.98 EQ/17.98)	SUPERSTAR CHRISTMAS	14
29	20	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	90
30	—	VINCE GUARALDI ▲ FANTASY 8431 (9.98/15.98)	A CHARLIE BROWN CHRISTMAS	36
31	22	SHANIA TWAIN ◆ ¹¹ MERCURY (NASHVILLE) 522886 (10.98/17.98)	THE WOMAN IN ME	249
32	—	VARIOUS ARTISTS ▲ ⁴ A&M 213911/UNIVERSAL (10.98/16.98)	A VERY SPECIAL CHRISTMAS	87
33	36	VINCE GILL ▲ ² MCA NASHVILLE 10877 (3.98/7.98)	LET THERE BE PEACE ON EARTH	46
34	35	NAT KING COLE ● CAPITOL 21251 (10.98/16.98)	THE CHRISTMAS SONG	56
35	—	VARIOUS ARTISTS ● A&M 540764/UNIVERSAL (11.98/17.98)	A VERY SPECIAL CHRISTMAS 3	18
36	2	MICHAEL W. SMITH REUNION 10015/JIVE (10.98/16.98)	CHRISTMASTIME	12
37	32	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	4
38	18	VARIOUS ARTISTS BIG IDEA/WORD 9457/LYRICK STUDIOS (6.98/10.98)	A VERY VEGGIE CHRISTMAS	3
39	26	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	267
40	—	CROSBY/SINATRA/ARMSTRONG LASERLIGHT 15152 (1.98/5.98)	IT'S CHRISTMAS TIME	4
41	38	BARRY WHITE ● MERCURY 522459/IDJMG (10.98/17.98)	ALL TIME GREATEST HITS	34
42	—	THE TEMPTATIONS ▲ MOTOWN 635279 (4.98/9.98)	GIVE LOVE AT CHRISTMAS	25
43	27	WILL SMITH ▲ ⁶ COLUMBIA 68683*/CRG (11.98/17.98)	BIG WILLIE STYLE	101
44	40	VARIOUS ARTISTS UNISON 14444/WORD (3.99/4.99)	A CONTEMPORARY GOSPEL CHRISTMAS	13
45	43	PHILADELPHIA ORCHESTRA (ORMANDY) ● SONY CLASSICAL 6369 (5.98 EQ/9.98)	THE GLORIOUS SOUND OF CHRISTMAS	7
46	—	JIM BRICKMAN ● WINDHAM HILL 11242 (10.98/16.98)	THE GIFT	19
47	30	MATCHBOX 20 ◆ ¹⁰ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	144
48	29	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG 846210/IDJMG (12.98/16.98)	LEGEND	546
49	—	JOHNNY MATHIS ▲ ⁵ COLUMBIA 8021/CRG (5.98 EQ/9.98)	MERRY CHRISTMAS	31
50	31	SARAH MCLACHLAN ▲ ⁷ ARISTA 18970 (10.98/17.98)	SURFACING	125

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

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Loeffler Catches Hits With Pokémon Albums

POKÉMUSIC MAN: Billboard's Top Kid Audio chart has been ruled for the past 20 weeks (and counting, at press time) by "Pokémon—2.B.A. Master" on independent Koch Records—the longest run at No. 1 for any children's audio title since the chart began on Sept. 9, 1995.



LOEFFLER

Consisting of music from and inspired by the stratospherically popular animated TV series, the album was composed by **John Loeffler**, president of New York-based production house Rave Music. Loeffler also scored the blockbuster



by Moira McCormick

"Pokémon: The First Movie," and its Atlantic Records soundtrack debuted at No. 8 on The Billboard 200 in the Nov. 27 issue.

Two of Loeffler's cuts ("Pokémon Theme" by **Billy Crawford** and "Brother My Brother" by **Blessid Union Of Souls**) appear on that album, which also features songs from **Christina**

Aguilera, 'N Sync, 98', M2M, and other current pop luminaries.

If you think that's it for Pokémon audio, you've got another thing coming. The next Koch release begins production in January, as does season three of the TV series (which will spawn an audio title) and the next Pokémon movie (ditto). Plus, Loeffler is in final negotiations to release an album of his orchestra underscore for "Pokémon: The First Movie."

"As a composer, to work on an animated film—which means writing some 80 minutes of music, as opposed to the 20 or so minutes' worth of score in a typical live-action feature—is great," he says. "With an animated movie, just about every frame needs music, or the overall effect is flat."

"Pokémon: The First Movie" is the first film score for Rave Music, the music composition division of New York-headquartered Paradise Music and Entertainment, a publicly traded company founded by Loeffler. He served as CEO from 1996 to 1998 and retains the title of chairman emeritus.

Rave Music produces four to five commercial soundtracks per week for TV shows and advertising clients. Loeffler co-wrote the "Pokémon" movie score with **Ralph Schuckett**, and he co-composed music for the preceding Pokémon short film "Pikachu's Vacation" with **John Lissauer** and **Manny Corallo**.

Loeffler says he got the "Pokémon" gig through **Norman Grossfeld** of the TV show's production company, 4Kids Entertainment. Rave Music "scored four or five television shows for 4Kids, and he likes my songwriting," says Loeffler.

Grossfeld asked him to retool the music that was already attached to the original Japanese version of "Pokémon," to "Westernize" it and otherwise make it palatable for U.S. kids. "The original music didn't have a point of view," says Loeffler. "Some of it was based on the Nintendo Game Boy game that the program spun off of."

For "Pokémon—2.B.A. Master," Loeffler went for a pop/R&B/dance feel that mirrors current top 40 fare. "Kids are listening to hip, sophisticated music now," he says. "There's no way the 'Pokémon' album could be less than that. . . I wrote a number of songs from the point of view of the characters."

For the movie score, Loeffler "wanted to do a 'Batman'-like thing, because when I first saw the film, it struck me as darker and moodier [than the TV show]. I wrote it as a motion picture score, rather than strictly a kids'-type score."

ALL YOU HAVE TO DO IS DREAM: New York-based entrepreneur **Brian Lukow** wanted to put together a boy band, and he says he knew just how to set his project apart from the scads of other boy bands out there.

For one thing, it would really comprise actual boys, not young men. For another, he'd draw from the vast talent pool of Broadway, meaning he'd get singers and dancers who were tal-

(Continued on page 83)

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DECEMBER 18, 1999

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
◀ No. 1 ▶				
1	5	4	READ-ALONG WALT DISNEY 860428 (6.98 Cassette)	TOY STORY 2
2	6	32	VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION
3	2	6	VEGGIE TUNES BIG IDEA/WORD 9457/LYRICK STUDIOS (6.98/10.98)	A VERY VEGGIE CHRISTMAS
4	3	23	POKEMON ● KOCH 8901 (11.98/16.98)	2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES
5	9	5	VARIOUS ARTISTS KID RHINO 75499/RHINO (16.97)	LOONEY TUNES CHRISTMAS
6	14	8	VARIOUS ARTISTS WALT DISNEY 860803 (9.98/16.98)	MICKEY CHRISTMAS: VOL. 2
7	4	87	VEGGIE TUNES ● BIG IDEA/WORD 6936/LYRICK STUDIOS (6.98/10.98)	VEGGIE TUNES
8	17	24	VARIOUS ARTISTS SONY WONDER 67766/EPIC (9.98/13.98)	RUDOLPH, FROSTY AND FRIENDS' FAVORITE CHRISTMAS SONGS
9	7	156	CEDARMONT KIDS CLASSICS ● BENSON 84056 (3.98/5.98)	TODDLER TUNES
10	NEW ▶		SING-ALONG WALT DISNEY 860972 (10.98 Cassette)	TOY STORY 2
11	12	205	VARIOUS ARTISTS ▲ WALT DISNEY 860605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
12	16	4	THE SIMPSONS FOX 75480/RHINO (10.98/16.98)	GO SIMPSONIC WITH THE SIMPSONS
13	1	3	THE MCCAUGHEY SEPTUPLETS WORD 85987/EPIC (11.98 EQ/16.97)	SWEET DREAMS
14	10	24	CEDARMONT KIDS CLASSICS BENSON 84054 (3.98/5.98)	CHRISTMAS CAROLS
15	20	58	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)	TODDLER FAVORITES
16	NEW ▶		THE CHIPMUNKS CAPITOL 21383 (7.98/11.98)	THE CHIPMUNKS GREATEST CHRISTMAS
17	NEW ▶		SING-ALONG PLATINUM DISK 10912 (2.98 CD)	CHILDREN'S CHRISTMAS SING-ALONGS
18	19	34	VARIOUS ARTISTS WALT DISNEY 860642 (9.98/16.98)	RADIO DISNEY KID JAMS
19	13	18	CEDARMONT KIDS CLASSICS BENSON 84058 (3.98/5.98)	CHRISTMAS FAVORITES
20	8	74	VEGGIE TUNES BIG IDEA/WORD 5874/LYRICK STUDIOS (6.98/10.98)	VEGGIE TUNES 2
21	23	170	VARIOUS ARTISTS ● WALT DISNEY 860897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
22	22	29	READ-ALONG WALT DISNEY 860427 (6.98 Cassette)	TARZAN
23	24	224	VARIOUS ARTISTS ▲ WALT DISNEY 860865 (10.98/15.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC
24	RE-ENTRY		VARIOUS ARTISTS KID RHINO 72171/RHINO (10.98/15.98)	BILLBOARD PRESENTS: FAMILY CHRISTMAS CLASSICS
25	25	38	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 860641/WALT DISNEY (10.98/15.98)	MANNHEIM STEAMROLLER MEETS THE MOUSE

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

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Tower Loses Gentleman And Mentor In Valerio's Passing

This week's column was prepared by Geoff Mayfield in Los Angeles.

AMID THE sharp-witted pit bulls who line Tower Records' brass—from founder and chairman **Russ Solomon** and executive VP/COO **Stan Goman** down to the ranks of its store managers—VP of administration **Tony Valerio** was a teddy bear.

Valerio, 81, who worked at the company from 1972 until three weeks before his death Dec. 1 (see Lifelines, page 84), preferred the soft touch to the sharp barb.

"He was our face before the credit managers, our sense of dependability in the eyes of our vendors, which is so important," says Solomon.

Valerio knew intimately what it took to inspire vendor confidence. His San Francisco-based Melody Sales—which carried Mercury, Elektra, and Coral—was among the creditors owed by a Sacramento, Calif.-based wholesaler, Record Supply Distributors, which Solomon had to put into bankruptcy prior to the 1960 launch of Tower.

"We used to fight like cats and dogs," Solomon recalls of his early relationship with Valerio, "mostly over money." After Melody was sold, Valerio told Solomon, "You need me." Despite initial objections from Solomon's then small staff, history proved that Tower indeed needed him.

"He was the one who made sure the vendors got paid properly," says Solo-

mon, who notes that Tower's payables policies and procedures were all implemented by Valerio. "The thing that was so important is that credit managers always trusted his word. He was always very clear about what we were going to do and always made sure that we followed through on his promises."

The Tower family always benefited from Valerio's personal warmth. His value to his associates grew in the last

two years, as his brave confrontation with death from cancer taught much about courage, faith, quality of life, and a true sense of values.

He was still able to face the world with a smile, as proved by two episodes in May.

When Valerio's beloved Sacramento Kings went deep into the NBA playoffs, Tower VP of advertising **Chris Hopson** treated him to an away game against the Utah Jazz. They returned to a mobbed Sacramento airport, where fans assumed their plane contained the team.

The fans instead saw a joyous Valerio lead the passengers off the plane, inspiring a pep rally as he waved his Kings pennant. A camera crew there caught the moment and interviewed him for a TV sports report.

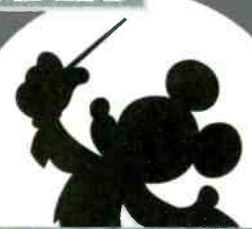
Later that week, at the wedding of **Frannie Marsalis**, assistant to Tower's chairman, and **D.R. Wagner**, he had a job that eludes most octogenarians. Walking up the aisle, dressed in a tuxedo as the wedding party's ring bearer, was a beaming Valerio.

RETAIL TRACK

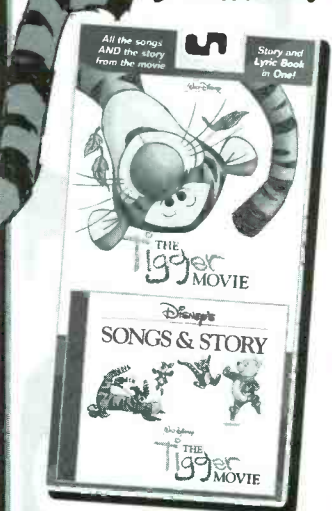
by Ed Christman



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Savoy, Prestige Boxed Sets Mine Modern Jazz Treasures

JAZZIN' HISTORICALLY: Music historians often make a great deal of the indies' role in the development of rock'n'roll during the '50s, but a couple of superior boxed sets have arrived—just in time for Christmas—to demonstrate how a pair of indies played a critical part in the rise of post-war jazz.

Denon, which controls the Savoy Records jazz and R&B catalog, has just issued the very instructive and listenable three-CD collection "The Savoy Story: Volume One—Jazz." And Fantasy, which numbers Prestige Records among its massive holdings, recently dropped its fine "The Prestige Records Story."

Savoy was founded in 1942 by the late **Herman Lubinsky**. The company started to soar in 1945, when Lubinsky hired **Teddy Reig** as a producer and A&R man; on his watch, Reig helmed sessions by some of the most important players in the bebop movement—**Charlie Parker**, **Dizzy Gillespie**, **Miles Davis**, **Fats Navarro**, and **Dexter Gordon**. Reig and his successor, **Ozzie Cadena** (father of—surprise!—**Black Flag** vocalist **Dez Cadena**), would also record everything from classic swing by **Ben Webster**, **Lester Young**, and transitional figure **Don Byas** to hard bop by **Donald Byrd**, **Curtis Fuller**, and others.

The 58 tracks on "The Savoy Story: Volume One" offer an entertaining overview of the label's jazz effort; let's hope, as its title suggests, a subsequent set will focus on Savoy's terrific R&B sides.

Prestige is currently celebrating its 50th anniversary, and label founder **Bob Weinstock** co-produced his boxed overview with Fantasy president **Ralph Kaffel** and historian/producer **Bob Porter**. Though Prestige's loosely knit sessions took some flak in their day (one old gag ran, "What's the difference between a Blue Note date and a Prestige date? Two days of rehearsal"), the label's approach paid off. The 50 tracks herein include a number of seminal Davis works, plus classics by the **Modern Jazz Quartet**, **Sonny Rollins**, **Thelonious Monk**, **Eric Dolphy**, and many others. The compilation takes in the gamut of Prestige's achievements, from the post-boppers to '60s soul/jazz. Like its Savoy counterpart, this is a solid starting point for any listener who wants to get a handle on where modern jazz came from.

NEWS FROM SPACE: Hearts of Space, the Sausalito, Calif.-based label, has announced several personnel additions, in the wake of the departure of its longtime sales staffers **Casey Conroy** and **Shawn Bates** (Billboard, Nov. 13).

Jim Root, who comes to the music business after two decades



by Chris Morris

in the hospitality industry, has been named COO. **Jeff Klein**, formerly VP of sales and marketing at Private Music and **Yanni's** manager, has been named director of development. **Brigid Sholin**, ex-national sales director for Narada Media, has signed on as national sales director. **Julie van Amerongen**, previously director of marketing for Republic of Tea, is the new marketing manager. **Margaret Ridgway**, formerly with Narada and Real Music, joins as promotion coordinator.

FLAG WAVING: Declarations of Independents, whose musical accomplishments have to date been limited to bellowing into a mike in some of L.A.'s seedier bars, is humbled when confronted by a record like **William Lee Ellis' "The Full Catastrophe,"** recently issued on Memphis-based Bellwether Records.

You see, Ellis is a colleague: He's better known in the Bluff City as plain ol' **Bill Ellis**, music critic for the Memphis Commercial Appeal.

The self-effacing Ellis—who sent us a copy of his album when we demanded one after reading

about it in the free weekly *The Memphis Flyer*—says, "I just want people to get hip to it themselves. I'm not trying to use my position at the paper [to promote it]."

"The Full Catastrophe" isn't merely a knocked-off project by some wannabe musician. It's a superlatively played and very personal record, by a man whose considerable musical gifts are part of a family tradition.

Ellis' father is banjoist/fiddler **Tony Ellis**, who for many years was a member of **Bill Monroe's Blue Grass Boys**. "Bill Monroe's my godfather," Ellis says. "I remember Bill Monroe bouncing me up and down on his knee when I was 3 years old."

The younger Ellis was surrounded by musicians as a youth and began playing early. "My dad bought me a big old jumbo Gibson



ELLIS

[guitar] when I was 10, but my fingers weren't long enough to get around the neck," Ellis recalls. He took up guitar playing in earnest at 12 and began backing his father

at bluegrass festivals while still in his teens. As an adult, he toured with Tony on foreign dates (they'll play New Zealand together in January).

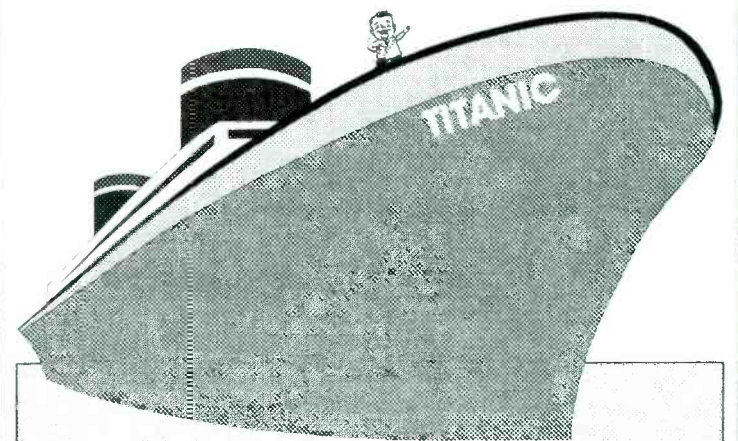
Besides reflecting his country and bluegrass roots, "The Full Catastrophe" displays the influence of such formidable guitarists as gospel blues picker the Rev.

Gary Davis and Bahamian wizard **Joseph Spence**.

"To me, the record is a joyful song cycle on [the subject of] death," Ellis says. "I had this whole backlog of songs . . . They come as these weird gospel blues, death-obsessed tunes."

The album was produced by
(Continued on page 87)

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Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Suggested List Price
			NO. 1		
1	3	3	FAREWELL CELEBRATION Spring House Video Chordant Dist. Group 44379	The Cathedrals	29.98
2	NEW		FIFTY FAITHFUL YEARS Spring House Video Chordant Dist. Group 024602	The Cathedrals	29.95
3	2	2	TIME OUT WITH BRITNEY SPEARS Jive/Zomba Video 41651-3	Britney Spears	19.98
4	7	7	MOUNTAIN HOMECOMING Spring House Video Chordant Dist. Group 44376	Bill Gaither	19.98
5	10	9	THE OFFICIAL VIDEO COLLECTION ▲ Columbia Music Video Sony Music Video 50205	Ricky Martin	14.98
6	6	2	S & M Elektra Entertainment 40218-3	Metallica	19.95
7	1	6	CRIPPLED LAMB Tommy Nelson Video 50750	Max Lucado	14.99
8	8	4	COME ON OVER: VIDEO COLLECTION USA Home Entertainment 440059951	Shania Twain	12.95
9	5	3	LISTENER SUPPORTED BMG Video 65015	Dave Matthews Band	19.98
10	4	7	I'LL MEET YOU ON THE MOUNTAIN Spring House Video Chordant Dist. Group 44377	Bill Gaither	19.98
11	13	32	HOMECOMING-LIVE IN ORLANDO ▲ Jive/Zomba Video 41675-3	Backstreet Boys	19.98
12	12	4	WELCOME TO OUR NEIGHBORHOOD Roadrunner Video 981	Slipknot	5.98
13	14	79	ALL ACCESS VIDEO ▲ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
14	19	56	'N THE MIX WITH 'N SYNC ▲ BMG Video 65000	'N Sync	19.95
15	17	30	LIVE ▲ USA Home Entertainment 45059955	Shania Twain	19.95
16	16	4	THE VIDEO COLLECTION 93-99 Warner Reprise Video 38506	Madonna	19.98
17	24	13	HEAT IT UP MCA Music Video Universal Music Video Dist. 61694	98 Degrees	19.95
18	26	56	NIGHT OUT WITH THE BACKSTREET BOYS ▲ Jive/Zomba Video 41657	Backstreet Boys	19.95
19	21	3	LIVE IN CONCERT HBO Home Video 91683	Cher	19.98
20	22	5	GOD IS IN THE T.V. Interscope Video MCA Music Video 53864	Marilyn Manson	19.95
21	29	8	MIRRORBALL BMG Video 15740	Sarah McLachlan	14.98
22	28	194	HELL FREEZES OVER ▲ Geffen Home Video Universal Music Video Dist. 39548	Eagles	24.98
23	15	11	SWEET SWEET SPIRIT Spring House Video Chordant Dist. Group 44370	Homecoming Friends	29.98
24	27	7	WOODSTOCK 99 ● Hybrid/Epic Music Video Sony Music Video 50207	Various Artists	19.95
25	NEW		SMOKEFEST Priority Video 50114	Snoop Dogg	19.95
26	11	17	LIVE: ONE NIGHT IN PENNSYLVANIA Star Song Video Chordant Dist. Group	Newsboys	14.98
27	30	2	LIVE ON VH-1 BMG Video 32121	Weird Al Yankovic	19.98
28	9	2	HE TOUCHED ME: VOLUME 1 Curb Video Chordant Dist. Group 44393	Elvis Presley	29.98
29	18	6	WOW-2000 Sparrow Video Chordant Dist. Group 43193	Various Artists	12.98
30	35	103	A NIGHT IN TUSCANY ▲ USA Home Entertainment 4400553973	Andrea Bocelli	24.95
31	NEW		THE CHRISTMAS ANGEL American Gramophone 51998	Mannheim Steamroller	19.99
32	34	5	ALL MY HITS TODOS MIS EXITOS EMI Latin Video 77879	Selena	16.98
33	23	38	KENNEDY CENTER HOMECOMING Spring House Video Chordant Dist. Group 42902	Bill & Gloria Gaither And Their Homecoming Friends	29.98
34	RE-ENTRY		CHARLIE HUSTLE: BLUEPRINT OF A SELF MADE MAN Ventura Distribution 11005	E-40	19.98
35	39	48	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
36	38	6	IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE Warner Reprise Video 3-38510	Eric Clapton	19.98
37	36	52	CUNNING STUNTS ▲ Elektra Entertainment 40202	Metallica	19.98
38	20	5	SUPERNATURAL EXPERIENCE Forefront Video Chordant Dist. Group 24512	dc Talk	19.95
39	RE-ENTRY		THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
40	40	32	AROUND THE WORLD Columbia Music Video Sony Music Video 50184	Mariah Carey	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◆ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©1999, Billboard/BPI Communications.

New Media

MERCHANTS & MARKETING

SDMI To Solicit Phase II Screening Proposals

Verance, 4C Entity Announce Watermark Licensing Pact At Plenary Session

This week's column was prepared by guest columnist Steve Trainor.

MAKING STRIDES: Significant progress on several fronts came out of the recent plenary session of the Secure Digital Music Initiative (SDMI). The event, attended by about 200 representatives of its 140-plus member companies and organizations from the worldwide recording, consumer electronics, and information technology industries, was held Dec. 1-3 in Maui, Hawaii.

SDMI has published a document outlining the technical functionality for the Phase II screening technology for portable Internet download devices and future applications. This Phase II technology will allow music players to accept Internet download files in both open and protected formats, but it will detect and reject pirated copies of music released after the new technology is available.

In the near future, SDMI will issue an official Call for Proposals (CFP) inviting responses from any interested technology vendor.

Also at the meeting, Verance Corp. (previously ARIS) announced that it had formalized an agreement whereby the 4C Entity (IBM, Intel, Matsushita, and Toshiba) will administer the licensing terms for use of Verance's digital audio watermarking systems under Phase I of the SDMI and for copy controls for DVD Audio.

Lucent Technologies received a good response at the conference to its enhanced perceptual audio coder (ePAC) technology. One key ePAC application is an SDMI-compliant, multi-format portable download player designed by e.digital for ePAC files as well as for MP3, WAM (Windows Audio Media), and MPEG files and others in development.

"Now that manufacturers and content producers can move ahead on the first generation of SDMI-compliant products, SDMI is turning its attention to the screening technology to be used in the future," says Leonardo Chiariglione, SDMI executive director.

"We're very pleased with the industries' progress now that we've completed Phase I, and we're working to conclude the specification for Phase II," Chiariglione says. "Ongoing discussions are aimed at making each new specification richer, to enable the faster creation of a secure market for the music industry at large."

He expects the CFP for the Phase II screening technology will be issued early in 2000, with a progress report on the agenda for the next SDMI plenary session, Jan. 19-21 in Seattle.

SDMI had previously completed work on the first generation, or Phase I, SDMI-compliant portable devices. The technical functionality document, available at the SDMI Web site (www.sdmi.org), gives all interested vendors the opportunity to consider submitting a proposal to develop technology for the Phase II screening function.

The Phase I portable device speci-



ification is designed to provide the ability to upgrade a Phase I device once Phase II screening technology is available.

One of the specific functions presently performed by the Phase I screening technology is to detect the presence of persistent data indicating that the content has been marked "no more copies" (e.g., re-marked DVD Audio, EMD, etc.). According to the document prepared by the SDMI, the Phase II Screen shall determine whether the content has undergone unauthorized compression (Billboard, Dec. 11).

Other functionality, if germane, may be submitted in response to the CFP.

According to the SDMI Phase II functionality document, the Phase II technology can detect the presence of such data either in a manner that is fully backward-compatible with the Phase I technology or by technology that is a complete substitute for the Phase I screening technology.

A mechanism is required to transmit and detect a "no more copy" sta-

tus. In addition, a mechanism to re-mark, re-encode, or otherwise change the state of particular content (from "one generation copy allowed" to "no more copies"), and to detect such status change in the screen, may be required. Phase II technology shall not interfere with the existing functionality of the Phase I screening technology, according to the document.

Technologies that are able to identify unauthorized content, such as unauthorized distribution of uncompressed pulse code modulation files, by methods other than detecting unauthorized compression are also invited and highly desirable as well, according to the document.

Key technical factors likely to be considered in the evaluation by SDMI of submissions to the CFP include inaudibility, robustness, tamper-resistance, reliability (no false positives), renewability, ease of implementation, commercial practicability, and efficiency of operation (computational requirements). A proposed technique also should not significantly affect the ability to compress the content.

Interested parties who wish to receive a copy of the CFP when it is available early next year should contact SDMI at info@sdmi.org, Chiariglione notes.

(Continued on page 91)

Top Internet Album Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
			NO. 1		
1	3	3	ALL THE WAY... A DECADE OF SONG 550 MUSIC 63762/EPIC	CÉLINE DION	1
2	5	25	SUPERNATURAL ▲ ARISTA 19080	SANTANA	4
3	1	2	S & M ELEKTRA 62463*/EEG	METALLICA	11
4	11	29	MILLENNIUM ◆ ¹⁰ JIVE 41672	BACKSTREET BOYS	2
5	2	2	LISTENER SUPPORTED BAMA RAGS 67898/RCA	DAVE MATTHEWS BAND	37
6	12	3	WILLENNIUM COLUMBIA 69985*/CRG	WILL SMITH	9
7	RE-ENTRY		CHRISTINA AGUILERA ▲ RCA 67690	CHRISTINA AGUILERA	5
8	4	2	MIDNITE VULTURES DGC/GEFFEN 490485/INTERSCOPE	BECK	54
9	15	5	RAINBOW ▲ COLUMBIA 63800*/CRG	MARIAH CAREY	12
10	20	14	...BABY ONE MORE TIME ◆ ¹⁰ JIVE 41651	BRITNEY SPEARS	3
11	9	3	ISSUES IMMORTAL 63710*/EPIC	KORN	13
12	6	2	BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE GRAND ROYAL 22940/CAPITOL	BEASTIE BOYS	30
13	16	4	BREATHE WARNER BROS. (NASHVILLE) 47373/WARN	FAITH HILL	16
14	RE-ENTRY		RICKY MARTIN ▲ C2/COLUMBIA 69891*/CRG	RICKY MARTIN	15
15	NEW		POKEMON: THE FIRST MOVIE ATLANTIC 83261/AG	SOUNDTRACK	19
16	RE-ENTRY		FLY ▲ MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	17
17	8	4	WHEN THE PAWN... CLEAN SLATE 69195/EPIC	FIONA APPLE	67
18	18	5	THERE IS NOTHING LEFT TO LOSE ROSWELL 67892*/RCA	FOO FIGHTERS	64
19	17	4	AFFIRMATION COLUMBIA 63711/CRG	SAVAGE GARDEN	22
20	13	5	THIS DESERT LIFE DGC 490415*/INTERSCOPE	COUNTING CROWS	56

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



Andy Kaufman, left, and professional wrestler Fred Blassie discuss diet, hygiene, and wrestling over toast and coffee at Sambo's in "My Breakfast With Blassie," from Rhino Home Video. The title is one of several Kaufman videos due in stores to coincide with Universal Pictures' Kaufman biopic, "Man On The Moon," starring Jim Carrey.

Biopic Renews Interest In Kaufman

Rhino, Sony Reissue Titles To Coincide With 'Man On The Moon'

BY CARRIE BELL

LOS ANGELES—With the much-anticipated Andy Kaufman biopic, "Man On The Moon," hitting theaters nationwide Dec. 22 and starring Jim Carrey, interest in the outrageous and mysterious actor/comedian/wrestler is at its highest since his death in 1984. And home entertainment companies like Rhino Home Video and Sony Music Video are dusting off original footage, films, and TV specials to meet the demand.

"Andy Kaufman was a very out-

there guy who had a strange career, life, and death," says Cliff MacMillan, video product manager at the West Sacramento, Calif.-based Tower Records and Video. "We always have a few people who wander into our stores looking for videos on him or featuring him, but when Hollywood decides to make a movie about a real person, a remake of an old movie, or a bunch of movies by the same author, the interest skyrockets.

"And then the home video companies dig into their archives or license

whatever they can get their hands on, some good and some collecting dust for a reason, to capitalize on the trend," he continues. "It happened with 'Titanic,' Jane Austen, and Shakespeare. And it will more than likely happen with Andy Kaufman."

Jumping on the Kaufman-resurgence bandwagon, Rhino has reissued "My Breakfast With Blassie," which coincidentally was the company's first-ever home video release back in 1984.

A parody of "My Dinner With An-

(Continued on page 83)

CheckOut, Ralphs Team To Promote 'Iron Giant'; CinemaNow To Show Hong Kong Films

CHECK IT OUT: With 2.5 million estimated weekly customers, supermarkets' sheer traffic volume has made that class of trade a valuable video market, and the Internet community is beginning to recognize its value as well.

This month, CheckOut.com is partnered with Ralphs supermarkets in Southern California for a cross-promotion on "The Iron Giant."

Through Dec. 31, consumers who purchase the video or DVD online at CheckOut.com, which is linked to the Ralphs site, will receive a \$15 coupon toward purchases at Ralphs. The title, which sells for \$14.98 (VHS) and \$17.49 (DVD), also comes with a free limited-edition animation lithograph from the film. Consumers who purchase the title in-store receive the cel, an action figure, and a \$15 Ralphs coupon when they purchase over \$15 at CheckOut.com.

Consumers who purchase the title online but are outside the Ralphs market get the exclusive "Iron Giant" litho only.

CheckOut COO Alan Kipust says the Web retailer wants to sign up as "many retail partners as possible" to assist in promoting the site's brand name. It has also partnered with Fred Meyer stores for music and recently merged its E-commerce operations with Wherehouse.com (Billboard, Nov. 27).

CheckOut may do additional supermarket promotions with Ralphs parent Kroger, which is one of the largest grocery chains in the country.

Launched in August, CheckOut.com also has E-commerce deals with Entertainment Boulevard, TalkCity.com, Scour.net, RealJukebox, and GameSpy Industries. CheckOut is owned by Yucaipa Cos., whose principal owner is Hollywood power broker Michael Ovitz.

In addition to retail partnerships, CheckOut.com has embarked on an extensive advertising campaign incorporating TV spots and billboard ads in major cities.

"We've been on an aggressive branding campaign over the last two months," says Kipust. "Traffic over Thanksgiving weekend was incredible, and we're now a brand name."

While branding is of the utmost importance to every retailer on the Internet, how to achieve it varies.

DVD Empire, for example, hasn't spent much on advertising its year-old site. Next year, though, the site is planning a marketing push, according to founder and president Jeff Rix.

"There's no need to go crazy when it comes to marketing," he says, "and besides, we've made money every month since launch without advertising."

Rix says that instead of spending cash on expensive advertising campaigns, the site has been building its infrastructure, such as a new 13,000-square-foot warehouse in Cranberry, Pa., just outside its Mars headquarters.

TRIMARK ON THE MOVE: Trimark Pictures Internet subsidiary CinemaNow has signed a digital distribution deal with Hong Kong film distributor Tai Seng Video.

Under the agreement, CinemaNow will have exclusive Internet broadcast rights to 400 films from Tai Seng. CinemaNow is expected to launch a streaming media site next year. Tri-

mark formed the division in August.

When CinemaNow is up and running, one of the first Tai Seng films to be streamed over the site will be "Wing Chun," starring "Tomorrow Never Dies" Bond girl Michelle Yeoh. The film was directed by Yuen Wo Ping, who last choreographed the widely successful "The Matrix."

The deal follows Trimark's move into the digital space with its investment in Broadcast.com earlier this year.

On the production front, Trimark has signed a long-term finance and distribution deal with rapper Master P's No Limit Films.

Terms of the deal require Trimark to provide majority financing for a minimum of five No Limit Films productions. Trimark will distribute the films and video on a worldwide basis.

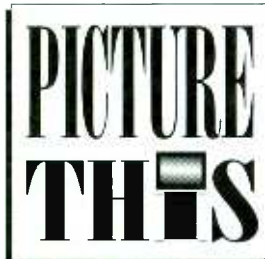
Each of the films will be accompanied by a soundtrack, produced by No Limit recording acts such as Master P, Snoop Dogg, Silkk The Shocker, Mystikal, and Tru.

Trimark and No Limit begin their partnership in February.

VALLEY ADDS FAO: Quickly becoming the largest distributor of video product, Valley Media Inc. has added FAO Schwarz toy stores to its roster of clients.

Under the long-term deal, Valley will rack VHS and DVD video product in each of the retailer's 42 U.S. stores.

The rollout of video into the stores began in October with product geared toward titles that are tied to licensed merchandise that the chain sells.



by Eileen Fitzpatrick



It's Another Release Of 'The Wall,' Now On DVD With Added Features

BY JIM BESSMAN

NEW YORK—The film that was inspired by the classic Pink Floyd album "The Wall" is poised to become one of the best-selling music video DVDs of the new year; thanks to some special attention and features added to the 1982 movie.

Released Dec. 2, "Pink Floyd—The Wall" from Columbia Music Video arrives in time to celebrate the 20th anniversary of the classic Pink Floyd album of the same name.

"It's a brand-new, high-definition telecine film transfer of the complete motion picture using state-of-the-art, cutting-edge technology, overseen by James Guthrie as music supervisor and primary creative consultant," says Columbia Records VP of A&R James Diener.

Guthrie, a longtime Pink Floyd technical consultant, produced and engineered the DVD, which is priced at \$31.98.

In addition to the high-def transfer, the title features soundtracks in stereo and in Dolby Digital Surround Sound, direct from the original master tapes. There is also a running commentary from Pink Floyd founder Roger Waters and the film's animator, Gerald Scarfe. Two behind-the-scenes documentaries are also included on the disc.

"We made no compromise," says Guthrie. "If you watch a lot of DVDs, you see they vary greatly in terms of quality. But we managed to dig up an original widescreen inter-positive [print] of the film in cold storage in Kansas City that had never been played, so we really had a great quality picture in the original-aspect ratio."

Guthrie went to Pinewood Studios outside London, where "Pink Floyd—The Wall" was painstakingly restored, reformatted, and rebalanced. The original soundtrack elements

were remastered to ensure that the DVD would be of the highest possible quality.

Waters and Scarfe's commentary was recorded in Paris, where the pair played off each other's memories of making the film.

Guthrie also credits Storm Thorgerson, Pink Floyd's longtime art director, for his creative input in designing the interactive menus.



"One of the biggest problems with DVD is the navigation process," Guthrie says. "So we simplified it by minimizing cursor keystrokes with a diamond-shaped four-button system mirroring the way most remote controls are laid out. But there are also 'rogue' buttons, or 'Easter eggs,' for people to play around with."

The final DVD bonus is the sound system setup guide, which allows consumers to correctly wire their audio system for the optimal sound experience.

To support the title, Columbia is planning an "extraordinary press rollout," which included a November screening at the company's New York headquarters to kick off the release, Diener says.

In conjunction with Sony Electronics, the title will be bundled with Sony DVD/CD hardware along with supplementary Pink Floyd CD titles in 20 markets.

In-store merchandising displays and promotional materials include limited-edition posters designed by Pink Floyd and postcard-sized collectible cards featuring film stills.

Internet promotions include a contest that asks fans to identify "every obscure Pink Floyd sound effect embedded in the menuing options," Diener says.

A repackaged videocassette version, containing the new film transfer and enhanced stereo soundtrack, is available for \$19.98.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	3	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	4	10	SAVING PRIVATE RYAN	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98
3	2	5	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96
4	3	6	THE BLAIR WITCH PROJECT	Artisan Home Entertainment 10188	Heather Donahue Michael Williams	1999	R	14.95
5	5	30	YELLOW SUBMARINE	MGM Home Entertainment Warner Home Video M206160	The Beatles	1968	G	19.98
6	32	68	HOW THE GRINCH STOLE CHRISTMAS! ♦	MGM Home Entertainment Warner Home Video M201011	Animated	1966	NR	14.95
7	8	209	THE WIZARD OF OZ ♦	Warner Family Entertainment Warner Home Video 65123	Judy Garland Ray Bolger	1939	G	19.98
8	13	3	MADONNA: THE VIDEO COLLECTION 93-99	Warner Reprise Video 38506	Madonna	1999	NR	19.98
9	30	92	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
10	18	2	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD	Roadrunner Video 981	Slipknot	1999	NR	5.98
11	16	4	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
12	14	4	JACK FROST	Warner Home Video 17227	Michael Keaton Kelly Preston	1998	PG	19.96
13	NEW ▶		THE IRON GIANT	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	22.95
14	6	7	PLAYBOY 2000-VIDEO PLAYMATE CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0850	Various Artists	1999	NR	19.98
15	20	12	THE PRINCE OF EGYPT	DreamWorks Home Entertainment 84749	Animated	1998	PG	26.99
16	25	8	YOUNG FRANKENSTEIN-SPECIAL EDITION	FoxVideo 4112818	Gene Wilder	1974	PG	14.98
17	12	2	THE THIN RED LINE	FoxVideo 142550	Sean Penn	1998	R	14.98
18	7	10	THE MUMMY	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz	1999	PG-13	22.98
19	19	2	SHANIA TWAIN: COME ON OVER-VIDEO COLLECTION	USA Home Entertainment 440059951	Shania Twain	1999	NR	12.95
20	33	6	STAR TREK: INSURRECTION	Paramount Home Video 35883	Patrick Stewart Jonathan Frakes	1998	PG	14.95
21	10	4	MARILYN MANSON: GOD IS IN THE T.V.	Interscope Video MCA Music Video 53864	Marilyn Manson	1999	NR	19.95
22	RE-ENTRY		CURSE OF THE BLAIR WITCH	Artisan Home Entertainment 10014	Various Artists	1999	NR	14.98
23	15	5	TOMORROW NEVER DIES	MGM Home Entertainment Warner Home Video M207409	Pierce Brosnan Michelle Yeoh	1998	PG-13	14.95
24	RE-ENTRY		ARMY OF DARKNESS: COLLECTOR'S EDITION	Anchor Bay Entertainment 10872	Bruce Campbell	1992	R	9.99
25	31	212	PINOCCHIO ♦	Walt Disney Pictures Buena Vista Home Entertainment 18665	Animated	1940	G	14.99
26	22	7	PLAYBOY'S EROTIC ADVENTURES	Playboy Home Video Universal Music Video Dist. PBV0851	Various Artists	1999	NR	19.98
27	RE-ENTRY		INDIANA JONES GIFTSET	Paramount Home Video 155413	Harrison Ford	1999	PG	44.85
28	24	7	MTV-THE REAL WORLD YOU NEVER SAW: HAWAII	MTV Home Video Sony Music Video 51728	Various Artists	1999	NR	12.98
29	17	8	RICKY MARTIN: THE OFFICIAL VIDEO COLLECTION ▲	Columbia Music Video Sony Music Video 50205	Ricky Martin	1999	NR	14.98
30	NEW ▶		METALLICA: S & M	Elektra Entertainment 40218-3	Metallica	1999	NR	19.95
31	28	13	AMERICAN HISTORY X	New Line Home Video Warner Home Video N4739	Edward Norton Edward Furlong	1998	R	19.98
32	9	7	SARAH MCLACHLAN: MIRRORBALL	BMG Video 15740	Sarah McLachlan	1999	NR	14.98
33	NEW ▶		MLB: 1999 OFFICIAL WORLD SERIES	USA Home Entertainment 41941	Various Artists	1999	NR	24.99
34	26	2	CHER: LIVE IN CONCERT	HBO Home Video 91683	Cher	1999	NR	19.98
35	36	10	DOUG'S 1ST MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 17591	Animated	1999	G	22.99
36	NEW ▶		WINNIE THE POOH: SEASONS OF GIVING	Walt Disney Home Video Buena Vista Home Entertainment 1132	Animated	1999	NR	22.99
37	35	2	PLAYBOY'S CLUB LINGERIE	Playboy Home Video Universal Music Video Dist. PBV0852	Various Artists	1999	NR	19.98
38	23	6	WOODSTOCK 99 ●	Hybrid/Epic Music Video Sony Music Video 50207	Various Artists	1999	NR	19.95
39	29	2	MICKY'S ONCE UPON A CHRISTMAS	Walt Disney Home Video Buena Vista Home Entertainment 60927	Animated	1999	NR	22.99
40	NEW ▶		BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	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. © 1999, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	7	2	AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13)	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham
2	1	5	ARLINGTON ROAD (R)	Columbia TriStar Home Video 04084	Jeff Bridges Tim Robbins
3	12	3	NOTTING HILL (PG-13)	Universal Studios Home Video 20640	Julia Roberts Hugh Grant
4	4	5	BIG DADDY (PG-13)	Columbia TriStar Home Video 03892	Adam Sandler
5	3	10	THE MATRIX (R)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
6	14	3	LIFE IS BEAUTIFUL (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment	Roberto Benigni
7	15	2	INSTINCT (R)	Touchstone Home Video Buena Vista Home Entertainment 18152	Anthony Hopkins Cuba Gooding, Jr.
8	5	5	NEVER BEEN KISSED (PG-13)	FoxVideo 1424930	Drew Barrymore David Arquette
9	2	6	THE BLAIR WITCH PROJECT (R)	Artisan Home Entertainment 10188	Heather Donahue Michael Williams
10	NEW ▶		THE HAUNTING (PG-13)	DreamWorks Home Entertainment 84822	Liam Neeson Catherine Zeta-Jones
11	6	6	ELECTION (R)	Paramount Home Video 334033	Matthew Broderick Reese Witherspoon
12	NEW ▶		SOUTH PARK: BIGGER, LONGER & UNCUT (R)	Paramount Home Video 336823	Animated
13	8	6	LIFE (R)	Universal Studios Home Video 84437	Eddie Murphy Martin Lawrence
14	10	15	ANALYZE THIS (R)	Warner Home Video 16988	Robert De Niro Billy Crystal
15	9	9	THE MUMMY (PG-13)	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz
16	NEW ▶		ENTRAPMENT (PG-13)	FoxVideo 4112309	Sean Connery Catherine Zeta-Jones
17	NEW ▶		TEA WITH MUSSOLINI (PG)	MGM Home Entertainment Warner Home Video M207752	Cher Judi Dench
18	RE-ENTRY		EXISTENZ (R)	Dimension Home Video Buena Vista Home Entertainment 18326	Jennifer Jason Leigh Jude Law
19	16	8	PUSHING TIN (R)	FoxVideo 1424830	John Cusack Billy Bob Thornton
20	NEW ▶		THE IRON GIANT (PG)	Warner Family Entertainment Warner Home Video 17644	Animated

♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	NEW ▶		WILD WILD WEST (PG-13) (24.98)	Warner Home Video 17175	Will Smith Kevin Kline
2	2	3	AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13) (24.98)	New Line Home Video/Warner Home Video N4891	Michael Meyers Heather Graham
3	1	11	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
4	6	5	SAVING PRIVATE RYAN (R) (34.99)	DreamWorks Home Entertainment 846645	Tom Hanks Matt Damon
5	3	2	ENTRAPMENT (PG-13) (34.98)	FoxVideo 4112309	Sean Connery Catherine Zeta-Jones
6	5	2	THE HAUNTING (PG-13) (29.99)	DreamWorks Home Entertainment 84822	Liam Neeson Catherine Zeta-Jones
7	4	2	SOUTH PARK: BIGGER, LONGER & UNCUT (R) (29.99)	Paramount Home Video 336827	Animated
8	8	5	BIG DADDY (PG) (24.95)	Columbia TriStar Home Video 03922	Adam Sandler
9	12	4	NOTTING HILL (PG-13) (29.98)	Universal Studios Home Video 20640	Julia Roberts Hugh Grant
10	17	19	HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
11	NEW ▶		THE IRON GIANT (PG) (24.98)	Warner Home Video 117644	Animated
12	NEW ▶		PINK FLOYD: THE WALL (R) (31.98)	Sony Music Video 950210	Bob Geldof
13	7	14	TITANIC (PG-13) (29.99)	Paramount Home Video 155227	Leonardo DiCaprio Kate Winslet
14	14	2	LADY AND THE TRAMP (G) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 17975	Animated
15	13	2	APOCALYPSE NOW (R) (29.99)	Paramount Home Video 23064	Marlon Brando Martin Sheen
16	NEW ▶		BLACK MASK (R) (29.98)	Artisan Home Entertainment 10518	Jet Li
17	9	10	THE MUMMY (PAN & SCAN) (PG-13) (29.98)	Universal Studios Home Video 83663	Brendan Fraser Rachel Weisz
18	16	2	PETER PAN (G) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 18786	Animated
19	15	7	THE BLAIR WITCH PROJECT (R) (24.95)	Artisan Home Entertainment 11266	Heather Donahue Michael Williams
20	NEW ▶		NATIONAL LAMPOON'S CHRISTMAS VACATION (PG-13) (24.99)	Warner Home Video 11889	Chevy Chase Beverly D'Angelo

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BIOPIC RENEWS INTEREST IN ANDY KAUFMAN

(Continued from page 81)

dre," the film was written by Kaufman and stars professional wrestler Fred Blasse.

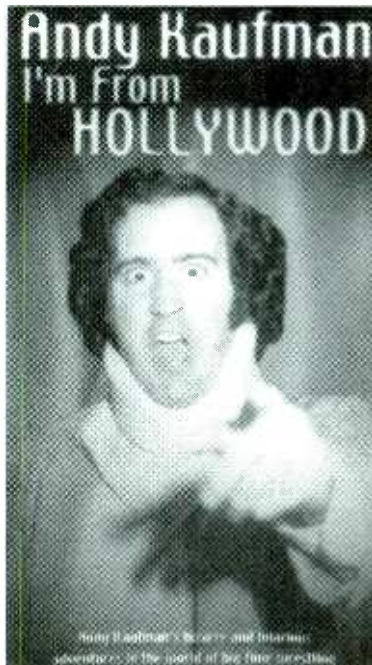
The tape, released on Nov. 16 at the budget price of \$9.95, now includes previously unavailable footage of the film's Los Angeles premiere, which was Kaufman's last public appearance. The movie was directed by director/actor/rocker/wrestler Johnny Legend.

Rhino has also repackaged "I'm From Hollywood," which chronicles Kaufman's hilarious adventures in the world of wrestling, contains original music by the Bobs, and has guest appearances by Tony Danza and Marilu Henner. Originally released by Shanachie, it was reissued on Nov. 16 by Rhino, which price-reduced the rental title to \$14.95.

"Andy Kaufman fits the culture at Rhino, and these videos are a special part of our catalog. Sure, they have been around for a while, but I believe that there will be a lot of people looking for original footage of Andy when 'Man On The Moon' comes out," Rhino senior VP Arny Schorr says. "We'd be fools not to take advantage of the free publicity a major Hollywood movie stirs up around a person or topic."

Rhino will try to stir up a publicity-heavy campaign of its own as well, and Schorr says that the videos will probably be issued on DVD in the spring to coincide with the video release of "Man On The Moon." The company has also acquired the rights to a one-hour Kaufman appearance on PBS' "The Soundstage Series" and hopes to release it later this month or in the spring.

"There will be another big push



around [the spring] as well," Schorr says. "Right now, consumer awareness is what we need to make these videos sell. We are currently shooting some original footage for the DVD versions to enhance their worth."

Also on Nov. 16, Sony Music Video (SMV) released "Andy Kaufman: The Midnight Special" on DVD priced at \$19.98 and on VHS for \$12.98. The hourlong special, which was filmed in 1981, features alter ego Tony Clifton and singers Freddie "Boom Boom" Cannon and Slim Whitman and contains interview footage and some of Kaufman's most famous bits—as Elvis, as a busboy at Jerry's Famous Deli in Los Angeles, and as Latka Gravas in "Taxi."

CHILD'S PLAY

(Continued from page 77)

ented actors as well. And to launch his act, he'd mount a touring family-oriented Broadway show starring the band members.

Lukow and his partner, **Lou Baldonieri**, saw the project through, and now the five-guy group they created, **Dream Street**, is signed to Lava/Atlantic. The proposed Broadway show is projected to debut (along with the record) on the Great White Way in April.

At first, Lukow says, it was trial-and-error time. After holding auditions, they cast a group of five kids, collectively known as **Boy Wonder**, in June 1998. "We went to Actors' Equity and put the boys under a five-week workshop contract," Lukow says. "At the end of those five weeks, around Labor Day, we held two record-company showcases."

No contracts were forthcoming, however, so it was back to the drawing board. "We kept two kids from the original lineup—**Greg Raposo** [nephew of late "Sesame Street" composer **Joe Raposo**] and **Chris Truesdale**—and added five more. We spent five weeks working with those eight, after which we finalized the group with five members, in March of this year." The boys range in age from 12

to 14.

Lukow and Baldonieri hired British songwriting team **Berny Cosgrove and Kevin Clark**, who penned **Jennifer Paige's** hit "Crush," to come up with three tunes for their act, now called **Dream Street**. They then brought in choreographer **Claudia Swan** to come up with the moves, and when the guys were ready, they showcased for record labels. Lava/Atlantic, home of **Sugar Ray**, **matchbox 20**, and **Kid Rock**, signed **Dream Street** to "a lucrative deal," according to Lukow.

The Broadway show, which incorporates songs from the debut album in the plot line, was written by Baldonieri. "It's the kind of thing parents can take their kids to comfortably," notes Lukow. "We're shooting for a 12-week run on Broadway, followed by a national tour. The set will be designed to be lifted whole from venue to venue, from theater to—depending on its success—arena."

Lukow says that the show is a fictionalized story of how **Dream Street** got together; but that the fictional elements will be obvious. "There are some very over-the-top manager and record-company president characters in it," he says.

"The theatrical release stars Jim Carrey, who, because of his young following, will bring a whole new generation to Andy. People will want to compare the real Andy to Jim Carrey's Andy as well," says SMV senior director of marketing Annmarie Gatti. "And this video is classic Andy."

The DVD, which is the only Kaufman one currently available, has some exclusive added features like an extensive bio and background information. SMV also has a cross-promotion with Universal Pictures, which is releasing "Man On The Moon" in theaters. Some promotions include co-branded advertising, radio giveaways, an online campaign, and the inclusion of the theatrical release trailer on both the DVD and VHS.

Says Gatti, "The response has been good so far. It helps that we have the only DVD and this project really fits the demo of the DVD buyer, which is the 20- to 40-year-old man."

In addition, Peter Pan Industries/Parade Video is offering a documentary detailing the man of a thousand faces called "Tank You Vedy Much!" Selling for \$9.98, this video contains exclusive family photos and classic TV clips.

Due to some legal complications, these four projects will have less competition than expected. MGM had previously announced its intention to release "Andy Kaufman Plays Carnegie Hall" Jan. 4 for \$14.95. But according to a source at MGM, the live performance, which included a surprise appearance by Robin Williams, "will probably never see a release due to legal issues."

In spite of the tremendous amount of renewed interest surrounding Kaufman's life and career, some retailers remain cautious.

"Inevitably, some of these tapes will get lost in the shuffle because there are so many and some of them are less interesting and bizarre than others," says Borders video buyer Dan Bogucki. "It will really depend

on how good the movie is and how many people go to see it and get into it.

"It may be that Jim Carrey as Andy Kaufman is enough Andy for most people," continues Bogucki. "But the indicators are good because the movie hype is building with the R.E.M. music and video and the commercials."

Bogucki, though, won't be stocking up on Kaufman tapes in "Titanic" proportions. "The need can only really last a few weeks surrounding the film and then again when the video is released," he says. "But I'm not anxious to step out hugely on any one item. We have been fairly modest with what we've brought in."

Tower's MacMillan concurs. "He is an acquired taste that a lot of people just won't get, so I don't expect any of these videos to be blockbuster hits," he says. "I'm just surprised that we haven't seen a special 'Saturday Night Live' Andy Kaufman video or a 'Taxi' collection."

Billboard

DECEMBER 18, 1999

Top Special Interest Video Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price	THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price
			TITLE	Program Supplier, Catalog Number					TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™						HEALTH AND FITNESS™					
			NO. 1					NO. 1			
1	1	2	MLB: 1999 OFFICIAL WORLD SERIES USA Home Entertainment 41941	24.99	1	1	49	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274	39.95		
2	2	25	WWF: THE ROCK-KNOW YOUR ROLE World Wrestling Federation Home Video 234	14.95	2	2	22	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution TB2271	29.95		
3	3	2	WWF: AUSTIN VS. MCMAHON World Wrestling Federation Home Video 240	14.95	3	3	41	CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98		
4	5	25	WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES World Wrestling Federation Home Video 233	14.95	4	4	56	TOTAL YOGA Living Arts 1080	9.98		
5	4	2	WWF: IT'S OUR TIME: TRIPLE H AND CHYNA World Wrestling Federation Home Video 239	14.95	5	5	268	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98		
6	6	25	WWF: BEST OF RAW VOL. 1 World Wrestling Federation Home Video 236	14.95	6	6	28	DENISE AUSTIN: POWER KICKBOXING Parade Video 832	14.98		
7	7	54	WWF: AUSTIN 3:16 UNCENSORED ◇ World Wrestling Federation Home Video 213	14.95	7	9	34	YOGA: STRESS RELIEF Living Arts 60014	9.98		
8	8	6	MLB: ALL CENTURY TEAM USA Home Entertainment 41943	19.95	8	8	16	BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment SV10885	9.98		
9	9	54	WWF: 'CAUSE STONE COLD SAID SO ◇ World Wrestling Federation Home Video 210	14.95	9	11	13	LIVING YOGA COLLECTION Living Arts 61187	17.98		
10	NEW		WCW: STING IS BACK IN BLACK Turner Home Entertainment 97177	14.95	10	10	51	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95		
11	15	6	WIDE WORLD-SPORTS BLOOPERS 5-PACK Madacy Video 9745	19.95	11	12	34	KATHY SMITH'S KICKBOXING WORKOUT Sony Music Video 51570	14.98		
12	14	24	WWF: COME GET SOME-THE WOMEN OF THE WWF World Wrestling Federation Home Video 235	14.95	12	7	53	YOGA FOR BEGINNERS: ABS Living Arts 1188	9.98		
13	13	52	WWF: BEST OF WRESTLEMANIA I-XIV ◇ World Wrestling Federation Home Video 214	14.95	13	13	46	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Video 51564	14.98		
14	11	2	ANDRE THE GIANT: LARGER THAN LIFE World Wrestling Federation Home Video 238	14.95	14	15	25	DENISE AUSTIN'S PREGNANCY PLUS WORKOUT Parade Video 50	14.95		
15	12	26	MICHAEL JORDAN: HIS AIRNESS USA Home Entertainment 41949	19.98	15	14	13	YOGA FOR BEGINNERS: LOWER BODY Living Arts 60003	9.98		
16	NEW		NITRO GIRLS SWIMSUIT SHOOT Turner Home Entertainment 97175	14.95	16	16	44	POWER YOGA FOR BEGINNERS Living Arts 60017	9.98		
17	10	62	PURE PAYTON USA Home Entertainment 4400464413	19.95	17	18	9	KATHY SMITH'S STEP WORKOUT Sony Music Video 51545	14.98		
18	17	48	WWF: D-GENERATION X ◇ World Wrestling Federation Home Video 212	14.95	18	20	4	DENISE AUSTIN: YOGA ESSENTIALS Parade Video 150	12.98		
19	18	29	WWF: KING OF THE RING '98 World Wrestling Federation Home Video WWF10205	19.95	19	17	62	DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933	12.99		
20	16	2	WWF: UNFORGIVEN World Wrestling Federation Home Video 229	29.95	20	19	52	KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT Sony Music Video 51565	14.98		

◇ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1999, Billboard/BPI Communications and VideoScan Inc.

LIFELINES

MARRIAGES

Darryl Sutton to Broquel Burns, Nov. 27 in Nashville. Groom is CEO of the Word/Epic-distributed gospel/hip-hop label reap.

DEATHS

Patrick Moten, 42, of cancer, Nov. 22 in Los Angeles. Best known as music director for Bobby Womack and Gerald Albright, Moten gained national recognition as the producer of Anita Baker's debut album, "The Songstress." He co-wrote "The Rhythm Of Love" for Baker, as well as "Love Has Finally Come At Last" for Womack and Patti LaBelle and "Like You Used To Do" for Front Page. In addition to composing and arranging music for film and television, Moten was a respected keyboardist, and recorded and toured with such acts as Tina Turner and the Rolling Stones. His own group, the Patrick Moten Orchestra, had recently performed throughout Los Angeles. He is survived by his parents, Imogene and Booker T.; his sister, Donna Lynn; and his brother, Steven Baldwin.

Charlie Byrd, 74, of cancer, Nov. 30 in Annapolis, Md. A classically trained jazz guitarist who recorded more than 100 albums in his 50-year career, Virginia native Byrd helped introduce the style of bossa nova to American audiences. His albums included 1962's platinum "Jazz Samba," which also featured saxophonist Stan Getz and bassist Keter Betts, and the Grammy-nominated 1980 release "Brazilian Soul," which he recorded with Laurindo Almeida. Recently, he recorded a tribute to Louis Armstrong, which Concord Records will release in January. He is survived by his wife, two brothers, two daughters, and a granddaughter.

Don "Sugarcane" Harris, 61, of natural causes, Nov. 30 in Los Angeles. Singer/violinist Harris was partnered with Dewey Terry in the Los Angeles-based '50s R&B duo Don & Dewey; for Specialty Records, the team cut such oft-covered numbers as "Farmer John," "Big Boy Pete," "Leavin' It All Up To You," "Justine," and "Pink Champagne." Fol-

lowing the split-up of the partnership in the mid-'60s, Harris became known primarily as an instrumentalist, recording with Frank Zappa, John Mayall, and others; he also served as a member of the blues/rock unit Pure Food & Drug Act and led his own jazz-oriented groups. Harris is survived by a daughter and two sons.

Tony Valerio, 81, of cancer, Dec. 1 in Sacramento, Calif. A well-respected 50-year veteran of the music industry, Valerio began as a partner at Melody Sales in San Francisco in 1946. In 1972, he became VP of administration at Tower Records, a position he held until his death. He is survived by his daughter, Denise, and his son, Toby. In lieu of flowers, donations may be made in Valerio's name to the Sacramento Food Bank, 3333 3rd St., Sacramento, Calif. 95817; St. Patrick Children's Home, 5945 Franklin Blvd., Sacramento, Calif. 95824; and the American Cancer Society, 1765 Challenge Way, Sacramento, Calif. 95815.



Jazz At Lincoln Center. Various members of the jazz community gathered recently at New York's Lincoln Center for the fourth annual Jazz at Lincoln Center Awards Gala and Benefit Concert titled "Love You Madly." Bobby McFerrin, Joya Sherrill, and Milt Grayson all performed Duke Ellington classics. The proceeds from the event benefited the many educational and performance programs produced by Jazz at Lincoln Center. Shown at the gala, from left, are Jeff Levenson, VP of A&R and artist development for Columbia Jazz; Gabrielle Armand, senior director of marketing for Columbia Jazz; Wynton Marsalis, artistic director for Jazz at Lincoln Center; and John Ingrassia, executive VP of Columbia Records Group.

CALENDAR

DECEMBER

Dec. 12-13, **Alan Bergman Lyrically**, Algonquin Hotel, New York. 212-840-6800.

Dec. 14, **Songwriter Night Holiday Party**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

Dec. 31, **Artists For The New Millennium**, St. Regis Hotel, Aspen, Colo. 610-667-0501.

JANUARY

Jan. 6-9, **Consumer Electronics Show**, sponsored by the Electronic Industry Assn., Las Vegas. www.cesweb.org

Jan. 11, **Songwriter Network Meeting**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, ASCAP, New York. 212-957-9230.

Jan. 12-15, **International Assn. Of Jazz Educators**, Hyatt Regency Hotel and Louisiana Superdome, New Orleans. 785-776-8744. E-mail: info@iaje.org

Jan. 23-27, **MIDEM 2000**, Palais des Festivals, Cannes. 33-01-41-90-44-39. www.midem.com.

Jan. 25, **Songwriter Night**, presented by the Song-

writers' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

FEBRUARY

Feb. 3-6, **NAMM 2000**, presented by National Assn. of Music Merchants, Los Angeles Convention Center, Los Angeles. www.namm.com.

Feb. 14-15, **Conference On Digital Distribution Of Music**, Hotel Inter-Continental, Los Angeles. 212-352-3220. ext. 224.

Feb. 21, **10th Annual MusiCares Person Of The Year Tribute**, Los Angeles. 310-201-8816.

Feb. 22-24, **Mobile Beat DJ Show And Conference**, Tropicana Hotel, Las Vegas. 716-385-9920.

Feb. 23, **2000 Grammy Awards**, Staples Center, Los Angeles. 310-201-8816.

Feb. 25-27, **Building A Songwriting Career . . . Memphis Style**, presented by the Songwriters Guild Foundation in association with the Songwriters Guild of America, Heartbreak Hotel, Memphis. 615-329-1782.

Feb. 26, **How To Start And Run Your Own Record Label**, New Yorker Hotel, New York. 212-588-3504.

HIGHER GROUND

(Continued from page 61)

ber Rocketown's **Chris Rice** capturing the male vocalist trophy at this year's Dove Awards and Gotee's **Jennifer Knapp** taking home best new artist.) It's going to be interesting to see what 2000 holds in store.

This column will be the last Higher Ground published this year—this century, this millennium. The column will return in early January and will feature key industry personnel talking about their goals and expectations for the coming year.

As we look toward the future, I wanted to share one of my all-time favorite quotes. It seems very appropriate at this juncture. It came from **Whiteheart's Mark Gersmehl** in an interview we did more than a decade ago discussing Christian rock and the spreading of the gospel. "The message is timeless," he said, "and we're just delivering it in the music of our time." I think that will continue to be the mission for Christian artists in the new millennium.

STEELES GOING STRONG: As the millennium draws to a close, the



THE STEELES

future—and particularly the future of the nation's children—is a concern shared by many. It's also a focal point of one of the best Southern gospel releases this fall, **the Steeles' "For The Sake Of The Children."**

Jeff Steele, patriarch of the group, wrote or co-wrote all the cuts on the project, and as anyone familiar with the Steeles knows, he's not at all afraid to speak his mind. In the title cut, he challenges parents, the Hollywood film establishment, and the makers of video games to take responsibility for what goes into the eyes and minds of young children.

Steele knows it's not a popular stance, but it's one he won't back down from. "It's a conformist industry," says Steele, "and I want to be a transformer. A guy asked me today in a radio interview, 'Do you think you'll get many protests?' And I said, 'I hope so.' It may sound cynical, and I don't mean for it to, but I understand how this game works, and I'm going to use it to the advantage of the gospel."

Steele is doing more than spreading the message through the group's records. He's also holding **We Want America Back for the Sake of the Children** rallies where he meets with concerned parents, teachers, and youth workers and reads the lyrics of rock songs.

"In those meetings, I'm exposing them to the lyrics of today's best-selling, most popular rock songs," he says. "If you read the lyrics on a sheet of paper to the songs of **Korn** or **Ozzy Osbourne** . . . if I were to send these lyrics through the mail, I'd be arrested for sending pornography through the mail, but they can sing them over the airwaves into the bedrooms of our 13-, 14-, 15-year-old kids. Something's wrong with that."

Steele spent 12 years as a full-time pastor in Mississippi before he and his wife, **Sherry**, began traveling and devoting their time to music

ministry. The group is made up of Jeff, Sherry, daughter **Christy**, and **Paul Ladd**. (Country artist **Faith Hill** got her start performing as part of the Steeles.)

In addition to the controversial title cut, the album includes some great foot-stomping Southern gospel tunes and beautiful ballads such as "Living Under His Wing," which features Sherry on lead vocals.

As they head into the new year, the Steeles will continue to tour, concentrating on speaking to families. "There are millions of godly mothers and fathers who don't have a voice," Steele says. "I'm willing to be that voice."

SOUNDS OF THE SEASON: As the holidays approach, take time to check out some of the fine new Christmas albums released this year. Among the best are the new projects by **Amy Grant**, **Point Of Grace**, and **Michael Crawford**.

For **Phil Keaggy** fans, his "Majesty And Wonder: An Instrumental Christmas," recorded with the **London Session Orchestra**, is a special treat. Another album not to be missed is **Janet Paschal's** "Christmas" on Spring Hill. Producer **Wayne Haun** has done a great job of creating arrangements that show off Paschal's lush, warm voice.

So grab a cup of hot chocolate, wrap a few more presents, and enjoy this most precious season. Until next time, may you all have a very merry Christmas and a blessed new year!

Following this year-in-review column, *Higher Ground* will return in the Jan. 15 issue.

GOOD WORKS

HOLIDAY RESPONSIBILITY: Recording Artists, Actors, and Athletes Against Drunk Driving (RADD), an international nonprofit organization devoted to heightening awareness about using and/or being a designated driver, has announced its fourth annual California Challenge. The two-month-long, statewide program, which kicked off Dec. 1, promotes responsible holiday celebrating. **Lisa Loeb** and **Tim McGraw** are among the celebrity representatives for this year's campaign. Contact: **Dawna Shuman** at 818-752-7799.

VOICES CARRY: "Sounds Of A Better World—Small Voices Calling," an album that examines the dawning of a new millennium through the eyes and voices of children from around the world, will be released in conjunction with a Jan. 11 companion

concert at New York's Carnegie Hall. The recording, envisioned by composer **Jim Papoulis**, features such artists as **Martha Wash** and **Odetta** collaborating with children's choirs. A portion of proceeds from both the album and the concert will be donated to the Foundation for Small Voices, designed to bring awareness and funding to programs focusing on child development. Contact: **John Reilly** at 718-522-7171.

JAZZY BENEFIT: Saxophonist **Richard Elliot** raised \$10,000 for the Juvenile Diabetes Foundation at a Nov. 6 benefit concert in Orlando, Fla. He was asked to play such a show earlier this year by **Kaitlyn Bubb**, a 9-year-old fan afflicted with juvenile diabetes whom Elliot initially met three years prior. Contact: **Rick Scott** at 310-724-0248.

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CANADIAN RETAIL WAITS FOR CHRISTMAS TO HIT

(Continued from page 68)

today are buying songs rather than recordings by album artists."

The success of compilations on SoundScan's retail album chart underlines the demand for "song-driven" music among Canadian consumers, particularly 12- to 25-year-old buyers. Compilations now represent an estimated 12% to 14% of the music being purchased in Canada, according to industry sources.

Compilations are viewed by label executives as a marketing tool for developing artists and, with the lack of an active singles market, are seen as filling a void in the Canadian marketplace. Many retailers, however, suggest that top-selling multi-label compilations often undercut the impact of artists' albums.

"By picking up quarterly greatest-hits packages, consumers now have all the tunes they want for the year in three or four albums," says Whiteman. "There's been a surge in [those] sales, but these albums are hurting our overall sales."

"Suppliers haven't considered the long-term impact of compilations," says Orr. "Basically, we are telling artists, 'You are only good for one song.' I guarantee you that following big [sales] numbers on 'Big Shiny Tunes 4,' suppliers will

PRE-MIDEM ONLINE CONFERENCE SET

(Continued from page 67)

techno labels being registered this year, it is imperative for major players in the music industry to attend, as, he says, they no longer have a monopoly on doing deals with smaller companies.

"The whole strategy of the industry has changed," Blum says. "Another player from outside the music business can come in and buy an indie company. It does not have to be a major."

For MIDEM 1999, some 196 companies registered for the Electronic Village, a separate area for companies working in dance music, electronica, and other left-field beats-based genres. This year RMO is expecting more than 400.

While looking to the future, the conference program will also recognize the existing business. The keynote speaker will be François-Henri Pinault, CEO of the French-based international retail group FNAC.

A key sponsor this year is digital rights management company InterTrust, which will be presenting the opening cocktail party and will also sponsor a CD-ROM containing information on the participants, including physical and electronic addresses.

Plans are to put participants' details on a Web site, says Blum, provided that privacy restrictions are overcome.

Blum says the Swedish music industry's use of MIDEM in 1999 to enhance its image and showcase its acts, plus the significance of the year 2000, has made it difficult for the show to attract a similar single-event sponsor.

However, for MIDEM 2000 French-based broadcaster NRJ will stage its first music awards show at MIDEM, on Jan. 22. The show will bring French and international acts to

see returns on albums by Blink-182, Goo Goo Dolls, Fatboy Slim, Kid Rock, Smash mouth, Orgy, and Serial Joe."

Several label executives are disturbed that retailers are now so irritated by compilation sales, although Lennox says that "retail has not communicated this concern to us." According to Rick Camilleri, president of Sony Music Entertainment (Canada), "If retailers are concerned, then it is probably time for all labels to reconsider their compilation strategy.

"Nobody wants to cannibalize album sales," he continues. "Our business is about developing and breaking artists. A lot of artists might only have one or two hits [on their own albums]. You risk giving away their only hit—or 50% of them—by including them on a compilation."

Orr argues that labels should sharply boost compilation pricing, as in the U.K., to fully reflect the hit status of the tracks enclosed. Compilations retail here at \$14.99—a dollar more than current chart product.

"Charge retailers \$30 a unit, and let's see what they do with it," says Orr. "If some retailers still want to sell it at \$14.99, that's their problem."

Cannes.

Getting a premiere at MIDEM on Jan. 25 is the English-language version of the hit musical "Notre-Dame De Paris," which is expected to open in June in London. The French show premiered at MIDEM two years ago. The show's French-language soundtrack has sold 3½ million copies in Europe and Canada, says Sony Music.

Assistance in preparing this story was provided by Lucy Aitken of Music & Media.

INDEPENDENTS

(Continued from page 79)

writer/musician **Larry Nager**, who was the Commercial Appeal's critic before Ellis took over in 1996. (Nager now writes about music at The Cincinnati Inquirer.) The two men have known each other since Ellis was studying at the Cincinnati College Conservatory of Music, and they played together in a local band, the **Midnight Steppers**.

Ellis recruited some notable players for "The Full Catastrophe" who have also doubled as interview subjects. Former **Johnny Burnette Trio** guitarist (and Flag Waver) **Paul Burlison** came on board after Ellis penned a lengthy story about his most recent album. Musician/producer/Memphis figurehead **Jim Dickinson** (who is collaborating on an autobiography with Ellis) plays on one track, while Beale Street diva **Reba Russell** lends background vocals on another. And Tony Ellis contributes banjo on the set's closing track.

"The Full Catastrophe" is a splendid and soulful record that's worthy of your attention. Ellis is seeking to get a wider release for it; he may be contacted by phone at 901-278-6576 or via E-mail at Fulleat16@aol.com.

IN THE SPIRIT

(Continued from page 61)

tinued success of acts like the **Canton Spirituals**, the **Mighty Clouds Of Joy**, and the **Flint Cavaliers** as well as the rise of independent labels like Amen Records—now charting with "The God Squad"—and the growing number of regional pastors like Los Angeles-based bishop **Clarence McClendon** (joining the ranks of bishops T.D. Jakes and **Paul S. Morton Sr.**, **Juanita Bynum**, and evangelist **Jackie McCullough**) demonstrate the indomitable force of gospel's home-grown, evangelistic spirit.

Perhaps Hammond put it best. "I believe the envelope is being pushed as gospel heads into a super hip-hop vein," he says. "The bottom line is that people still love gospel music and want it to be gospel. Gospel music doesn't have to sound like anything else. After all, we answer to a higher force."

Following this year-in-review column, In the Spirit will return in the Jan. 15 issue.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

Mainstream AC Outlets Ride New Music Wave

This story was prepared by Jeff Silberman of Top 40 Airplay Monitor.

Since the mid-'90s, there's been a pretty clear line of demarcation between adult top 40 stations and their mainstream AC sisters. Besides being much less current-driven, mainstream AC was rarely willing to play the modern rock crossovers that were rapidly becoming a staple of its sister format.

But now a handful of prominent mainstream ACs are getting a lot hotter musically. Several AMFM-owned AC outlets—among them WLTW (Lite FM) New York; KIMN (Mix 100.3) Denver; WALK Long Island, N.Y.; KBIG Los Angeles; and KIOI (K101) San Francisco—are seasoning their playlists with modern AC crossovers by Smash mouth, Sugar Ray, and Len or rhythmic pop hits by Jennifer Lopez and Christina Aguilera.

Those records take the format

beyond the Backstreet Boys and 98° titles that had already become standard fare. And the changes are taking place even at stations like KBIG and KIMN that have established modern AC sister outlets.

The PDs at those outlets, who say there's no AMFM mandate behind the recent infusion of hotter product, cite a hipper target demo, market conditions, and a response to the mother/daughter coalition that has served top 40 stations so well. But while conceding the viability of one or two of those points, many other mainstream AC PDs continue to resist that type of musical infusion.

'ET' HITS HOME

Most programmers would agree that the members of their target demo of 25-54 women are definitely hipper musically than their mothers were at their age. "When mainstream ACs like WLTW went on the air 15 years ago, our core 35-44

woman were quite different than they are today," says WLTW PD Jim Ryan, who first raised eyebrows by playing Janet Jackson's "Together Again," then Cher's "Believe," at a time when dance music was not yet standard fare at AC. His current listeners "are more in tune with contemporary music tastes. They watch 'Entertainment Tonight,' read People, and



RYAN

really want to be up with what's going on."

Sometimes, they're also getting help from their kids, courtesy of top 40's recently reactivated mother/daughter coalition. "You have daughters with their thumbnails on what the hip records are, and now not only can their moms sing along with those records, but they are suddenly hip enough to know who the Backstreet Boys are," KLSY Seattle PD Barry McKay says. "That's why Backstreet, 'N Sync, and Savage Garden are our 'A' records right now."

"AC radio is really, in its truest form, a blend of both older and newer pop music," says KVIL Dallas PD Bill Curtis, whose station has played not just 'N Sync's ballads but the group's first two uptempo titles. "What we're seeing is that today's 35-44 women are much hipper and more interested in contemporary music, so the AC stations have to get hipper to be successful with them.

"You also have to consider that the definition of what an uptempo song is for AC has changed," Curtis adds. "What used to be considered an uptempo, intense record is now really palatable and acceptable. In the early '80s, AC stations considered Billy Ocean's 'Caribbean Queen' to be a flame-throwing uptempo record. Now, every AC plays it."

IS TOP 40 CHANGING THE AGENDA?

While the AC audience can always be expected to become hipper as new listeners move into the 25-54 demo and bring songs with them, some of the more aggressive PDs also say that modern AC and mainstream top 40 rivals are making their core listeners hipper musically, a marked change from the early '90s, when top 40's edgier nature ensured a steady stream of AC listeners who only wanted to avoid that music.

"This is an extension of the success top 40 has had across the country," KIMN PD Ron Harrell says. "There seems to be a lot of

music that has fostered this musical coalition between mothers and their daughters. First came the boy bands, which no one in this market played. Now, I'm playing Sugar Ray, Smash mouth, and Santana after they became really familiar in the market.

"Other stations have made those records familiar here," Harrell continues. "Audience research shows that our core likes them, even if they don't fit traditional AC boundaries. We feel Jennifer Lopez, Christina Aguilera, and Lou Bega are right on target with our station. They may be rhythmic, but to our audience they have a very pop feel. They don't [associate it with] rap music."

Says KBIG GM Ed Krampf, "In Los Angeles, great radio stations like KIIS and KYSR [Star 98.7] are exposing a lot of this new product to many of our 35- to 44-year-old women listeners, making it more familiar a lot sooner than in other markets [without such competition]."

(Continued on page 90)



Cranberries With Stuffing. The Cranberries stopped by WBMX Boston's Mix Lounge for a private performance before a recent show at the Tweeter Center for the Performing Arts. Pictured at top, from left, are WBMX music director Mike Mullaney; band members Mike Hogan, Fergal Lawler, and Dolores O'Riordan; WBMX PD Greg Strassel; and band member Noel Hogan. At bottom are Mercury Records' Patrick O'Connor and WBMX afternoon jock Gregg Daniels.



Train Comes In To Big Day Out. WNNX (99X) Atlanta recently hosted its fifth annual Big Day Out, which featured the likes of Tonic, Moby, Jump Little Children, Live, and Joydrop. Here, 99X staff members hang with rock/pop band Train, whose "Meet Virginia" has crossed over to top 40.

Spain Marks 75 Years Of Radio

BARCELONA, Spain—"Radio is a space of learning, of coexistence, and of progress, as well as of unforgettable memories and experiences."

Those words could have been spoken by any radio executive in any country, but in this case they were uttered by King Juan Carlos of Spain.

With Queen Sofia, the monarch was in attendance at last month's opening of an exhibition in Barcelona to mark the 75th anniversary of the birth of Spanish radio, which coincided with the 46th annual Premios Ondas awards, also held that evening in Barcelona.

Javier Pons, director of SER's top 40 network Los 40 Principales,

noted, "In Spain, radio is the first contact with culture for many kids. In countries like the U.K., there is a great cultural education in schools, but in Spain they learn to play the flute, and that's it."

Pons, whose music network is the country's most popular, with 2.75 million daily listeners, added, "Music radio is now in the vanguard of Spanish radio. It is specialized and growing and has a very loyal audience."

A time-tunnel exhibition celebrating radio's 75 years is at Barcelona's Centre of Contemporary Culture until February, when it will move to Madrid's Circle of Fine Arts.

HOWELL LLEWELLYN

newsline...

TRISTANI DECIDES TO STAY PUT AT FCC. Federal Communications Commission (FCC) Commissioner Gloria Tristani has decided not to return to Albuquerque, N.M., to run for Congress. After giving the option "serious thought," she says, "the [Clinton] administration has asked me to stay at the FCC, and I will." The New Mexico seat is held by Republican Rep. Heather Wilson. Tristani's grandfather, the late Sen. Dennis Chavez, D-N.M., served more than 30 years in Congress, and she has often said she hopes to follow in his footsteps. Tristani's FCC term expires in June 2003.

MORE STATION SALES CAP MANIC TRADING IN 1999. R&B WPHI Philadelphia is an only child no more. It joined the Radio One family in December 1996 and since has been a stand-alone station. Now, Radio One has bought it a sister with its \$80 million acquisition of modern rock WPLY from Dan Lerner's Greater Media Radio Group, which owns no other stations. "This was our best and least expensive chance to bulk up," says Radio One CEO Alfred Liggins, who calls it "a better deal" than any of the impending Clear Channel spinoffs.

There are no plans to change WPLY's format or flip frequencies, since Liggins believes WPHI adequately covers metro Philadelphia, where its core demos live and work. There will be no local marketing agreement, and closing is expected to take place by March. Meanwhile, Cumulus buys adult top 40 WXLO and classic rock WORC-FM Worcester, Mass., from Montachusett Broadcasting for \$24.5 million, and Citadel buys nine stations from Liggitt Broadcasting in three Michigan markets. For its \$120.5 million, it picks up classic rock WMMQ, oldies WJIM-FM, AC WFMK, country WITL, sports WVFN, and N/T WJIM-AM Lansing; country WFBE Flint; and classic rock WTCF and oldies WHNN Saginaw.

LUCENT JOINS XM MISSION. Lucent Digital Radio has struck a deal with satellite radio provider XM, making Lucent's Perceptual Audio Coder the de facto standard encoding/decoding technology for XM's satellite system. Lucent is using similar technology for its terrestrial Digital Audio Broadcasting system, still in development.

Jeff McClusky & Associates Can Help

It's been a year since our last advertisement and much has happened since then that has affected people's jobs, careers and lives:

- Our industry continues to change rapidly
- Record companies, broadcast companies and new technology companies are still consolidating
- Many qualified people have been squeezed out

We Can Help!

This year JMA has helped transition capable people into new opportunities in the music, broadcasting, and new media industries. Also, in our company specifically, we created and/or filled several positions this year. We have received many calls from friends in all areas of our business including record company executives, radio programmers and General Managers as well as executives from other related entertainment companies, including many of the newer Internet music alliances, regarding employment. Many have called to alert us to open positions within their companies and others have inquired about existing opportunities.

We Can Help!

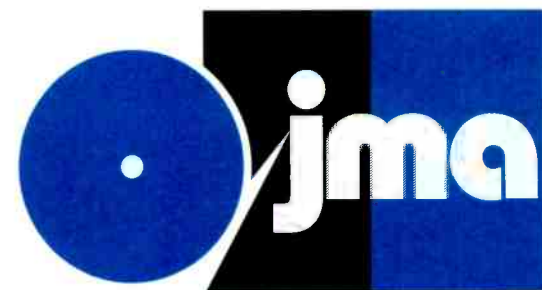
JMA will keep trying to help people find employment as our business evolves and grows in 2000. We are looking for self-starting, entrepreneurial candidates. Positions we hope to fill in the New Year include the following:

- Executive VP/CFO/COO
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- Director, Rock Music Marketing & Promotion
- New Media Manager/Web Master
- Manager, NTR Events

Some positions will be in our Chicago home office, as well as in Los Angeles and Atlanta.

We Can Help!

If your company is searching for qualified people, or if you are out-of-work and looking for your next career move, please e-mail us at opps@jmapromo.com.



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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	4	4	8	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION 1 week at No. 1
2	3	3	10	I KNEW I LOVED YOU COLUMBIA ALBUM CUT †	SAVAGE GARDEN
3	2	2	18	MUSIC OF MY HEART MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
4	1	1	32	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
5	6	5	16	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
6	8	7	35	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
7	5	6	20	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
8	7	8	26	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
9	9	10	14	AMAZED BNA ALBUM CUT †	LONESTAR
10	10	11	33	THE HARDEST THING UNIVERSAL 156246 †	98 DEGREES
11	11	9	33	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
12	17	22	4	STRANGERS LIKE ME WALT DISNEY SOUNDTRACK CUT/HOLLYWOOD	PHIL COLLINS
13	12	12	39	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
14	15	16	101	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
15	18	18	43	BELIEVE WARNER BROS. 17119 †	CHER
16	19	20	12	MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/DJMG †	SHANIA TWAIN
17	13	13	57	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
18	20	17	67	FROM THIS MOMENT ON MERCURY 566450/DJMG †	SHANIA TWAIN
19	16	15	51	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685* †	'N SYNC
20	14	14	18	BLUE EYES BLUE COLUMBIA ALBUM & SOUNDTRACK CUT/REPRISE †	ERIC CLAPTON
21	NEW ▶	1		AULD LANG SYNE ARISTA ALBUM CUT †	KENNY G
22	23	24	7	SMOOTH ARISTA 1371 †	SANTANA FEATURING ROB THOMAS
23	21	21	17	BAILAMOS OVERBROOK 497122/INTERSCOPE †	ENRIQUE IGLESIAS
24	22	19	21	YOU'VE GOT A WAY MERCURY ALBUM & SOUNDTRACK CUT/DJMG †	SHANIA TWAIN
25	24	25	12	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY

Adult Top 40

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
No. 1																								
1	1	1	24	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS 9 weeks at No. 1																			
2	5	8	20	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN																			
3	2	2	33	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN																			
4	4	5	26	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS																			
5	3	4	26	SOMEDAY LAVA 84536*/ATLANTIC †	SUGAR RAY																			
6	7	6	36	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL																			
7	6	3	17	MAMBO NO. 5 (A LITTLE BIT OF...) RCA 65842* †	LOU BEGA																			
8	8	7	21	STEAL MY SUNSHINE WORK ALBUM & SOUNDTRACK CUT/550-WORK †	LEN																			
9	10	11	8	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH																			
10	9	9	19	THERE SHE GOES SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER																			
11	11	10	31	ALL STAR INTERSCOPE ALBUM & SOUNDTRACK CUT †	SMASH MOUTH																			
12	14	16	9	I KNEW I LOVED YOU COLUMBIA ALBUM CUT †	SAVAGE GARDEN																			
13	13	15	10	L.A. SONG 143/LAVA 84547/ATLANTIC †	BETH HART																			
14	15	17	8	HANGIN' AROUND DGC ALBUM CUT/INTERSCOPE †	COUNTING CROWS																			
15	12	13	10	ICE CREAM (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN																			
16	17	18	11	BRAND NEW DAY A&M ALBUM CUT/INTERSCOPE †	STING																			
17	19	20	64	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS																			
18	16	12	14	ANGELS WOULD FALL ISLAND 562345*/DJMG †	MELISSA ETHERIDGE																			
AIRPOWER																								
19	24	25	6	LEARN TO FLY ROSWELL ALBUM CUT/RCA †	FOO FIGHTERS																			
20	21	27	4	THE GREAT BEYOND WARNER BROS. SOUNDTRACK CUT †	R.E.M.																			
21	18	14	25	SCAR TISSUE WARNER BROS. 16913 †	RED HOT CHILI PEPPERS																			
22	22	21	12	ANGELS CAPITOL ALBUM CUT †	ROBBIE WILLIAMS																			
23	23	28	5	THAT'S THE WAY IT IS 550 MUSIC /550-WORK †	CELINE DION																			
24	25	30	5	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY																			
25	26	23	14	AMERICAN WOMAN VIRGIN ALBUM & SOUNDTRACK CUT †	LENNY KRAVITZ																			

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 75 adult contemporary stations and 77 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 1999, Billboard/EMI Communications.

Radio

PROGRAMMING

MAINSTREAM AC OUTLETS RIDE NEW MUSIC WAVE

(Continued from page 88)

"We share a lot of listeners with [WHTZ] Z100 and [rhythmic top 40] WKTU," Ryan says. "When 35-year-old women take their kids to school in the morning, they're listening to Z100 or 'KTU play Backstreet Boys or 'Mambo No. 5.' We try to bridge the gap by playing big hits from when they were growing up in New York, as well as the songs they hear with their children."

KLSY's McKay, one of the few non-AMFM PDs who leans as far toward the modern AC side, says, "We have a hot AC [KPLZ] that leans modern and a top 40 [KBKS] that leans modern, which gives KLSY more room to touch the edges of that highway musically. That helps us go out on Fastball's 'Out of My Head,' even though we can't embrace the harder modern stuff. We're still at heart a bright AC."

But not every mainstream AC PD thinks his or her agenda has been reset from outside or should be. KKCW (K103) Portland, Ore., PD Bill Minckler says, "Granted, if some [of those records] are played on top 40, triple-A, or even country for long periods of time, there's less of a potential danger for us to add it, but all by itself, I still don't care [if other formats] play it. It comes down to if the melody is a correct blend with everything else we play."

Likewise, KVIL's Curtis says, "I don't think AC is responding to top 40, even though it has really benefited by being the 'Mom and me' station. A younger-looking AC playlist is the symptom. The cause is the life group, whose music tastes are much more contemporary, and they're younger-thinking in their lifestyle. They didn't grow up and become their moms."

BREAKING THE PROMISE?

Curtis believes the presence of a successful hot AC limits, rather than broadens, his options. "You have to decide how broad you want to be without breaking your promise to your audience. A lot of that has to do with the competitive environment. If you're the only AC station with no competition on the upper or lower end, you have an opportunity to be broader musically. Here, KVIL has a modern adult competitor in KDMX [Mix 102.9], so we can't be that broad."

And WSNY (Sunny 95) Columbus, Ohio, PD Chuck Knight believes that the hipness factor should evolve slowly. "The older the demo, the slower the tastes change," he says. "A lot of the audience in the demo that mainstream and soft ACs are striving to program to grew up with straight-ahead, middle-of-the-road pop music. I don't see them getting too far off the pop road. I still believe the [aforementioned] rhythmic and modern records would take us too far off the pop road."

"Our core is still Elton John, Phil Collins, Whitney Houston, Billy Joel, and Celine Dion," Knight adds. "I still scratch my head and wonder why we're so embarrassed

to be mainstream and soft AC stations. We're in a great position. I don't know if we, as a collective format, should be embarrassed to the point where we're tinkering with what we are. Sooner or later, we'll risk the recipe."

WALKING THE TIGHTROPE

However, the aggressive mainstream AC PDs insist that even by adding these hotter songs, they still maintain adequate separation between them and their adult top 40 brethren. "We're not sharing more audience [with those stations], because we're surrounding those particular songs with pretty traditional mainstream AC songs," KBIG's Krampf says.

Says KLSY's McKay, "Even though we were one of the first ACs to play Ricky Martin, and we can add a Marc Anthony out of the box, we're still the only pop station in this market to play Phil Collins and Elton John. Our slogan is 'today's hits and yesterday's favorites.' That means [we play] the high-testing AC records with lifestyle pop hits."

KIMN's Harrell says, "At a station like this, if you lean too far to either modern AC or rhythmic pop, you'll alienate some people. That's

why I call this the balance format. We're balancing so many different genres and eras of music, it becomes a tightrope."

More Women Fill Top Spots Despite Lack Of EEO Rules

With the FCC set to resurrect its equal employment opportunity (EEO) rules, the National Assn. of Broadcasters (NAB) says it may have detected a reversal in the trend toward fewer women and minorities in broadcast management.

According to the NAB, the number of female GMs at stations has jumped 39% in the past year. "It is likely that these numbers are a result of women coming up through the ranks into the GM positions," wrote NAB CEO Eddie Fritts in a letter to Federal Communications Commission (FCC) Chair William Kennard.

The increase came after a 1997 court ruling threw out EEO rules, and 23 broadcast groups said they would voluntarily continue to honor EEO recruitment rules. The FCC unveiled its new EEO regulations Dec. 9.

WSNY
BY FLIP MICHAELS

Netscape: 103.7 FM The Mountain

Location: <http://www.kmtt.com/>

Web Mail Contact People Tell Us Paper Download Find Site

The Mountain
a rock and roll adventure

High Tech Site
You've got netscape or internet explorer version 3.0 or better, java enabled, 800x600 screen resolution and at least a 28.8 modem.

Low Tech Site
You want all the content, but you'd rather skip the fancy stuff and get to the chase.

103.7 FM The Mountain

Web site: www.kmtt.com

Company bio: KMTT (the Mountain) was launched in April 1991, one of seven Seattle stations owned by Entercom. AC format with 35 employees.

Site launched: 1996, evolving from a station message board.

Maintained by: An off-site, part-time Webmaster for design and construction of pages and content, with daily information updated by station staff.

Number of hits: 1,199,596 in October 1999. Unique URLs: 21,307. Average hits per day: 38,696.

Features: "Now Playing" button for live audio streaming of WMTT, live video, and alternate RealAudio broadcast versions of their format. Concert calendar, message board, and an E-mail database (ListServ), used to push information about contests and special events to listeners, called the "Mountain At-Work Network."

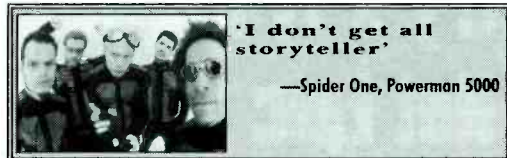
Revenue: \$40,000 in fiscal year '99.

Comments: "We use the site extensively to interact with our listeners," says director of operations/VP/GM Chris Mays. "Over 900 people recently completed a research questionnaire on the site for our listener advisory panel."

Just a few weeks before Christmas, Powerman 5000 finds itself in beautiful Lubbock, Texas, for a show with Kid Rock. "It's like 10 degrees below zero, and we drove all day yesterday. This is the glamorous life for sure," says vocalist Spider One. "And we only have a few days off for the holidays. We've been considering a name change to Pokémon 5000, just to get more money and respect."

Despite the conditions, Spider One wouldn't trade his cherry career choice with anyone else in the world. "I got the bug when I was 13 and was always interested in music as a fan. And once you click with people, you can make a living at it, and eventually it opens other doors, like producing or directing videos, for you." In fact, he likens being

in a band to being a superhero. "They are both bizarre occupations to have. And as a kid, they both seem like jobs you'd like to have but don't really believe they exist. It is also about teamwork



when you are in a band and when you're in 'The Avengers,'" he explains. "And as I meet more and more musicians, I realize that many of them have alter egos for the stage that are almost the oppo-

site of them in real life. Again, like a superhero."

The band often takes the similarities another step further with personal flair and lyrics. Spider paints strange musical tales peppered with imaginary worlds, pop-culture references, and good guys and villains, as in "When Worlds Collide," which was No. 39 last issue on Modern Rock Tracks.

"The song does not necessarily have one strict theme or story. I try to be less literal than that," explains Spider, brother of Modern Rock Tracks alum Rob Zombie. "I don't get all storyteller. Songs just write themselves. We concentrate more on the sound and on the visuals. If, at the end of our song, listeners don't have a ton of images running through their head, we failed."

Billboard®

DECEMBER 18, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				◀ No. 1 ▶ 1 week at No. 1	
1	1	1	15	HIGHER HUMAN CLAY	CREED 3WIND-UP †
2	2	2	12	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
3	4	15	3	NO LEAF CLOVER S&M	METALLICA ELEKTRA/EEG †
4	3	3	13	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
5	5	4	16	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
6	8	7	7	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE †
7	6	5	10	IN 2 DEEP LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE
8	7	6	12	DOWN NO. 4	STONE TEMPLE PILOTS ATLANTIC †
9	9	10	13	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA †
10	10	8	10	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
11	15	14	6	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC †
12	13	11	20	MUDSHOVEL DYSFUNCTION	STAIN'D FLIP/ELEKTRA/EEG †
13	14	12	10	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
14	12	9	33	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
15	11	13	8	FEAR THE VOICES MUSIC BANK	ALICE IN CHAINS COLUMBIA
				◀ AIRPOWER ▶	
16	24	37	3	BREADLINE RISK	MEGADETH CAPITOL
17	16	17	9	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
				◀ AIRPOWER ▶	
18	18	21	5	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
19	19	20	29	SCAR TISSUE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
20	23	25	11	PUSH IT WISCONSIN DEATH TRIP	STATIC-X WARNER BROS. †
21	22	24	6	KNOCK DOWN WALLS SUGAR	TONIC UNIVERSAL
22	17	16	20	ENEMY DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE †
23	21	23	9	SHE'S GOT ISSUES AMERICANA	THE OFFSPRING COLUMBIA †
24	20	18	19	DENIAL HOME	SEVENDUST TVT †
25	27	30	7	SIMON SAYS FREAKS OF NATURE	DRAIN STH THE ENCLAVE/MERCURY/IDJMG
26	26	27	4	PREACHER MAN EDGE OF FOREVER	LYNYRD SKYNYRD CMC INTERNATIONAL
27	25	22	24	SMOOTH SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA †
28	29	35	5	SUGAR SYSTEM OF A DOWN	SYSTEM OF A DOWN AMERICAN/COLUMBIA †
29	30	33	6	TRUE FRIENDS LOUD GUITARS, BIG SUSPICIONS	SHANNON CURFMAN POP SENSE/ARISTA
30	33	36	3	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC
31	28	19	15	PAPER SUN EUPHORIA	DEF LEPPARD MERCURY/IDJMG
32	NEW ▶	1		NOBODY'S REAL TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
33	36	—	2	OPEN YOUR EYES PROUD LIKE A GOD	GUANO APES RCA †
34	NEW ▶	1		LIFE JACKET JUMP START	SIMON SAYS HOLLYWOOD
35	31	31	24	WHEN WORLDS COLLIDE TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
36	NEW ▶	1		ANYTHING BLUE	THIRD EYE BLIND ELEKTRA/EEG †
37	34	34	8	NO TEARS LEFT LOOKING FORWARD	CROSBY, STILLS, NASH & YOUNG REPRISE
38	40	39	5	HANGINAROUND THIS DESERT LIFE	COUNTING CROWS DGC/INTERSCOPE †
39	32	29	17	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
40	38	38	3	DEAD AGAIN BUCKCHERRY	BUCKCHERRY DREAMWORKS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 mainstream rock stations and 66 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 1999, Billboard/BPI Communications.

Billboard®

DECEMBER 18, 1999

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				◀ No. 1 ▶ 1 week at No. 1	
1	4	4	11	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
2	5	6	10	ALL THE SMALL THINGS ENEMA OF THE STATE	BLINK-182 MCA †
3	1	2	15	HIGHER HUMAN CLAY	CREED WIND-UP †
4	2	1	13	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
5	3	3	12	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
6	6	5	10	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE †
7	7	7	10	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
8	8	8	13	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
9	9	9	16	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
10	10	10	6	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC †
11	12	14	8	ALIVE THE SOUNDS OF SCIENCE	BEASTIE BOYS GRAND ROYAL/CAPITOL †
12	11	12	5	ANYTHING BLUE	THIRD EYE BLIND ELEKTRA/EEG †
13	13	11	9	SHE'S GOT ISSUES AMERICANA	THE OFFSPRING COLUMBIA †
14	16	17	16	MUDSHOVEL DYSFUNCTION	STAIN'D FLIP/ELEKTRA/EEG †
15	15	18	11	LITTLE BLACK BACKPACK NASTY LITTLE THOUGHTS	STROKE9 CHERRY/UNIVERSAL †
16	14	19	5	THE GREAT BEYOND "MAN ON THE MOON" SOUNDTRACK	R.E.M. WARNER BROS. †
17	20	20	10	HANGINAROUND THIS DESERT LIFE	COUNTING CROWS DGC/INTERSCOPE †
18	17	13	16	DO RIGHT BRING YOUR OWN STEREO	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND/DJMG †
				◀ AIRPOWER ▶	
19	29	39	3	INTO THE VOID THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE
20	18	16	15	COME ORIGINAL SOUNDSYSTEM	311 CAPRICORN/IDJMG †
21	24	27	6	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC
22	22	26	7	FAST AS YOU CAN WHEN THE PAWN...	FIONA APPLE CLEAN SLATE/550-WORK †
23	19	15	17	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
24	21	22	9	SEXX LAWS MIDNITE VULTURES	BECK DGC/INTERSCOPE †
25	23	21	12	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA †
26	27	29	10	THEN THE MORNING COMES ASTRO LOUNGE	SMASH MOUTH INTERSCOPE †
27	25	24	6	SMOOTH SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA †
28	36	—	2	NO LEAF CLOVER S&M	METALLICA ELEKTRA/EEG †
29	31	40	3	EVERYTHING YOU WANT EVERYTHING YOU WANT	VERTICAL HORIZON RCA
30	26	25	8	IT'S SATURDAY SHAPESHIFTER	MARCY PLAYGROUND CAPITOL †
31	34	35	5	SUNBURN SUNBURN	FUEL 550 MUSIC/550-WORK †
32	28	30	13	DENIAL HOME	SEVENDUST TVT †
33	35	34	4	SUGAR SYSTEM OF A DOWN	SYSTEM OF A DOWN AMERICAN/COLUMBIA †
34	32	32	9	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
35	NEW ▶	1		MISERABLE A PLACE IN THE SUN	LIT RCA
36	33	31	14	WE'RE IN THIS TOGETHER THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE †
37	38	36	4	PUSH IT WISCONSIN DEATH TRIP	STATIC-X WARNER BROS. †
38	NEW ▶	1		NOBODY'S REAL TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS †
39	40	37	3	I WALK ALONE FEBRUARY SON	OLEANDER REPUBLIC/UNIVERSAL †
40	30	23	17	CAN'T CHANGE ME EUPHORIA MORNING	CHRIS CORNELL A&M/INTERSCOPE †

SITES + SOUNDS

(Continued from page 80)

The announcement by Verance, which was formed by a merger between ARIS Technologies and Solana Technology Development, notes that John Hoy, manager of the 4C Entity, will be the contact for all the licensing agreements.

"We have always recognized the value of partnering with colleagues in the consumer electronics and information technology industries when introducing new technology products to the marketplace," says David Leibowitz, Verance co-CEO. "The companies that make up the 4C Entity are world technology leaders, and we're proud that, after their extensive evaluation and analysis, our technology was deemed to be the best in its field."

Adds co-CEO Robert Warren, "The 4C Entity has the administrative capabilities in place to carry out these and other types of complex licensing matters. We are glad that they have agreed to take on this job."

According to Hoy, 4C is "very excited to take on the responsibility of licensing Verance's digital audio watermarking technology. We believe we have the necessary expertise to manage this in an expedient and effective manner."

Prior to the plenary session, the SDMI had ratified the selection of Verance's copyright protection technology for its portable device standard.

TRAFFIC TICKER
Top Music Info Sites

Duration

AVERAGE MINUTES PER VISITOR PER MONTH

1. mp3.com	11.3
2. country.com	9.8
3. mtv.com	9.5
4. nsync.com	6.4
5. launch.com	5.8
6. peeps.com	5
7. tunes.com	4.9
8. backstreetboys.com	4.4
9. pollstar.com	4.2
10. vh1.com	3.8

Unique Visitors (in 000s)

HOUSEHOLD INCOME \$15,000-\$39,900/YEAR

1. mp3.com	425
2. mtv.com	357
3. tunes.com	333
4. ubl.com	196
5. bmg.com	166
6. launch.com	166
7. sonicnet.com	150
8. country.com	130
9. musicmatch.com	126
10. peeps.com	120

HOUSEHOLD INCOME \$40,000-\$74,999/YEAR

1. mp3.com	861
2. mtv.com	734
3. tunes.com	526
4. launch.com	345
5. ubl.com	299
6. sonicnet.com	247
7. bmg.com	235
8. peeps.com	224
9. rollingstone.com	201
10. backstreetboys.com	184

Source: Media Metrix, October 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participate in the Media Metrix sample.



Top 40 Tracks™

T. WK	L. WK	2 WKS	WKS ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	21	SMOOTH 5 weeks at No. 1 KRS1A	SANTANA FEATURING ROB THOMAS
2	2	4	15	BACK AT ONE MOTOWN	BRIAN MCKNIGHT
3	3	7	9	I KNEW I LOVED YOU COLUMBIA	SAVAGE GARDEN
4	4	3	11	WAITING FOR TONIGHT WORK/550-WORK	JENNIFER LOPEZ
5	6	5	18	I NEED TO KNOW COLUMBIA	MARC ANTHONY
6	7	6	19	STEAL MY SUNSHINE WORK/550-WORK	LEN
7	5	2	18	MAMBO NO. 5 (A LITTLE BIT OF...) RCA	LOU BEGA
8	10	13	11	BRING IT ALL TO ME TRACK MASTERS/COLUMBIA	BLAQUE
9	11	12	8	THEN THE MORNING COMES INTERSCOPE	SMASH MOUTH
10	14	21	4	WHAT A GIRL WANTS RCA	CHRISTINA AGUILERA
11	8	8	29	WHERE MY GIRLS AT? MOTOWN	702
12	16	17	7	MY LOVE IS YOUR LOVE ARISTA	WHITNEY HOUSTON
13	15	16	12	MEET VIRGINIA AWARE/COLUMBIA	TRAIN
14	9	9	26	UNPRETTY LAFACE/ARISTA	TLC
15	25	38	3	BLUE (DA BA DEE) REPUBLIC/UNIVERSAL	EIFFEL 65
16	20	24	7	I WANNA LOVE YOU FOREVER COLUMBIA	JESSICA SIMPSON
17	13	11	25	SOMEDAY LAVA/ATLANTIC	SUGAR RAY
18	12	10	15	(YOU DRIVE ME) CRAZY JIVE	BRITNEY SPEARS
19	21	23	24	BLACK BALLOON WARNER BROS	GOO GOO DOLLS
20	18	22	6	SHAKE YOUR BON-BON C2	RICKY MARTIN
21	17	14	26	GENIE IN A BOTTLE RCA	CHRISTINA AGUILERA
22	19	18	8	WILL 2K COLUMBIA	WILL SMITH FEATURING K-CI
23	26	28	5	HANGINAROUND DGC/INTERSCOPE	COUNTING CROWS
24	22	15	16	LARGER THAN LIFE JIVE	BACKSTREET BOYS
25	28	31	10	ANGELS CAPITOL	ROBBIE WILLIAMS
26	29	30	8	SATISFY YOU BAD BOY/ARISTA	PUFF DADDY FEATURING R. KELLY
27	35	35	4	THAT'S THE WAY IT IS 550 MUSIC/550-WORK	CELINE DION
28	34	36	3	RHYTHM DIVINE INTERSCOPE	ENRIQUE IGLESIAS
29	23	20	16	HEARTBREAKER COLUMBIA	MARIAH CAREY FEATURING JAY-Z
30	24	26	12	AMERICAN WOMAN VIRGIN	LENNY KRAVITZ
31	30	32	11	BACK THAT THANG UP CASH MONEY/UNIVERSAL	JUVENILE FEATURING MANNIE FRESH & LIL' WAYNE
32	27	25	17	THERE SHE GOES SQUINT/ELEKTRA/EEG	SIXPENCE NONE THE RICHER
33	33	34	4	THE ROCKAFELLER SKANK SKINT/ASTRALWERKS/VIRGIN	FATBOY SLIM
34	36	39	3	SEXUAL (LI DA DI) TOMMY BOY	AMBER
35	31	27	21	I DO (CHERISH YOU) UNIVERSAL	98 DEGREES
36	39	—	2	LEARN TO FLY ROSWELL/RCA	FOO FIGHTERS
37	32	29	19	SCAR TISSUE WARNER BROS	RED HOT CHILI PEPPERS
38	38	—	2	GIRL ON TV ARISTA	LFO
39	NEW ▶	1		GOT YOUR MONEY DRAGON/DEF SOUL/IDJMG	OL' DIRTY BASTARD FEATURING KELIS
40	37	—	2	L.A. SONG 143/LAVA/ATLANTIC	BETH HART

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. 217 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ◯ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 1999, Billboard/BPI Communications.

Radio

PROGRAMMING

Country's Ty Herndon Heats Up Image With Hot Epic Nashville Single 'Steam'

STEAMROLLER: When country singer Ty Herndon went to work on his fourth album for Epic Nashville, he decided it was due time to punch his persona up a notch.

The result: "Steam," and a mighty hot time on the CD spinner at that.

Not only does the album serve up some of the alluring artist's spiciest songs ever, but it offers a looser, good-timing side of Herndon (who, since 1995, has scored three No. 1 and four top five hits on Hot Country Singles & Tracks)—without the loss of his signature lyric-driven ballads of compassion and conscience.

"I took every one of these songs on the road eight months before we went into the studio. They are so road-tested, it's pathetic. There really is a lot of live-show energy in this CD," he says. "Going into the millennium, we called this Ty2K. I've made three albums that I love, but I thought it was time to up the ante."

The title track is the project's first single, which Herndon confesses he first had his doubts about. "(A&R producer) Anthony Martin brought me 'Steam,' and I thought he'd lost his mind, and I said, 'That is so not me.' I'm so used to doing songs with a message to them. He told me, 'Well, you're going to have to take a step back and make it you.' From day one when I did it live, the audience went crazy, and I realized, 'OK, then, it works.' Then we went into the studio, and it turns out I had a lot of fun with it.

"It's just one of those you put in your car CD player and let the windows down," he says. "It makes you feel alive and feel good. Sometimes you've got to just have a little fun."

Herndon is not alone with the sentiment. "Steam," written by Lewis Anderson and Bob Regan, is riding the top 20 of Country Singles & Tracks, garnering praise from radio. "It's definitely much different than Ty's previous works, and I think that's a smart move," says Smokey Rivers, assistant PD at KPLX Dallas. "Everyone is doing a little bit of soul-searching right now. It's good for him. I'm glad to hear that he's moving in this direction.

"There's nothing like it on our current playlist," he adds. "It has a seductive feel to it and really made females do a double take. It didn't hurt that we put it on this summer, when it was 105 degrees, and it sounded perfect. It was really strong then and has continued on since."

"This is a sexy, provocative song and one that the audience goes nuts over," says Craig Powers, PD of KIKF Los Angeles. "It's very appealing to the young women, and without them in most any musical format, you can't survive. They were the ones who first found Elvis, the Beatles, and Frank Sinatra. This album is one of those that has a lot of sex appeal, just like he does, and it's more like going to one of his shows,

with a fun, live sound about it."

The album, of course, also takes care of those who are still looking for comfort. On "No Mercy," for example, he sings about sticking it out in a relationship when typical challenges make things less than bliss-



by Chuck Taylor

ful. "People give up so easily today. In the past, people held on and worked things out," Herndon says. "When you do that, the payoff brings about a lot of love."

Then there's "Pray For Me," a track about judging others "quickly and harshly. We never know why a particular person is in a certain place in their life. There's an old Southern statement that 'I'll pray for you, and you pray for me,' and that holds true for me," he says. "When I say that to someone, I really mean it."

Herndon and company were well aware of the need to aim both the up-tempo breakthroughs and slower, more meaning-packed songs to his traditional audience as well as the younger side of the country core. With that in mind, first, he decided



HERNDON

to give longtime producers Doug Johnson and Byron Gallimore a break and instead hook up with Joe Scaife, who produced one of Herndon's more cherished albums and artists, K.T. Oslin's "80's Ladies."

"I wanted a progressive album that was still country," Herndon says, "and wanted to work with some producers that have always been too busy in the past. I felt I needed some special attention on this project, to put a new face on it. As far as I've come on this journey in show business, I think I've grown tremendously. I know the material I can sing, and I know the stuff I can have fun with. I also wanted to gear this a bit to a younger audience without alienating the more mature mix."

Herndon also took control of other aspects of his life that he felt needed a little retooling. "I lost 25 pounds over the past year, knowing that image is very important. Anybody has an opportunity to look their best, so I've been a little fireball, with everything from working out to controlling my business."

"I have never seen Ty as focused and hungry to work since he's had an association with Epic Records," says Rob Dalton, VP of promotion for Epic Nashville. "This record does signify a maturity, both professionally and personally. As a company, we know what a Ty Herndon hit is, and we're finally at a place where we can take some chances and really strive to grow his audience. I predict that this will be the album that takes him to a new status as an artist."

And there will be plenty of exposure for Herndon, as Epic takes "Steam" into the next decade, with countless other singles ripe to keep him hot. He will also continue his nonstop touring, though he hopes at a slightly less frantic pace.

"I worked 200 dates two years ago, 180 last year," he says. "I wouldn't mind doing less dates with more money, though I'd love to be on a major tour next year, something like the George Strait or Dixie Chicks tours. I've never done one of those, and I think it's time to push some folks to let me do that. You can put it out to Reba McEntire that Ty's waiting for her call."

Just in case she doesn't already know, Herndon is renowned for his live persona. Notes Rivers at KPLX, "His stage presence and shows are one of the things that kept Ty going when the hits were a little leaner. He's always enthusiastic and gives a good bang for the buck. I think it's one of the things he's really prided himself in over the years. He's definitely more than just a voice on the radio."

"I absolutely give Ty Herndon an A+ as an entertainer. He's on my list of favorites as a performer," says Mike Kennedy, PD of KBEQ Kansas City, Mo., the nation's airplay leader for "Steam." "The energy level he creates is incredible, and he nails it and really gets people moving. We've had Ty here three or four times, and the reaction in Kansas City is always phenomenal. They dig him here, and, hey, the ladies like him, too."

In that vein, Herndon is also working toward more gigs before the television camera in the near future, following his appearance on the show "JAG" in February. In fact, earlier this year, he endured eight Los Angeles auditions and got seven callbacks, "even though nobody knew who the hell I was." Unfortunately, none of them panned out because of his demanding road schedule.

"I did quite a bit of acting in high school and college, and frankly, I love it. I've been onstage since I was 5 years old, so I don't even remember not being on a stage of some sort."

But foremost, he'll continue to enjoy the pleasures that come with a renewed sense of self, applying it to both his professional and personal life.

"Like my mama said, it took me 37 years to grow up," Herndon says. "And I like it."

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ON'S" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
 1899 9th Street NE,
 Washington, D.C. 20018

- 1 Keven Edmonds, 24/7
- 2 The Notorious B.I.G., Dead Wrong
- 3 Ideal, Get Gone
- 4 Montell Jordan, Get It On Tonight
- 5 Q-Tip, Breathe & Stop
- 6 Ol' Dirty Bastard, Got Your Money
- 7 Sisqo, Got To Get It
- 8 Brian McKnight, Back At One
- 9 Lil' Wayne, Tha Block Is Hot
- 10 Mary J. Blige, Deep Inside
- 11 D'angelo, Left & Right
- 12 Will Smith, Will 2K
- 13 Donell Jones, U Know What's Up
- 14 Ginuwine, None Of Ur Friends Business
- 15 Method Man & Redman, Da Rockwilder
- 16 Dr. Dre Feat. Snoop Dogg, Still D.R.E.
- 17 Puff Daddy Feat. R. Kelly, Satisfy You
- 18 Angie Stone, No More Rain
- 19 Ice Cube, You Can Do It
- 20 Sammie, I Like It
- 21 Mint Condition, If You Love Me
- 22 Nas, Nastradamus
- 23 Jagged Edge, He Can't Love U
- 24 Mariah Carey, Thank God I Found You
- 25 Warren G, I Want It All
- 26 Pharoahe Monch, Simon Says
- 27 Kelis, Caught Out There
- 28 Mos Def, Miss Fatbooty
- 29 Missy "Misdemeanor" Elliott, Hot Boyz
- 30 Destiny's Child, Bug A Boo

NEW ON'S

- Eve, Love Is Blind
- ♀, The Greatest Romance Ever Sold
- Dave Hollister, Can't Stay
- Kabal, Do Dis
- Lost Boyz, Plug Me In



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 John Michael Montgomery, Home To You
- 2 Dixie Chicks, Cowboy Take Me Away
- 3 Barbra Streisand/Vince Gill, If You Ever Leave Me
- 4 Kenny Chesney, She Thinks My Tractor's Sexy *
- 5 Shedaisy, Deck The Halls
- 6 Clint Black, When I Said I Do
- 7 Shania Twain, Come On Over
- 8 Randy Travis, A Man Ain't Made Of Stone
- 9 Brad Paisley, He Didn't Have To Be
- 10 Steve Wariner, I'm Already Taken
- 11 Tim McGraw, Something Like That
- 12 Reba McEntire, What Do You Say
- 13 Andy Griggs, She's More
- 14 Alan Jackson, Pop A Top
- 15 Faith Hill, Breathe
- 16 LeAnn Rimes, Big Deal *
- 17 Jessica Andrews, Unbreakable Heart *
- 18 Jo Dee Messina, Because You Love Me *
- 19 Brooks & Dunn, Beer Thirty *
- 20 Sherrie Austin, Little Bird *
- 21 Mark Wells, Back At One *
- 22 Montgomery Gentry, Daddy Won't Sell The Farm *
- 23 Lonestar, Smile *
- 24 Trace Adkins, Don't Lie *
- 25 Tracy Lawrence, Lessons Learned *
- 26 Chely Wright, It Was *
- 27 Martina McBride, I Love You
- 28 Brooks & Dunn, Missing You
- 29 Clay Walker, Live, Laugh, Love
- 30 Dierriers, The Right Place
- 31 The Mavericks, Things I Cannot Change
- 32 Shana Petrone, Something Real
- 33 Ty Herndon, Steam
- 34 Steve Holy, Don't Make Me Beg
- 35 Phil Vassar, Carlene
- 36 Charlie Robison, My Hometown
- 37 Kenny Rogers, Buy Me A Rose
- 38 Keith Urban, It's A Love Thing
- 39 Mary Chapin Carpenter, Wherever You Are
- 40 Yankee Grey, All Things Considered
- 41 Cledus T Judd, Christ-Mas
- 42 Anne Murray, Let There Be Love
- 43 Shedaisy, This Woman Needs
- 44 Gary Allan, Smoke Rings In The Dark
- 45 George Jones, The Cold Hard Truth
- 46 Kevin Welch, Anne Lisa Please
- 47 Alecia Elliott, I'm Diggin' It
- 48 Dixie Chicks, Ready To Run
- 49 Jack Ingram, How Many Days
- 50 Martina McBride, Whatever You Say

NEW ON'S

- Toby Keith, How Do You Like Me Now?!



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Christina Aguilera, What A Girl Wants
- 2 Blink-182, All The Small Things
- 3 Korn, Falling Away From Me
- 4 Mariah Carey, Thank God I Found You
- 5 Limp Bizkit Feat. Method Man, N 2 Gether
- 6 Foo Fighters, Learn To Fly
- 7 Destiny's Child, Bug A Boo
- 8 Will Smith, Will 2K
- 9 Bush, Chemicals Between Us
- 10 Metallica, No Leaf Clover
- 11 Smash Mouth, Then The Morning Comes
- 12 Puff Daddy Feat. R. Kelly, Satisfy You
- 13 Sugar Ray, Falls Apart
- 14 Rage Against The Machine, Guerrilla Radio
- 15 R.E.M., The Great Beyond
- 16 Dr. Dre, Still D.R.E.
- 17 Powerman 5000, Nobody's Real
- 18 Jennifer Lopez, Waiting For Tonight
- 19 Eve, Gotta Man
- 20 Ice Cube, You Can Do It
- 21 Brian McKnight, Back At One
- 22 Mandy Moore, Candy
- 23 Nas, Nastradamus
- 24 Jessica Simpson, I Wanna Love You Forever
- 25 LFO, Girl On TV
- 26 Celine Dion, That's The Way It Is
- 27 Sisqo, Got To Get It
- 28 The Notorious B.I.G., Dead Wrong
- 29 Stroke9, Little Black Backpack
- 30 Ricky Martin, Shake Your Bon-Bon
- 31 Enrique Iglesias, Rhythm Divine
- 32 98 Degrees, This Gift
- 33 Blaque, Bring It All To Me
- 34 Whitney Houston, My Love Is Your Love
- 35 Ol' Dirty Bastard, Got Your Money
- 36 Beck, Sexx Laws
- 37 Alanis Morissette, That I Would Be Good
- 38 Kelis, Caught Out There
- 39 Filter, Take A Picture
- 40 Backstreet Boys, Larger Than Life
- 41 Guns N' Roses, Welcome To The Jungle
- 42 Counting Crows, Hangin'around
- 43 Red Hot Chili Peppers, Around The World
- 44 Macy Gray, I Try
- 45 Juvenile, Back That Thang Up
- 46 Sheryl Crow, There Goes The Neighborhood
- 47 Staind, Mudshovel
- 48 Static-X, Push It
- 49 Savage Garden, I Knew I Loved You
- 50 Robbie Williams, Angels

NEW ON'S

- ** Indicates MTV Exclusive
- No New On's This Week



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Santana Feat. Rob Thomas, Smooth
- 2 Jennifer Lopez, Waiting For Tonight
- 3 Brian McKnight, Back At One
- 4 Lenny Kravitz, American Woman
- 5 Lou Bega, Mambo No. 5
- 6 Beck, Sexx Laws
- 7 Macy Gray, I Try
- 8 Celine Dion, That's The Way It Is
- 9 Will Smith, Will 2K
- 10 Ricky Martin, Shake Your Bon-Bon
- 11 Smash Mouth, Then The Morning Comes
- 12 TLC, Unpretty
- 13 Foo Fighters, Learn To Fly
- 14 Savage Garden, I Knew I Loved You
- 15 Train, Meet Virginia
- 16 Melissa Etheridge, Angels Would Fall
- 17 Counting Crows, Hangin'around
- 18 Christina Aguilera, Genie In A Bottle
- 19 Whitney Houston, My Love Is Your Love
- 20 Mariah Carey, Thank God I Found You
- 21 Sheril Crow, There Goes The Neighborhood
- 22 Sugar Ray, Someday
- 23 Puff Daddy Feat. Mario Winans, Best Friend
- 24 Lenny Kravitz, Fly Away
- 25 Jennifer Lopez, If You Had My Love
- 26 Red Hot Chili Peppers, Scar Tissue
- 27 Len, Steal My Sunshine
- 28 Filter, Take A Picture
- 29 Shania Twain, Man! I Feel Like A Woman!
- 30 Eurythmics, 17 Again
- 31 Sheryl Crow, There Goes The Neighborhood
- 32 Jewel, What's Simple Is True
- 33 Fiona Apple, Fast As You Can
- 34 Red Hot Chili Peppers, Around The World
- 35 Marc Anthony, I Need To Know
- 36 Fatboy Slim, The Rockafeller Skank
- 37 Beth Hart, L.A. Song
- 38 Christina Aguilera, What A Girl Wants
- 39 Everlast, What It's Like
- 40 Ricky Martin, Livin' La Vida Loca
- 41 Robbie Williams, Angels
- 42 R.E.M., The Great Beyond
- 43 Jennifer Lopez, No Me Amas
- 44 Goo Goo Dolls, Iris
- 45 Goo Goo Dolls, Slide
- 46 TLC, No Scrubs
- 47 Madonna, Beautiful Stranger
- 48 Shania Twain, That Don't Impress Me Much
- 49 Sixpence None The Richer, Kiss Me
- 50 Alanis Morissette, That I Would Be Good

NEW ON'S

- ♀, The Greatest Romance Ever Sold
- Lou Bega, Tricky Tricky
- Mint Condition, If You Love Me

Music Video

PROGRAMMING

Launch Pacts For EMI Videos; Who Won At Fashion Awards

LAUNCH PARTNERS WITH EMI: Music video channels on the Web have been facing an ongoing struggle with most major labels to get servicing for videos, but Launch Media has experienced a breakthrough by reaching an agreement with EMI Group that allows Launch to show EMI videos on Launch's Web site (www.launch.com).

As part of the deal, EMI will get a small equity stake in Launch, with financial terms remaining undisclosed (BillboardBulletin, Dec. 3). Launch entered into a similar deal earlier this year with Sony Music (The Eye, Billboard, Aug. 14).

VH1 FASHION AWARDS: Although Madonna and Ricky Martin were the music artists with the most nominations (two each) at the 1999 VH1 Vogue Fashion Awards, neither artist won an award at the ceremony, which took place Dec. 5 at the Armory in New York and was telecast the same night on VH1.

The awards show was hosted by Heather Locklear and Sean "Puffy" Combs, and the event included music performances by TLC, Foo Fighters, Beck, and Jennifer Lopez.

The following are the winners in the musical categories:
 Most fashionable artist (female): Jennifer Lopez.
 Most fashionable artist (male): Lenny Kravitz.
 Most stylish video: No Doubt, "New."
 Visionary video: Garbage, "Special."

THIS & THAT: MTV Networks has promoted Lisa Hackett to VP of MTV International programming operations. She was previously MTV VP of rights and clearances.

MTV Latin America has named Catalina Recalde director of integrated marketing. Prior to joining MTV Latin America, she was a group manager at Johnson & Johnson Mexico.

Production company Flying Fish Films has moved. The new address is 2325 Stormcroft Court, Westlake Village, Calif. 91361.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on Wichita, Kan.-based hard rock show "Heavy Pork." The program won the 1999 Billboard Music Video award for best local/regional hard rock show.

TV affiliate: KWCV-TV Wichita.

Time slot: 1 a.m. Saturday.

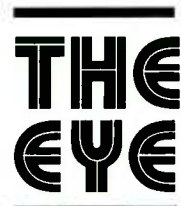
Program length: 60 minutes.

Key staffers: Mark Good, executive producer/host; Sean Rhodes, producer; Brent Willems, producer/host.

E-mail: powerzone963@yahoo.com.

Following are the show's top five videos for Nov. 27:

1. Primus, "Shake Hands With Beef" (Prawn Song/Interscope).
2. Rollins Band, "Get Some Go Again" (DreamWorks).
3. The Wiseguys, "Ooh La La" (Wall of Sound/Ideal/Mammoth).
4. System Of A Down, "Sugar" (American/Columbia).
5. Guns N' Roses, "It's So Easy" (Geffen).



by Carla Hay

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 18, 1999.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

BOXTOPS

- Faith Hill, Breathe
- Dr. Dre, Still Dre
- Rakim, When I Be On Tha Mic
- LFO, Girl On TV
- Methods Of Mayhem, Get Naked
- The Notorious B.I.G., Dead Wrong
- Juvenile, Back That Thang Up
- J-Shin Featuring LaTocha Scott, One Night Stand
- Red Hot Chili Peppers, Around The World
- Missy "Misdemeanor" Elliott, Hot Boyz (Remix)
- Ja Rule, How Many Way
- Enrique Iglesias, Rhythm Divine
- Lil' Wayne, Tha Block Is Hot
- Blaque, Bring It All To Me
- Whitney Houston, I Learned From The Best
- Q-Tip, Breath And Stop
- Ice Cube, You Can Do It
- Korn, Falling Away From Me
- 112, Your Letter
- Marilyn Manson, Astonishing Panorama Of The End
- Everlast, So Long
- Deborah Cox With R.L., We Can't Be Friends
- Limp Bizkit Featuring Method Man, N 2 Gether Now
- Will Smith Featuring K-Ci, Will 2K

NEW

- Ginuwine, R.L., Tyrese, Case, The Best Man I Can Be
- Christina Aguilera, What A Girl Wants
- Goodie Mob, Get Rich To This
- 98 Degrees, This Gift
- Juvenile, U Understand
- Jay-Z, Do It Again (Put Ya Hands Up)
- Machine Head, From This Day
- Type O Negative, Everything Dies
- Bob Marley Vs. Funkstar De Luxe, Sun Is Shining
- 2Pac, Baby Don't Cry (Keep Ya Head Up II)
- Charlotte Church, This Way For Love
- Lil' Troy F/Willie D. & Ardis, I Wanna Be Your Man
- Lil' Zane, Money Stretch
- Mariah Carey F/ Joe & Nas, Thank God I Found You (Remix)



Continuous programming
 1515 Broadway
 New York, NY 10036

NEW

- Lo Fidelity Allstars, Blisters On My Brian
- Gay Dad, Joy
- Kool Keith, Livin' Astro



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Matthew Good Band, Load Me Up (new)
- Bliss, Butterflies (new)
- Dr. Dre Featuring Snoop Dogg, Still D.R.E.
- Our Lady Peace, One Man Army
- Limp Bizkit, Re-arranged
- Backstreet Boys, Larger Than Life
- Jennifer Lopez, Waiting For Tonight
- Choctajr, Let's Ride
- Foo Fighters, Learn To Fly
- Rage Against The Machine, Guerrilla Radio
- Ricky Martin, Shake Your Bon-Bon
- Matthew Good Band, Hello Time Bomb
- Will Smith Featuring K-Ci, Will 2K
- Korn, Falling Away From Me
- Lou Bega, Mambo No. 5 (A Little Bit Of...)
- The Tea Party, The Messenger
- Juvenile, U Understand
- Chantal Kreviazuk, Before You
- Eiffel 65, Blue
- Blink-182, All The Small Things



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Luis Miguel, O Tu O Ninguna
- Christina Aguilera, Genie In A Bottle
- Backstreet Boys, Larger Than Life
- Enrique Iglesias, Rhythm Divine
- Savage Garden, I Knew I Loved You
- Limp Bizkit, Re-arranged
- Chris Cornell, Can't Change Me
- Shakira, Si Te Vas
- Foo Fighters, Learn To Fly
- Pet Shop Boys, New York City Boy
- Moenia, No Dices Mas
- Garbage, The World Is Not Enough
- Lynda, Maldita Timidez
- Jamiroquai, Supersonic
- The Cranberries, Just My Imagination
- Red Hot Chili Peppers, Around The World
- Britney Spears, Sometimes
- Bush, The Chemicals Between Us
- James, I Know What I'm Here For
- Korn, Falling Away From Me



2 hours weekly
 3900 Main St
 Philadelphia, PA 19127

- Pharoahe Monch, Simon Says
- Kelis, Caught Out There
- Q-Tip, Breath And Stop
- Donell Jones, U Know What's Up
- Mary J. Blige, Deep Inside
- Method Man/Redman, Da Rockwilder
- Laurn Hill & Bob Marley, Turn Your Lights Down Low
- Memphis Bleek, What You Think Of That
- Maxwell, Let's Not Play The Game
- The Notorious B.I.G. Featuring Eminem, Dead Wrong
- Destiny's Child, Bug-A-Boo
- Naughty By Nature, Holiday
- Jay-Z, Do It Again (Put Ya Hands Up)
- 50 Cent, Your Life's On The Line
- Dead Prez, Hip Hop



Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

- Eurythmics, 17 Again
- Lenny Kravitz, American Woman
- Filter, Take A Picture
- Garbage, The World Is Not Enough
- Jewel, What's Simple Is True
- Laurn Hill & Bob Marley, Turn Your Lights Down Low
- Fiona Apple, Fast As You Can
- Barry White, Staying Power
- Will Smith Featuring K-Ci, Will 2K
- Misfits, Scream
- Tracie Spencer, Still In My Heart
- Coko Featuring EVE, Triffin'
- Beck, Sexx Laws
- Brian Setzer, I You Can't Rock Me
- Everlast, So Long
- Reno, I Think I Know
- Yolanda Adams, Yeah
- Sevendust, Denial
- The Beatles, Hey Bulldog
- Jamiroquai, Supersonic



15 hours weekly
 10227 E 14th St
 Oakland, CA 94603

- Dr. Dre Featuring Snoop Dogg, Still D.R.E.
- Lil' Wayne, Tha Block Is Hot
- Blaque, Bring It All To Me
- Missy "Misdemeanor" Elliott, Hot Boyz
- Mary J. Blige, Deep Inside
- Will Smith Featuring K-Ci, Will 2K
- Donell Jones, U Know What's Up
- Limp Bizkit Featuring Method Man, N 2 Gether Now
- E-40, Big Ballin Wit My Homies
- Mariah Carey Featuring Jay-Z, Heartbreaker
- Jennifer Lopez, Waiting For Tonight
- NAS, Nastradamus
- Imajin, Flava
- TLC, Un Pretty
- So Plush Featuring Ja Rule, Damn

PRODUCTION NOTES

LOS ANGELES
 Carlos Santana filmed his "Maria, Maria" video with director Marcus Raboy.
 Shana Petrone's "Something Real" was directed by Paul Holahan.
 Trace Adkins teamed up with director Peter Zavadil for the "Don't Lie" video.

NEW YORK
 Noreaga Featuring Capone's "Blood Money" video was directed by Nzingha Stewart.

NASHVILLE
 Jim Shea directed George Jones' "The Cold Hard Truth" video.
 Reno filmed "I Think I Know" with director Kevin Welch.

Jo Dee Messina's "Because You Love Me" was directed by Lawrence Carroll.

Chris Rogers directed Gary Allan's "Smoke Rings In The Dark." Alecia Elliott teamed up with director Morgan Lawley for the "I'm Diggin' It" video.

OTHER CITIES
 Whitney Houston's "I Learned From The Best" clip was directed by Kevin Bray in Cologne, Germany.
 Mariah Carey Featuring 98° & Joe filmed "Thank God I Found You" in Minneapolis. Brett Ratner directed the video.

Charley Randazzo directed Steve Wariner's "I'm Already Taken" in Springfield, Tenn.

The 1999 Billboard Music Awards

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

Billboard Awards Tap Youth

Continued From Page 1

opus "Millennium" earned trophies for album of the year and album artist duo/group of the year.

For Backstreet Boy Howie Dorough, winning the awards is still unbelievable.

"Growing up, I was hoping one day I'd have this success," he told Billboard. "I'd see these guys on TV, and now I'm sitting beside them at shows. I'm living out my dreams."

Fellow Jive artist Spears was cited as female artist of the year—in addition to being honored as new artist of the year, female singles artist of the year, and female album artist of the year for her debut disc, "... Baby One More Time."

During a break from rehearsal for her performance on the BMAs—which showcased an edgy, futuristic, hip-hop revision of her hits "... Baby One More Time" and "(You Drive Me) Crazy"—Spears said she has only recently taken a breather and taken stock of her achievements.

"It's overwhelming," she said. "But I'm proud because I feel like I've earned my success. I've worked incredibly hard every step of the way. Having that translate into positive acceptance and encouragement by so many people is a dream come true."

Martin collected trophies for male artist of the year as well as male Hot 100 singles artist of the year. The latter award was generated by the Columbia artist's No. 1 smash, "Livin' La Vida Loca." From the podium, the typically ebullient Martin took a serious, political turn when he dedicated his awards to "the children who are being victims of military exercises all over the world, especially in Puerto Rico."

While top BMA winners Martin, Spears, and Backstreet Boys are likely to be the prime beneficiaries, some retailers believe that viewers will also be looking to the show for music-buying tips in more genre-specific areas.

"It's an excellent opportunity for an artist like Juvenile, who [performed]," says Nat Hoonsan, a buyer for the Virgin Megastore in Las Vegas. "He's already sold a lot of records, but this forum provides him the chance to win a wider, more mainstream audience—one that may have had their fill of teen acts."

Gerald LeRoy, a buyer for Sam Goody in Greendale, Wis., says the same can be said for the winners in other genres. "A teenager who has

lived on a diet of Britney Spears for a whole year might be enticed by a group like Dixie Chicks, simply because they have a similarly cool look or sound when they take the stage."

Speaking of the Dixie Chicks, the Monument/Sony Nashville act dominated the country music categories, taking home a trophy for country artist of the year as well as country album artist of the year, for "Fly."

The R&B categories were distinguished by Jive artist R. Kelly's win as R&B artist of the year, while Columbia rapper DMX was cited as R&B album artist of the year.

Other R&B honorees included Juvenile, whose Cash Money/Universal album "400 Degrees" was cited as R&B album of the year, and Maxwell, whose Columbia single "Fortunate" won tops in the R&B single of the year category.

In the rap field, DMX labelmate Jay-Z was noted as the genre's artist



of the year.

Rockers were represented by Red Hot Chili Peppers, who scored a special award for setting an all-time Billboard record for enjoying the longest run atop the Modern Rock Tracks chart with the Warner Bros. cut "Scar Tissue." The band offered a funk-fortified rendition of the track during the show, joined by Snoop Dogg, who contributed a clever rap coda to the tune.

ROCK'S HIGH ROLLERS

In a non-televised ceremony Dec. 7 at the House of Blues at the Mandalay Bay Hotel & Casino, Lit took home the award for Modern Rock Track of the year ("My Own Worst Enemy"), while Metallica was honored as catalog artist of the year and for catalog album of the year (the Elektra set "Metallica").

The venerable metal band appeared in a pre-taped performance of "Until It Sleeps," with an orchestra conducted by Michael Kamen.

Other performance highlights included a notably matured LeAnn Rimes, offering a reverent reading of Patsy Cline's "Crazy," as well as an elaborately staged Jennifer Lopez rendition of her current Work/Epic hit, "Waiting For Tonight," which

opened the show. Celine Dion delivered a lively, dance-infused version of her new 550 Music/Epic single, "That's The Way It Is."

In areas of special merit, Aerosmith was honored with Billboard's Artist Achievement Award. An element of the band's acceptance speech included front man Steven Tyler reciting a career-encapsulating poem that opened with the declaration "What a strange, long, and beautiful trip this has been" and closed with an acknowledgement to Arista founder and president/CEO Clive Davis, who signed the group to his then label home, Columbia, during the '70s. "[He] just got sent to the cornfield, and he should not have," Tyler said, referring to the label executive's current fracas with Arista parent BMG (Billboard, Nov. 27).

After leaving the podium, Tyler told Billboard he considers his greatest achievement "turning my life around and being able to juggle my family and pass my love on to them and to our fans through our music."

Veteran country singer/songwriter Emmylou Harris accepted the Century Award, Billboard's highest honor for distinguished career achievement (see story, this page).

Before the show, Harris told Billboard that she was "a little surprised" by the award. "I don't see myself in Billboard anymore because I'm not tearing up the chart anymore," she said. "[The award] is nice because people are recognizing what I'm doing."

Pop diva Mariah Carey was feted with a special award as artist of the decade. In tracing her evolution during the '90s, Carey told Billboard, "I've grown up in the public eye. I've learned a lot, and now I'm in control of my life and music."

Hosted by Kathy Griffin of NBC-TV's "Suddenly Susan" and MTV "Loveline" host Adam Carolla, the 1999 Billboard Music Awards drew an overnight rating of 8.1 and a 13 share, as compared with an overnight of 7.6 rating and a 12 share last year (the '98 show's final rating was a 9.4 and a 15 share). The '99 show scored a 5.3 overnight rating and 15 share among 18- to 49-year-olds.

A complete list of year-end charts, upon which the Billboard Music Awards are based, will appear in the Dec. 25 issue of Billboard.

Assistance in preparing this story was provided by Melinda Newman.



Harris Celebrates Century Award

The 1999 Billboard Century Award was presented to Emmylou Harris by Sarah McLachlan at the Dec. 8 ceremony. Following is the text of the presentation and acceptance speeches.

"I'm honored to present this year's Century Award to an artist I revered while growing up," said McLachlan. "Emmylou Harris has always commanded the respect of her peers, critics, and audiences. And for the past 25 years, she has stood for integrity and innovation in country music."

"Thank you, Sarah," said Harris. "Also, thanks to the Dixie Chicks for those kind words earlier. And of course, thank you to Billboard for this honor, especially for the opportunity to acknowledge some people who are an important part of it. The death of Gram Parsons is sort of public knowledge by now, but there are some others who I truly owe a great deal.

"I want to start off by giving my thanks to Ed Tickner, who taught me early on to trust my instincts and to never let any-

one talk me into doing anything that didn't feel right," said Harris. "It was actually pretty subversive advice coming from my manager.

"I also want to thank Brian Ahern for helping me to find my inner voice as well as my outer voice in the studio..." she said. "I am so grateful to all the gifted producers, musicians, songwriters, and everyone who has helped me to continue to find that magic and mystery.

"But there is one person I want to mention tonight," she continued. "In 1974, she signed me to Warner/Reprise, and it was a place and a time where artists were nurtured and not only allowed but encouraged to grow and develop. And they were also not discarded when the hits didn't come immediately, if at all.

"She championed me, she fought for me and every artist that she signed, and it got her in a lot of trouble," Harris said. "She's a woman of amazing courage and heart, and she's here tonight. Her name is Mary Martin, and I want to share this honor with her tonight. Thank you, Mary."



Where Are They Now?

1st Winners Still Making Music—Mostly—10 Years Later

BY RASHAUN HALL

The Billboard Music Awards had their start 10 years ago, when the 1990 event was held in an airport hangar in Santa Monica, Calif. The awards show has come a long way since then, with stops in New York and Las Vegas. Many of the acts that took home awards at the inaugural event have gone on to become musical icons, while others have faded from view. Here is a look at some of the big winners from that night and where the past decade has taken them. All sales figures below are according to SoundScan.

JANET JACKSON

Janet Jackson scored big at the first Billboard Music Awards ceremony, as she and her "Rhythm Nation 1814" (A&M) won No. 1 Hot 100 singles artist, No. 1 pop and R&B album, No. 1 R&B artist, and No. 1 R&B singles and albums artist. Jackson's albums have since gone on to sell 12.9 million units nationwide in the past 10 years.

Jackson left A&M for Virgin Records. In 1993, she released "janet" (Virgin), which included the hit singles "That's The Way Love Goes," "If," and "Again." "Again" was featured in "Poetic Justice," the John Singleton film in which Jackson starred alongside Tupac Shakur. A&M then released the compilation "Design Of A Decade 1986/1996."

Jackson's most daring release came two years ago with "The Velvet Rope" (Virgin). She looks to return to the big screen next year in the Eddie Murphy sequel "The Nutty Professor 2: The Klumps."

NEW KIDS ON THE BLOCK

New Kids On The Block set the framework for today's teen pop icons. Their 1989 release, "Hangin' Tough" (Columbia), earned them No. 1 pop artist and No. 1 pop albums artist awards at Billboard's first event. That album and four other Columbia releases raked in sales of 1.9 million units in the U.S.

Soon after the 1994 release of "Face The Music," the group disbanded. Donnie Wahlberg has since been acting, appearing in several feature films. Danny Wood is behind the scenes now with a Miami production company. Jon Knight has left the industry and is working in real estate. His brother, Jordan Knight, released his self-titled solo debut this year on Interscope Records. Currently, Jordan Knight is touring internationally and working on his second album. Joe McIntyre also released a solo album, "Stay The Same," in March 1999 on Columbia/C2.

GARTH BROOKS

Garth Brooks is the top-selling solo artist of the century, according to the Recording Industry Assn. of America. In the last 10 years, he has released 12 Capitol albums ("Garth Brooks," "No Fences," "Ropin' The Wind," "The Chase," "Beyond The Season," "In

Pieces," "The Hits," "The Garth Brooks Collection," "Fresh Horses," "Sevens," "Double Live," and "Garth Brooks In . . . The Life Of Chris Gaines"), selling more than 59 million copies nationwide.

His self-titled debut release earned him the hot country singles artist award at Billboard's inaugural event. His sophomore effort, "No Fences," is the best-selling country album of all time. In August 1997, Brooks drew the largest crowd ever to attend a concert in New York's Central Park for his HBO special "Garth Live From Central Park." Recently, Brooks has stepped away from country to rock as Chris Gaines, his musical alter ego. Brooks also released his second holiday set, "Garth Brooks And The Magic Of Christmas," this past November.

AEROSMITH

Aerosmith has been rocking for almost three decades, beginning in 1970 in a Boston garage. 1989's "Pump," (Geffen) hit No. 5 on The Billboard 200 and earned Aerosmith a No. 1 album rock track award ("What It Takes") at the first Billboard Music Awards. The album's success also earned them a new deal with their original label, Columbia, although they fulfilled their deal with Geffen through the release of two more albums. Other albums released in the past decade include "Get A Grip" (Geffen), "Big Ones" (Geffen), "Nine Lives" (Columbia), and "A Little South Of Sanity" (Geffen). They have sold more than 19.4 million albums nationwide in the past 10 years.

The group scored a No. 1 hit in 1998 with "I Don't Want To Miss A Thing" from the "Armageddon" soundtrack (Columbia). Currently, Aerosmith is working on the follow-up to 1997's "Nine Lives." Additionally, the act will be honored at this year's ceremony with the Artist Achievement Award.

EN VOGUE

Terry Ellis, Dawn Robinson, Cindy Herron, and Maxine Jones were the "funky divas" of En Vogue. The group's debut album, "Born To Sing" (EastWest America), earned the group the No. 1 R&B Single Award (for "Hold On") at the debut awards ceremony. The group has since released three more albums on EastWest America ("Funky Divas," "Runaway Love," and "EV3"), which together have sold 5 million units nationwide in the past 10 years.

Robinson parted with the group during the recording of "EV3," its most recent release. She has since joined former A Tribe Called Quest DJ Ali Shaheed Muhammad and former Tony Toni Toné front man Raphael Saadiq to form Lucy Pearl. The remaining members of En Vogue have since recorded a track for the "Why Do Fools Fall In Love?" soundtrack album (EastWest America). They are working on their new album, scheduled for release next year on EastWest America.

Backstage At The Awards

This column was prepared by Melinda Newman, Larry Flick, Chris Morris, and Gail Mitchell in Las Vegas.

BRITNEY SPEARS, recipient of four awards, including female artist of the year—has returned from Sweden, where she's cut the first half of her sophomore effort for Jive, due this spring. Though much of the set will be produced by **Max Martin**—a key figure in the teen queen's breakthrough, ". . . Baby One More Time"—**Spears** is also working with superstar producer **Robert "Mutt" Lange** on several cuts. She recently completed the ballad "Don't Let Me Be The Last To Know" with Lange. "With the first album, I didn't get to show my voice off. The songs were great, but they weren't very challenging. This song is incredible. It's going to surprise people in the best possible way."

CENTURY AWARD WINNER Emmylou Harris says not to expect any more shows from her with **Linda Ronstadt**. The pair just wrapped up a multi-date tour for their Elektra/Asylum album, "Western Wall: The Tucson Sessions." "Linda made it very clear that she doesn't like to tour," said Harris. "But it was worth it to drag her out to hear her beautiful voice."

ARTIST ACHIEVEMENT AWARD winner **Aerosmith** lead singer **Steven Tyler** said the band is already hard at work on its next Columbia Records album. "I was going to call it 'Does The Noise In My Head Bother You?,'" he said. "We have a lot of songs from the last tour and songs that I wrote when I hurt my leg last year, including 'Innocent Man,' which we wrote with [songwriter] **Mark Hudson**." The band will take a break to play New Year's Eve in Tokyo. "They made us an offer we couldn't refuse," said Tyler, noting that the band is the only act to have sold out all the domed stadia across Japan. "Let's put it this way: College for my kids is taken care of."

MALE ARTIST OF THE YEAR and male Hot 100 singles artist of the year **Ricky Martin** just concluded a sold-out U.S. arena tour, but he's already missing the stage. "When you're playing, all your senses are awake," he said. "It's addictive. It makes you feel alive, what you can do with one microphone and 25,000 people; they're sending all your energy back to you. You're in a cloud." The singer, who was jetting to Germany after the show, said he plans to go into the studio in summer 2000 after he wraps up his remaining tour commitments.

BACKSTREET BOYS may follow **Mariah Carey** into acting. Several members of the group, who took home awards for artist of the year, album of the year (for "Millennium"), albums artist of the year, and albums artist duo/group of the year, could explore their options, said the act's **Howie Dorough**. "We have January off, but I don't think I'm taking time off. I may get into L.A. to try to get into the acting scene and talk to some movie producers," he said.

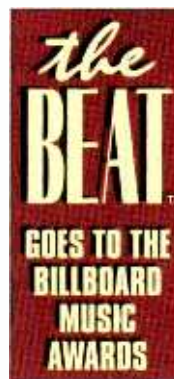
While **Dorough** said he doesn't know what kind of role he wants to play, "the stereotype, with my being Latin, should be the bad guy with my hair slicked back. But I'm really a good guy; everyone calls me Sweet D!" **Backstreet Boys** started the year by changing management and ended it by signing a new multimillion-dollar deal with Jive. "I'm so glad to see everything work out," he said. "There were doubts for a while. This year we just took one hit after the other." He added that none of the Boys are contemplating solo careers. "We're staying strong as a unit. A couple of us might be producing some artists or doing some acting, but we're definitely still recording together."

PERFORMER JUVENILE, whose new album, "Tha G-Code," comes out Tuesday (14) on Cash Money/Universal, attributed the success of his triple-platinum project "400 Degreez" to radio and getting in front of his fans. "I've been working!" he said. "I love the radio play, but I also think our record sales come from people seeing your face and getting on the road. If you're not out there working, they think you don't care." Juvenile will play himself in the new movie "Baller Blockin'," which features a number of Cash Money artists. The film and soundtrack are due in first-quarter 2000. Of his acting debut, Juvenile says, "It was tiresome. It was something new to me. I'd be told to get up and be [on the set] at 6 a.m., and I'd get there and be the only one there."

R&B ARTIST OF THE YEAR R. Kelly said he's "locking himself down in the studio now" to work on his new album, "TP2." Four mixes have been completed for the album, expected to hit late in first-quarter 2000. Alluding to the sexual overtones in his previous work, Kelly said that he's being "real creative" with his new project but that it will still address the concept of sexual romance. "It's entertainment," he emphasized, "not about trying to make babies. People will make babies whether I come out with a new album or not." Commenting on his Billboard win, Kelly said, "I'm very thankful. This reward is a reminder of how hard I work—and only makes me want to work harder."

ARTIST OF THE DECADE Mariah Carey said she'll kick off 2000 by starring in a movie called "All That Glitters." "I play a girl who's raised in a foster home who gets in a girl group," she said. "The movie has music in it, but it's not a musical. I'm recording six songs for the soundtrack. The film is set in 1981, and I've been talking to **Jimmy Jam** and **Terry Lewis** about working with them, as well as **Rick James**."

AS CELINE DION inches closer to a self-imposed break from recording and touring starting Dec. 31, she says that "it will be difficult to walk off that stage for the last time" but that she is "looking forward to slowing down and savoring other areas of life. It will make me a better artist to have new life experiences to draw on." **Dion** has not put a specific time on her hiatus, but she says she plans to explore new avenues when she does return to work, including acting.



1999 BILLBOARD MUSIC AWARDS

The 10th Annual Awards Festivities

The 10th annual Billboard Music Awards, held Dec. 8 at the Grand Garden Arena of the MGM Grand Hotel in Las Vegas, was highlighted by electrifying performances by Celine Dion, Juvenile, Jennifer Lopez, Ricky Martin, Metallica, the Red Hot Chili Peppers, LeAnn Rimes, and Britney Spears. The event, broadcast on Fox-TV, was hosted by Kathy Griffin of NBC-TV's "Suddenly Susan" and Adam Carolla of MTV's "Loveline."

The awards ceremony was preceded by the Dec. 7 Billboard Bash, hosted by Alex Borstein and Will Sasso of Fox's "Mad TV," at House of Blues at the Mandalay Bay. It was followed by a post-show party at the MGM Grand. (Photos: David Lee Waite)



Dixie Chicks, minus Natalie Maines, whoop it up as they accept their honors as country artist of the year; the trio also took home country albums artist and country artist duo/group of the year honors.



Billboard Editor in Chief Timothy White, left, and Billboard Music Group VP/new-media editorial director Ken Schlager, right, welcome LaFace Records consultant Ruben Rodriguez to the post-show party.



Shown, from left, Unplugged Records president Tana Thompson, Billboard account executive Mike Lewis, and Loud Records director of publicity Noah Ochi head out for the Billboard Bash.



Billboard director of charts Geoff Mayfield, left, and publisher Howard Lander, right, congratulate Billboard Music Awards executive producer Bob Bain at the party celebrating the 10th annual telecast of the show.



Warner Bros. recording artist Terry Dexter, center, hangs at the Billboard Bash with her road manager, Leroy Michaux, left, and Warner Bros. West Coast regional promotion manager Rod Edwards.



Shown, from left, Billboard associate publisher Irwin Kornfeld, Urban Cool Network CEO Jacob Miles III, and Billboard account executive Andy Anderson warm up for the Billboard Bash at a pre-Bash cocktail party.



Shown, from left, Billboard account executive Andy Anderson, Urban Cool Network CEO Jacob Miles III, Urban Cool Network VP of promotions Sheila Creque, and Billboard associate publisher Irwin Kornfeld unwind at the post-show party.



Ricky Martin raises the roof with a typically exuberant performance of "Shake Your Bon-Bon."



LeAnn Rimes pays homage to Patsy Cline with a soulful rendition of the late country singer's hit "Crazy."



Jennifer Lopez rocks the Grand Garden Arena with a galvanizing show-opening rendition of "Waiting For Tonight."



Lit rips through its Billboard Bash performance of "My Own Worst Enemy," named modern rock track of the year.



Britney Spears—tapped as female artist of the year, new artist of the year, female Hot 100 singles artist of the year—and female albums artist of the year—tears through a medley of her hits.



That little ol' band from Texas, ZZ Top, presents the R&B albums artist of the year award to DMX.



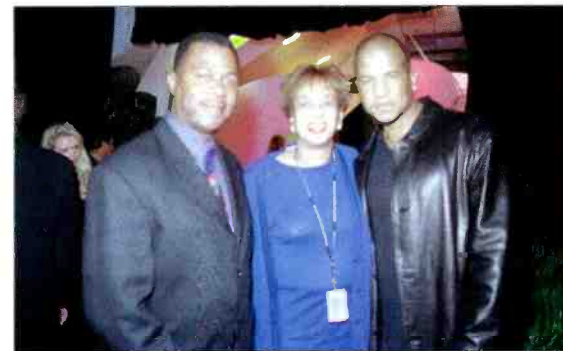
The Red Hot Chili Peppers accept a special award at the Billboard Bash honoring the group's "Scar Tissue," which spent an all-time record 16 weeks at No. 1 on the Modern Rock Tracks chart.



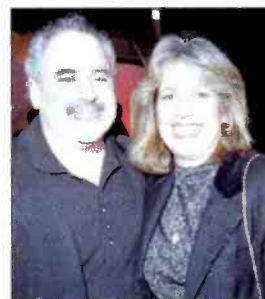
JT Money poses the musical question "Who Dat"—a collaboration with Solé that was honored as rap single of the year—at the Billboard Bash.



Surrounded by his posse, rapper DMX offered an emotional prayer as he accepted his award for R&B albums artist of the year.



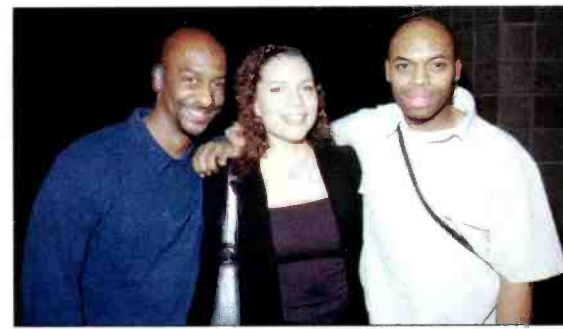
Shown, from left, Billboard account executive Andy Anderson and R&B editor Gail Mitchell huddle with Priority Records head of advertising Chad Williams at the post-show party.



Playboy Home Video senior VP/GM Barry Leshtz chats with Billboard advertising director Jodie Francisco at the post-awards party.



Shown, from left, Billboard Editor in Chief Timothy White reconnects with Tommy Boy Records founder and CEO Tom Silverman at the post-show party.

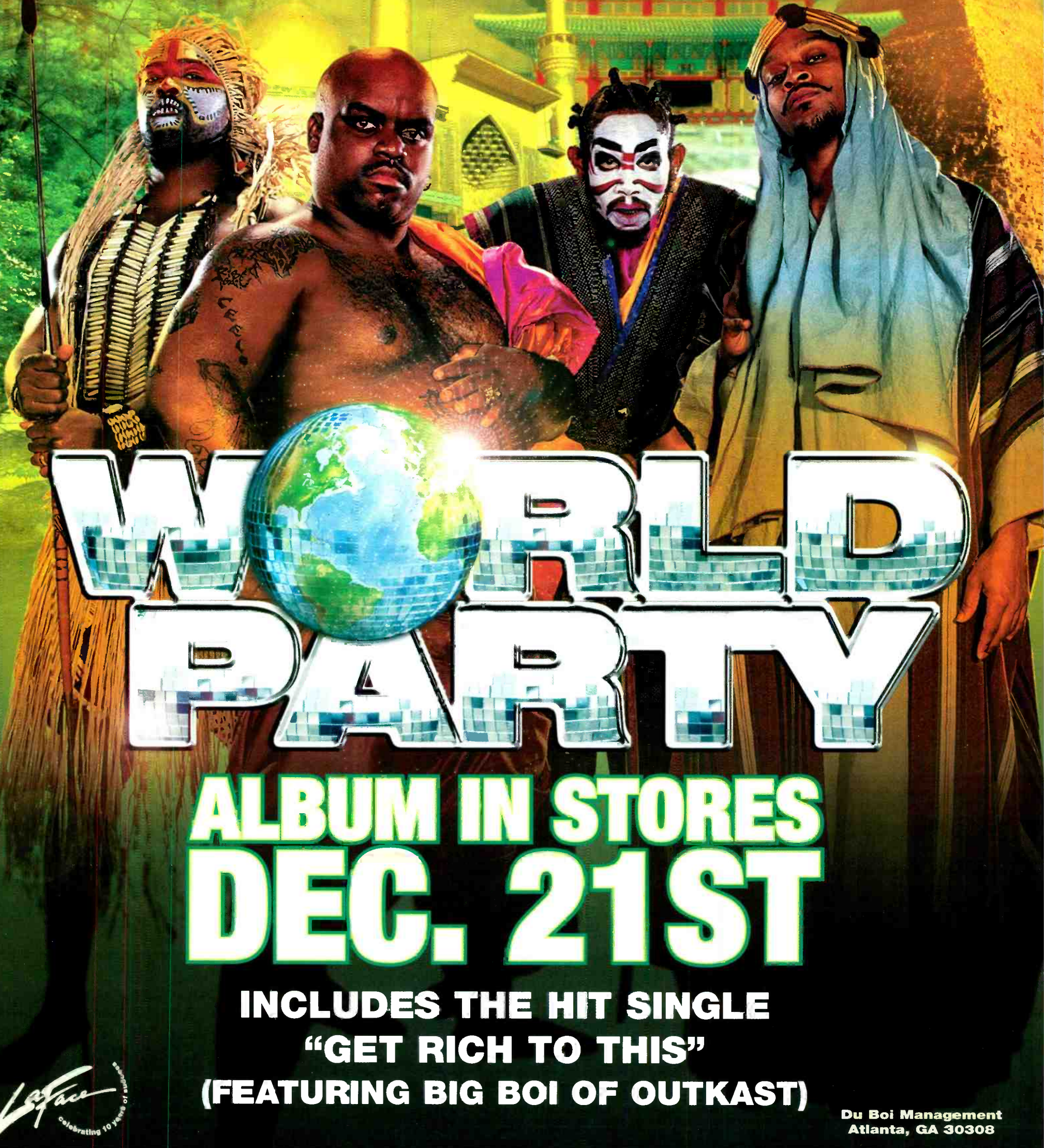


Shown, from left, BET VP of music programming Mike Stephen and senior VP of marketing Kelly Richardson hook up with Billboard account executive Mike Lewis at the post-awards party.



Billboard Editor in Chief Timothy White, left, and publisher Howard Lander, right, greet MCA Records president Jay Boberg at the post-awards party.

GOODIE MOB.



WORLD PARTY

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Du Boi Management
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FEMALE ACTS REASSESS PROGRESS MADE IN THE '90s

(Continued from page 1)

prospered this year with songs like "Unpretty" that urge young women to respect themselves and demand respect from others. But TLC's 1999 album, "Fanmail," was something of an anomaly in a year dominated—at least from a commercial perspective—by male musicians and writers, from aggressive rock/rappers to studio savants like Spears' (and Backstreet Boys') Svengali Max Martin and hip-hop/R&B tunesmiths Corey Rooney and Rodney Jerkins, who penned and/or produced hits for Lopez, Whitney Houston, and others.

Some postulate that the relatively low profile of independent-minded women artists this past year is related to the decreasing prominence of singer/songwriters on radio formats that have traditionally embraced this folk-based pop genre, such as top 40, adult top 40, AC, and adult alternative.

The success of women singer/songwriters like Sarah McLachlan, Sheryl Crow, Alanis Morissette, Paula Cole, Jewel, Joan Osborne, Tori Amos, and Fiona Apple—and of such events as the Lilith Fair tour, the female singer/songwriter-dominated concert festival that McLachlan started in 1997 and wrapped up this past summer—inspired much of the women-in-rock hoopla of the past half-decade.

"There's always a backlash in music," notes Jewel. "The mindlessness of late-'80s music led to grunge in the early '90s. The backlash against grunge was acoustic-based, often female-driven, female-emotive music. Of course, the backlash against that is gonna be, 'Let's just party and not think about it.'"

'99 SAW SHIFT

"The winds blew in a different direction in '99 than they had blown in the past couple of years," says Dennis Constantine, a radio consultant and PD of KINK-FM, an adult alternative station in Portland, Ore.

"'97 and '98 were particularly good years for singer/songwriters," he says. "A lot of the follow-up albums didn't garner the same kind of success, and there weren't that many new singer/songwriters that hit the scene in '99. Even Lilith had kind of a down year in '99. Its first two years it was the biggest-touring festival of the summer, and this past year, it struggled a bit in a lot of the markets—mainly because it had been done, and there wasn't that kind of buzz on the new artists."

"At the same time, you had Ricky Martin coming out into the field, so then suddenly these modern AC stations that had been Sarah McLachlan/Paula Cole/Alanis Morissette stations were looking at Ricky Martin and Cher and more pop-based music," he adds. "Also, you had a lot of hard-rock bands coming out with great records, and so the stations that had been playing Alanis' rock records were now playing Limp Bizkit. But that's just the nature of the business—the pendulum goes back and forth."

For 1999 Lilith Fair alumna Bif Naked, however, the nature of the business isn't quite that simple. Bif Naked, whose rock songs address such women's issues as rape, abortion, and domestic abuse, argues that the commercial rock stations that received Limp Bizkit with open arms have never greeted female rockers like herself as warmly.

"Head-banging women have never been on commercial radio," Bif Naked says. "For 10 years, since I was 19, I've run into people at radio saying they won't play women. I don't think things have gotten better or worse, really. Sometimes I wonder what pop music would sound like today if bands like Babes In Toyland and Hole and the Lunachicks had become really, really famous. I'm still waiting for rock chicks to have their day in the sun."

According to Sheryl Crow, even the progress of more mainstream female artists on radio has been overstated. "I don't feel a strong presence of women on the radio at all," says Crow. "What I feel is a lot of hype. With all of the celebrating of women in commercial music, we still make

'Because women have been coming into the spotlight, there are some male artists and males in the industry that feel threatened'

- ALANIS MORISSETTE -

up a small percentage of what gets played on the radio—on rock radio, certainly.

"With all the attention we've received, it seems like we should at least be making up 50% of the playlist," she says. "But I can't blame radio, really, because radio follows trends. And it's not particularly popular to be a female right now."

In fact, says Crow, "The whole labeling of women in rock has been almost defeatist in a weird way. In the last couple of years, with all the attention that's come to women and all the interviews I've done about being a woman—I feel like people are getting sick of it."

"And it never actually played out into a normal thing, where it came to be about our playing music, about rock'n'roll," she continues. "It's still about being a female. I think there are great female [artists] out there that should be getting attention, but not because they're females. I was looking forward to it becoming more about music."

Crow evokes a theory that's become popular among women musicians—that they will know they've achieved equal stature to their male peers when they're viewed and written about as artists, rather than as women in pop music.

"I don't know if it'll ever get that way in my lifetime," muses Melissa Etheridge, who has been fielding gender-related questions since the late-'80s wave of women-in-rock buzz. "But I don't take any particular offense to it. I mean, rock'n'roll was male-dominated for many, many, many years. It wasn't until just recently that we really evened up the field, I think. So that's kind of been the big story for a while now—the fact that, wow, look, we're all here!"

Constantine admits that as recently as the mid-'90s, radio programmers would generally aim not to play two songs by female artists consecutively.

"That's because some grand consultant sitting in some high-rise in New York or Los Angeles said, 'Well, if you play two women in a row, some people might think it's the same song,'" he says, chuckling. "But of course, they never had the same rule for men. Only in the past few years has the barrier broken down, so that now you hear women back to back on radio stations. I think a lot of that has to do with Lilith."

A SWINGING PENDULUM

But many feel that the success of Lilith Fair, and the gains made by women musicians in general, have had other, more complex consequences.

"There was so much tokenism for so long," says Alanis Morissette. "Over the last five years, the pendulum swung to a point where naturally there were going to be more women in the forefront. But as I see it now, the pendulum is starting to swing back toward the middle and is maybe even compensating for what may have been seen as female dominance over the past few years."

Morissette believes that any backlash against women in music needs to be examined "in the context of the world. Because women have been coming into the spotlight, there are some male artists and males in the industry that feel threatened. That's not a new concept. That concept has been in the face of any woman who's earned a lot of money or worked in a patriarchal environment."

"The progression of women having their voices heard is something that will be supported by many men and many humanists, but rejected by many men—and women, for that matter—who feel that their strength and their essence is being challenged," Morissette says.

Crow—who, like Morissette and Jewel, was among a handful of female artists who performed at Woodstock '99—shares these concerns.

"What I saw at Woodstock were a lot of angry young men who don't have a lot of pride in themselves," says Crow. "I spent a lot of time thinking about it afterward—not from the standpoint of a woman on-stage being yelled at, but from the standpoint of what was going on politically and sociologically."

"If you really look at music and art as representing life, you have to look at the broad strokes," says Crow. "And the fact is, the whole role structure of men, what they've always believed their role to be on the planet, is being threatened, as women move up in business and start to

become heads of their households.

"I mean, you have a star as monstrous and as respected as Madonna raising a baby and having a career on her own. That's saying that a man isn't crucial—that a woman can do everything," she adds. "She doesn't have to stay home and be a wife and a mother and not have a career. That's got to be a frightening thing for men—and a threatening thing."

SOCIOLOGICAL FACTORS

Helen Fisher, an anthropologist at



CROW

Rutgers University and author of the recently published book "The First Sex: The Natural Talents Of Women And How They Are Changing The World" (Random House), suggests

that the social and economic advancement of women may also, ironically, help explain why artists whose songs seem to debase women are attracting female fans.

"It could be that as women become

'I'm still waiting for rock chicks to have their day in the sun'

- BIF NAKED -

more educated and have their own careers and know where they're going, they're simply not as threatened by male put-downs," says Fisher. "We've really seen the rise of women economically and in the work force, and I think more and more women are embracing their own sexuality and feeling more confident as women. Along with that, it's possible they just like the music and can't get too upset about the lyrics, because they think the lyrics don't apply to them."

Still, the sight of young women gleefully ripping off their shirts at Woodstock made artist manager Janet Billig nostalgic for the early '90s, when sensitivity was a virtue for male rock idols like Kurt Cobain and Eddie Vedder.

"What Limp Bizkit and Korn do is bring back the hair bands of the '80s," says Billig. "These girls who are getting preyed upon—they want to be groupies. They want to stand at the front of the stage and give the roadie a blow job. And the fact that these artists are allowing it to happen within their confines—that's what's truly gross."

"These young girls and these jock boys, they're just doing what kids do," she says. "It's not their fault that they're subjected to [Limp Bizkit's] Fred [Durst] rather than Kurt Cobain, who would tell them to just have fun at the show and not give anybody a blow job."

"I tend to look at music as evolutionary trees," offers MTV president Judy McGrath. "You can probably trace back from Limp Bizkit through Guns N' Roses—there are always elements in rock, and in culture, that lead us to this place. Any time that

something looks misogynist or racist, of course it's troubling. It requires a lot of thought and a lot of context. We spend a lot of time on this channel putting those issues in front of people, having discussions."

As Lauren Zalaznick, senior VP of original programming and development at VH1, sees it, "There has always been a frat-boy atmosphere in society, if you look for it. It's never gone away. If you take a really cynical view, you can ask, fundamentally, What has changed? Are female movie stars compensated equally to male movie stars? No. Are female athletes compensated equally to male athletes? No. Are female executives compensated equally to male executives? I don't think so."

REASONS FOR OPTIMISM

But Zalaznick says that she prefers not to be cynical. She points to the success of VH1's women-oriented programs and specials—including this past summer's "The 100 Greatest Women Of Rock & Roll" series, for which she was executive producer—as evidence of the public's avid and enduring interest in female musicians.

"Our 'Divas' shows [in 1999 and 1998] were the highest- and second-highest rated programs ever on VH1," Zalaznick says. "I think that's a big statement. I also look at someone like Lauryn Hill, who continues to be an unbelievably big player in this [pop music] arena, or Alanis Morissette, who continues to be an unbelievably successful artist."

McGrath is similarly optimistic. "I feel great female creativity almost everywhere I look," she says. "I told Sheryl Crow that I think she's in that place now where seeing her [perform] is like seeing a Rolling Stones show. It's truly great musicianship, and it makes me so proud and thrilled to see that happening. And I never think any of this stuff takes a step back."

Perhaps Rosemary Carroll, a prominent artists' attorney, has the best reason to be hopeful about the future of women, in music and in life—a young daughter.

"She's nine, and she's way into music," says Carroll of her child. "Right now her favorites are Ricky Martin and the Backstreet Boys. But her tastes will grow. One of the developments that I find most heartening is that a whole new generation of consumers is emerging, and these kids are really identifying music as theirs. I don't think that's happened in a while, and it's really exciting."

McGrath agrees. "I work with young people and pay attention to young audiences," she says. "They are the children of a different generation of mothers. They're not as sexist or gender-oriented. And they have access to tremendous technology, which means there will be all different kinds of music, and it will be possible for virtually anything to happen, on TV or on the Web. And I expect women will play a prominent part in that. We're good at multi-tasking."



McGRATH



ZALAZNICK



ETHERIDGE

OUTLOOK MIXED FOR Y2K CONCERTS

(Continued from page 1)

profitability or are close to selling out.

Among the shows that did not work, extravagant ticket prices are often being blamed as the culprit. Other industry executives cite the nature of the special night as working against big indoor shows—"Who wants to go stand around in an arena on New Year's Eve?" says Seth Hurwitz of I.M.P. in the D.C. market—while others believe the historic nature of the millennium's turn is leading many people to want to mark its passing at home with family and friends.

Among the highest-profile shows on which the plug was pulled was a planned Javits Convention Center extravaganza in New York. The pricey affair was to have featured Sting, Andrea Bocelli, Aretha Franklin, Enrique Iglesias, Chuck Berry, Tom Jones, and several others for \$1,000-\$2,500 a ticket.

Other shows that have been canceled—for various reasons—include the L.A. Millennium Show at the Coliseum with Los Lobos; Luis Miguel at the San Jose (Calif.) Arena; and Jewel at the Sullivan Arena in Anchorage, Alaska. A Puff Daddy show at the Miami Arena never materialized.

But not all millennium shows are having trouble filling seats.

"Our show is incredible," says Cellar Door's Rick Franks, promoter for the Metallica/Ted Nugent blowout at the Pontiac (Mich.) Silverdome. Kid Rock and Sevendust are also on the bill. Franks said he expects his show to be sold out a week before Christmas: "We've got less than 3,000 tickets remaining, and our capacity is 52,000." He cites the hometown factor as a plus in the Detroit market.

"Nugent is from here, as is Kid Rock and Jason Newsted from Metallica," says Franks. Ticket price is also

a factor. "The whole thing is value-driven. Our floor seats are \$89.50, and we've got a bunch of \$49.50 and \$29.50 seats."

Unlike many concerts that went on sale as much as a year beforehand, Franks put the Metallica show up with a normal two-month promotion, even though the show was announced last May. "We wanted people to know about it, but we went on sale like a normal campaign," he says. "We let people know because it's such a big event. There was an underground buzz for months on the Web and with the Metallica magazine and fan clubs."

The Metallica extravaganza isn't the only show Cellar Door has going on in the Detroit market on Dec. 31. "We've got J. Geils and the Romantics at the Palace of Auburn Hills [Mich.]," says Franks. "It's doing OK right now, and we expect it to do great. We're out on this show; we're into making money. Tickets start at \$19.99, and the house should be full."

Another early winner is the Tim McGraw/Faith Hill package at the Gaylord Entertainment Center in Nashville, now in its fourth year. Capacity is about 15,000, and the show is almost clean.

"This is our best year ever," says Steve Moore of Moore Entertainment, producer of the show. "We're just two or three days from a complete sellout."

Moore has heard about other shows stiffing. "I guess some people probably overestimated on some of those shows as to what they could charge," Moore says. "Our ticket prices range from \$25 to \$99. Our goal all along was to make this an annual event and keep it going."

John Mellencamp's Dec. 31 concert at Conseco Fieldhouse in Indianapolis is at about 11,000 for a 15,000 capacity and selling at a clip of about 100 tickets a day.

In Las Vegas, Barbra Streisand's New Year's Eve show at the MGM Grand Garden Arena, with ticket prices that topped out at \$2,500, sold out early on, and a second show was recently added. The sales counts on the second show were steady at press time, sources say.

Other Vegas mega-shows were apparently faring less well, with many tickets remaining for Rod Stewart at the Rio and Bette Midler at Mandalay Bay. Eagles tickets for Mandalay Bay on Dec. 29-30 are also reportedly not selling well.

CANADIAN WINNERS

Canadian act the Tragically Hip has sold out two nights (Dec. 31-Jan. 1) at the Air Canada Centre in Toronto, a show that will gross more than \$2 million Canadian. The show is promoted by House of Blues Concerts Canada. "They sold out in about five seconds," says the building's director of event programming, Patti-Ann Tarlton. "They could probably have sold out a couple more shows."

A reasonable ticket price helped. "We had them at \$49.50 Canadian, which is a regular price, not a millennium price," Tarlton says. "But the main reason it did so well is because the band is huge."

Celine Dion's New Year's Eve show at the Molson Centre in Montreal is selling "extremely well," according to facility manager Aldo Giampaolo. "As

Hot Tickets For New Year's

While some high-profile millennium shows have failed to live up to their great expectations, other shows set for New Year's Eve and the days around it are faring well. The following are among those successes.

- Metallica/Ted Nugent at the Pontiac (Mich.) Silverdome
- Tim McGraw/Faith Hill at the Gaylord Entertainment Center in Nashville
- John Mellencamp at Conseco Fieldhouse in Indianapolis
- Barbra Streisand at the MGM Grand Garden Arena in Las Vegas

- The Tragically Hip at the Air Canada Centre in Toronto
- Celine Dion at the Molson Centre in Montreal
- Phish's Phish-fest at Big Cypress Seminole Indian Reservation in Florida
- Gloria Estefan at American Airlines Arena in Miami
- Widespread Panic at Philips Arena in Atlanta
- ZZ Top with Lynyrd Skynyrd at the Compaq Center in Houston
- The Eagles at the Staples Arena in Los Angeles
- Billy Joel at Madison Square Garden in New York

we speak we have about 500 left to sell, and it should be sold out by mid-December," Giampaolo says. "We will have a gross of over \$5 million [Canadian], which in the Montreal market is tremendous."

Dion is almost a no-brainer in Montreal. "She has said this will be her last show for a while, and this is her hometown," says Giampaolo. "Celine has always done very, very well here."

The show has sold well even with the announcement that it will be televised live. The four-hour concert is promoted by the Centre with House of Blues Concerts Canada.

FLORIDA PARTIES

As for attendance, the biggest concert of the millennium weekend is shaping up to be Phish's three-day Phish-fest Dec. 30-Jan. 1 at Big Cypress Seminole Indian Reservation in Florida. Produced by Great Northeast Productions, the concert has had its capacity increased from 60,000 to 75,000. Some 65,000 tickets have already been sold at \$125 each, and the remaining 10,000 were expected to go as well, at \$175. That would take the gross to \$9.875 million.

In South Florida the promotional push has just begun for a Bee Gees show at National Car Rental Center in Sunrise, Fla., promoted by Fantasma Productions. About 60% of the house has been sold for the 15,000-capacity show.

The Gloria Estefan New Year's Eve show at American Airlines Arena in Miami presents a double whammy for producers. Not only is it a high-profile millennium show, it also represents the grand opening of the new arena. Arena GM Roger Newton admitted he may be a glutton for punishment and knows his show will attract a lot of attention.

"Since the Javits extravaganza was canceled, NBC is looking to do some live shots from here, possibly with national coverage," Newton says. "When you look at Eastern Standard Time, there's not a whole lot going on."

Newton said he still has some tickets left for his Gloria Estefan show, which is produced in-house with Estefan's camp. The average ticket price is \$315.

"Our capacity [for] this show is 12,000, and it looks like we're going to end up very close to capacity," he says. "Compared to some of the other numbers I'm hearing, we're happy."

Also happy are officials at Philips Arena in Atlanta, where Georgia stalwart Widespread Panic has sold out a New Year's Eve show and is close to selling out a Jan. 1 show.

At the Compaq Center in Houston, hometown favorite ZZ Top, with Lynyrd Skynyrd, has sold 11,000 tickets and expects to sell out by day-of-show. Beaver Productions is promoting.

The Eagles Staples Arena concert in Los Angeles on Dec. 31 is at about 14,500 tickets sold, sources say. Capacity for the night is about 16,500. The show is produced by Concerts West.

Billy Joel's New Year's Eve gig at Madison Square Garden in New York, produced by SFX subsidiary TNA, is "going great," according to TNA president Arthur Fogel. "We'll end up being pretty damn close to a sellout," Fogel says. "We feel great about where we are right now."

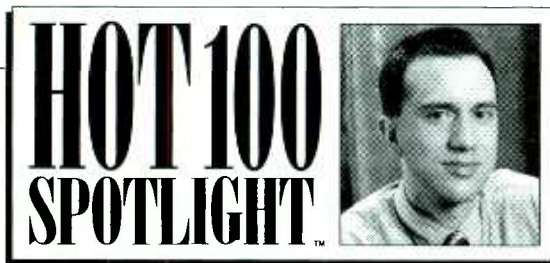
Some have said that New York's Times Square should attract a million people on New Year's Eve. "We're right in the middle of it all, and we're going to have a great show," says Fogel.

So why are some shows working and some shows not? "It's hard to say," Fogel admits. "This is a unique night, and some people got caught up in what it could be. Ultimately, it ended up with a lot of people wanting to lay low with their families and friends as opposed to going out to events."

Others point to different factors. "This is a special enough evening that you don't need to pay money to make it more special," says I.M.P.'s Hurwitz. "It's kind of like having a party for something else on your birthday. And when I think party, I don't think Javits Convention Center. It's a terrible night for a promoter."

This year, Hurwitz is bringing in the Reverend Horton Heat to the 9:30 Club in Washington, D.C., for \$40. "How many articles do you have to read about high ticket prices not working?" he asks. "I was going to bring in a real big show, but the acts wanted way too much money, which would've meant a \$100 ticket price. Then the articles started getting printed about mass rejection of high-priced events."

When Heat's people called, Hurwitz knew he had the right show: "In the ad we put 'Quiet evening at home? I don't think so!'"



by Silvio Pietroluongo

HISTORIC YEAR: The last issue of November marked the end of The Billboard Hot 100's first year of including radio-only songs on the chart. Prior to this chart year, the one requirement for inclusion on the Hot 100 was for the song to be available at retail. The switch in methodology in the Dec. 5, 1998, issue allowed Billboard to chart radio-only singles and more accurately reflect the tastes of the nation. What hasn't changed is the fact that a retail single enhances a song's chart position.

Of the dozens of radio-only songs to chart this year, only 17 managed to make it to the top 10 of the Hot 100.

BETTER LATE THAN NEVER: Five songs made the top 10 on the strength of airplay alone and were released thereafter at retail: Brandy's "Have You Ever?" (Atlantic); Sugar Ray's "Every Morning" and "Somebody" (Lava/Atlantic); TLC's "No Scrubs" (LaFace/Arista); and "Wild Wild West" by Will Smith Featuring Dru Hill & Kool Mo Dee.

YOU SAY RETAIL, I SAY RADIO: Four songs made the top 10 in 1999 with retail points only coming from sales of 12-inch vinyl configurations. The retail point total from this particular configuration is always less than 1% of a song's overall point total. For all intents and purposes, these songs' chart rankings are based solely on their radio play. Since you can buy them, I'll leave it up to the reader to decide their proper grouping.

Lou Bega's "Mambo No. 5 (A Little Bit Of...)" (RCA) was the first of this kind and peaked at No. 3 on Nov. 13. If available in a major configuration, CD, or cassette, "Mambo" would have easily been a No. 1 record; it only needed to sell 69,000 units to top the page that week. "Back At One" by Brian McKnight (Motown) hit No. 2 on Nov. 20, the highest peak position of any song without a major configuration release. "One" would have hit No. 1 with sales of 80,000 units. Britney Spears made it to No. 10 on Nov. 13 with "(You Drive Me) Crazy" (Jive). She would have needed a loftier 115,500 units to reach the top. Lastly, Jennifer Lopez peaked at No. 8 with "Waiting For Tonight" (Work) on Nov. 27, 122,500 retail units shy of No. 1.

FOR YOUR EARS ONLY: There were eight songs that made the top 10 of the Hot 100 in 1999 that would not have been eligible to chart under our old rules. "Iris" by Goo Goo Dolls (Warner Sunset/Reprise) came in at No. 9 on the first revamped Hot 100 in the Dec. 5, 1998, issue. Shawn Mullins placed "Lullaby" (SMG/Columbia) into the top 10 the following issue. "Lullaby" peaked at No. 7 on Jan. 16. Eagle-Eye Cherry was the first artist to hit the top five with a radio-only song, as "Save Tonight" (Work) peaked at No. 5 on Jan. 23, the same week that Jewel peaked at No. 6 with "Hands" (Atlantic). Goo Goo Dolls made it into the top 10 once more with "Slide" (Warner Bros.), peaking at No. 8 in the Feb. 13 issue. Backstreet Boys were denied a No. 1 single, as their smash "I Want It That Way" (Jive) was only released to radio. The Boys peaked at No. 6. Smash mouth had the highest peaking airplay-only song with "All Star" (Interscope), which reached No. 4 on Aug. 14. The last radio song to make the top 10 in the '99 chart year was "Steal My Sunshine" by Len (Work). "Steal" peaked at No. 9 on Nov. 13.

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



DECEMBER 18, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	3	3	CELINE DION 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	2 weeks at No. 1 ALL THE WAY... A DECADE OF SONG	1
2	4	6	29	BACKSTREET BOYS ◆ ¹⁰ JIVE 41672 (11.98/17.98)	MILLENNIUM	1
3	6	8	47	BRITNEY SPEARS ◆ ¹⁰ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
4	8	4	25	SANTANA ▲ ⁵ ARISTA 19080 (11.98/17.98)	SUPERNATURAL	1
5	10	12	15	CHRISTINA AGUILERA ▲ ³ RCA 67690 (10.98/16.98)	CHRISTINA AGUILERA	1
6	3	2	3	DR. DRE AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
7	13	—	2	GARTH BROOKS CAPITOL (NASHVILLE) 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS	7
8	14	23	3	KENNY G ARISTA 19090 (11.98/17.98)	FAITH: A HOLIDAY ALBUM	8
9	9	5	3	WILL SMITH COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	5
10	11	24	109	SHANIA TWAIN ◆ ¹⁴ MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
11	2	—	2	METALLICA ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
12	12	7	5	MARIAH CAREY ▲ ³ COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
13	5	1	3	KORN IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
14	16	13	15	LOU BEGA ▲ ² RCA 67887 (10.98/16.98)	A LITTLE BIT OF MAMBO	3
15	23	27	30	RICKY MARTIN ▲ ⁶ C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
16	17	10	4	FAITH HILL WARNER BROS. (NASHVILLE) 47373*/WRN (11.98/17.98)	BREATHE	1
17	20	20	14	DIXIE CHICKS ▲ ³ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
◀ HOT SHOT DEBUT ▶						
18	NEW ▶	—	1	SISQO DRAGON/DEF SOUL 546816*/DJMGM (11.98/17.98)	UNLEASH THE DRAGON	18
19	18	14	4	SOUNDTRACK ATLANTIC 83261/AG (10.98/17.98)	POKEMON: THE FIRST MOVIE	8
20	7	—	2	NAS COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	7
◀ GREATEST GAINER ▶						
21	46	39	5	ROSIE O'DONNELL ▲ COLUMBIA 63685/CRG (11.98 EQ/17.98)	A ROSIE CHRISTMAS	21
22	26	15	4	SAVAGE GARDEN COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION	6
23	22	16	24	LIMP BIZKIT ▲ ⁴ FLIP 490335*/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1
24	25	19	49	KID ROCK ▲ ³ LAVA/ATLANTIC 83119*/AG (10.98/17.98) HS	DEVIL WITHOUT A CAUSE	5
25	24	17	10	CREED ▲ ² WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1
26	31	32	4	ANDREA BOCELLI PHILIPS 462600 (12.98/18.98)	SACRED ARIAS	26
27	33	43	7	98 DEGREES UNIVERSAL 153918 (11.98/17.98)	THIS CHRISTMAS	27
28	NEW ▶	—	1	Q-TIP ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	28
29	30	18	4	VARIOUS ARTISTS WARNER BROS./ELEKTRA/ATLANTIC 14625/ARISTA (11.98/17.98)	TOTALLY HITS	14
30	19	—	2	BEASTIE BOYS GRAND ROYAL 22940/CAPITOL (17.98/24.98)	BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	19
31	32	26	27	BLINK-182 ▲ ² MCA 111950 (11.98/17.98)	ENEMA OF THE STATE	9
32	43	51	5	JEWEL ATLANTIC 83250/AG (10.98/17.98)	JOY: A HOLIDAY COLLECTION	32
33	42	—	2	ENRIQUE IGLESIAS INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
34	27	11	5	RAGE AGAINST THE MACHINE ▲ ² EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
35	39	35	26	SMASH MOUTH ▲ ² INTERSCOPE 490316 (11.98/17.98)	ASTRO LOUNGE	6
36	38	22	11	BRIAN MCKNIGHT ▲ MOTOWN 153708/UNIVERSAL (11.98/17.98)	BACK AT ONE	7
37	15	—	2	DAVE MATTHEWS BAND BAMA RAGS 67898/RCA (21.98 CD)	LISTENER SUPPORTED	15
38	45	49	58	98 DEGREES ▲ ³ MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	14
39	37	25	57	JUVENILE ▲ ³ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
40	47	61	89	'N SYNC ▲ ² RCA 67613 (11.98/17.98)	'N SYNC	2
41	36	41	7	AMY GRANT A&M 490462/INTERSCOPE (11.98/17.98)	A CHRISTMAS TO REMEMBER	36
42	54	62	3	CHARLOTTE CHURCH SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH	42
43	41	28	5	JIM JOHNSTON KOCH 8808 (10.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4	4
44	50	30	6	LEANN RIMES CURB 77947 (10.98/17.98)	LEANN RIMES	8
45	NEW ▶	—	1	GUNS N' ROSES GEFEN 490514*/INTERSCOPE (19.98/24.98)	LIVE ERA '87 — '93	45
46	51	58	15	LFO ▲ ARISTA 14605 (10.98/16.98)	LFO	21
47	53	47	31	TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
48	48	48	19	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
49	44	21	5	LIL' WAYNE CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	3
50	55	38	6	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	9
51	56	68	121	BACKSTREET BOYS ◆ ¹¹ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
52	62	63	27	JENNIFER LOPEZ ▲ ² WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
53	28	—	2	REBA MCENTIRE MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
54	34	—	2	BECK DGC/GEFFEN 490485/INTERSCOPE (11.98/17.98)	MIDNITE VULTURES	34

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	35	77	9	POINT OF GRACE WORD 63609/EPIC (11.98 EQ/17.98)	A CHRISTMAS STORY	35
56	52	37	5	COUNTING CROWS DGC 490415*/INTERSCOPE (11.98/17.98)	THIS DESERT LIFE	8
57	29	53	6	VARIOUS ARTISTS SPARROW 51703 (19.98/19.98)	WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29
58	72	52	10	MARC ANTHONY ▲ COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
59	60	59	10	GARTH BROOKS ▲ CAPITOL 20051 (10.98/17.98)	IN...THE LIFE OF CHRIS GAINES	2
60	68	75	97	DIXIE CHICKS ▲ ⁸ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	4
61	85	83	38	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
62	40	—	2	THIRD EYE BLIND ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
63	70	54	11	BARBRA STREISAND ▲ COLUMBIA 69601/CRG (11.98 EQ/17.98)	A LOVE LIKE OURS	6
64	66	45	5	FOO FIGHTERS ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
65	71	78	19	VARIOUS ARTISTS ▲ ² UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98)	NOW 2	3
66	57	34	4	SOUNDTRACK GEFEN 490508/INTERSCOPE (12.98-18.98)	END OF DAYS	20
67	59	29	4	FIONA APPLE CLEAN SLATE 69195/EPIC (11.98 EQ/17.98)	WHEN THE PAWN...	13
68	69	65	26	RED HOT CHILI PEPPERS ▲ ² WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
69	63	—	2	ALANIS MORISSETTE MAVERICK 47589/WARNER BROS. (11.98/17.98)	MTV UNPLUGGED	63
70	65	—	2	JESSICA SIMPSON COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	65
71	87	—	2	LED ZEPPELIN ATLANTIC 83268/AG (10.98/16.98)	EARLY DAYS: THE BEST OF LED ZEPPELIN VOLUME ONE	71
72	NEW ▶	—	1	RAKIM UNIVERSAL 542082* (11.98/17.98)	THE MASTER	72
73	NEW ▶	—	1	EFFEL 65 REPUBLIC 157194/UNIVERSAL (11.98/17.98)	EUROPOP	73
74	73	69	10	STING A&M 490443/INTERSCOPE (11.98/17.98)	BRAND NEW DAY	15
75	75	66	16	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	2
76	74	57	12	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
77	88	81	41	TLC ▲ ⁵ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
78	99	104	5	GEORGE STRAIT MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	78
79	76	55	6	BUSH ● TRAUMA 490483/INTERSCOPE (11.98/17.98)	THE SCIENCE OF THINGS	11
80	77	36	4	MONTELL JORDAN DEF SOUL 546714/DJMG (11.98/17.98)	GET IT ON...TONITE	32
81	67	44	8	SOUNDTRACK ● COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	16
82	21	—	2	MICHAEL W. SMITH REUNION 10041/JIVE (10.98/16.98)	THIS IS YOUR TIME	21
83	78	50	10	METHOD MAN/REDMAN DEF JAM 546609*/DJMGM (11.98/18.98)	BLACKOUT!	3
84	91	71	8	ERIC CLAPTON DUCK/REPRISE 47553/WARNER BROS. (11.98/17.98)	CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON	20
85	86	116	5	REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION	85
86	141	140	3	VARIOUS ARTISTS 550 MUSIC 69710/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL — THE CHRISTMAS ALBUM	86
87	83	72	15	PUFF DADDY ▲ BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	2
88	84	67	9	LIVE ▲ RADIOACTIVE 111966/MCA (11.98/17.98)	THE DISTANCE TO HERE	4
89	94	85	25	SARAH MCLACHLAN ▲ ² ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
90	98	88	27	LONESTAR ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
91	58	9	3	CHEF RAEKWON LOUD/COLUMBIA 63844*/CRG (11.98 EQ/17.98)	IMMOBILARITY	9
92	96	90	63	GOO GOO DOLLS ▲ ³ WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
◀ HEATSEEKER IMPACT/PACESETTER ▶						
93	186	—	2	THE CATHEDRALS SPRING HOUSE 42223 (11.98/15.98) HS	A FAREWELL CELEBRATION	93
94	103	100	40	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
95	93	60	4	VONDA SHEPARD 550 MUSIC 63915/EPIC (11.98 EQ/17.98)	HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	60
96	101	93	47	SUGAR RAY ▲ ² LAVA/ATLANTIC 83151*/AG (10.98/17.98)	14:59	17
97	89	46	6	MASTER P NO LIMIT 50092*/PRIORITY (11.98/17.98)	ONLY GOD CAN JUDGE ME	2
98	116	112	3	MICHAEL CRAWFORD ATLANTIC 83222/AG (10.98/16.98)	A CHRISTMAS ALBUM	98
99	NEW ▶	—	1	VARIOUS ARTISTS UTV/DEF JAM 545440/DJMG (10.98/17.98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	99
100	160	182	3	VARIOUS ARTISTS A&M 490484/UNIVERSAL (11.98/17.98)	A VERY SPECIAL CHRISTMAS LIVE: FROM WASHINGTON, D.C.	100
101	90	42	4	♀ NPG 14624*/ARISTA (11.98/17.98)	RAVE UN2 THE JOY FANTASTIC	18
102	106	96	12	MARTINA MCBRIDE ● RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
103	97	79	3	BOB MARLEY TUFF GONG/ISLAND 546404*/DJMGM (11.98/17.98)	CHANT DOWN BABYLON	79
104	79	33	4	SOUNDTRACK ● Y&B YUM/ELEKTRA 62410*/EEG (11.98/17.98)	LIGHT IT UP	19
105	49	70	4	JARS OF CLAY ESSENTIAL/SILVERTONE 10499/JIVE (10.98/16.98)	IF I LEFT THE ZOO	44
106	107	91	48	GODSMACK ▲ REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS	GODSMACK	22
107	105	97	55	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13

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

newsline...

POLYDOR RECORDS U.K. managing director Lucian Grainge, 39, has been named deputy chairman of market-leading Universal Music U.K. and given responsibility for its Mercury, Universal/Island, and Polydor labels. The appointment, effective Jan. 1, reflects his success at Polydor, which this year has gained more than 10% of the U.K. album market. Howard Berman and Marc Marot, managing directors, respectively, of Mercury and Universal/Island, will now report to Grainge; previously, they were accountable to Universal Music U.K. chairman/CEO John Kennedy. "We want Lucian to grow as an executive, and he needs to grow as an executive," says Kennedy. Grainge will continue to run Polydor until a successor is named. Grainge is thought to have considered competitive offers, including an own-label opportunity. He says, "This is about Universal deciding that running Polydor for the rest of my life might not keep me stimulated." He joined PolyGram in 1986 and became head of Polydor in 1997. **DOMINIC PRIDE**

SHARES IN electronic-distribution software developer Preview Systems Inc. soared almost 300% Dec. 8 when \$79.8 million was raised in an initial public offering. Investor demand for the Cupertino, Calif.-based company—which counts EMI Recorded Music, Intel, and Microsoft among its partners—pushed the stock price up more than \$73 to a high of \$94 before closing at \$83.75 in heavy trading. Underwriter Banc Boston Robertson Stephens was originally slated to offer the stock at \$10-\$12 per share but recently boosted the target to \$16-\$18. The deal was finally priced at \$21 Dec. 7. Trading opened Dec. 8 at \$57. **BRIAN GARRITY**

MICROSOFT HAS added to its growing slate of music industry partnerships and initiatives with a series of announcements unveiled during the Streaming Media West '99 conference Dec. 7 in San Jose, Calif., at which Microsoft chairman/CEO Bill Gates delivered the keynote address. On the broadband front, Microsoft bowed the "Windowsmedia.com Broadband Guide" (www.windowsmedia.com/broadband/), which offers easy access to broadband music, radio, film, and video content online from companies including Universal, Warner Music Group, and Columbia Records. The latter has just begin offering broadband programming at www.columbiarecords.com/broadband.

General Instruments unveiled plans for a TV set-top box based on Windows Media that it says will bring broadband Internet video and audio to cable TV; it is expected to be available to cable companies in the first quarter of next year. Sonicbox Inc. bowed its "imBand Remote Tuner," which is designed to deliver Windows Media Internet audio to home stereos; the under-\$50 PC add-on transmits CD-quality PC audio to any FM tuner in a home, according to the company. Thomson's Lyra digital player will support the Windows Media Audio format beginning in January, and Texas Instruments says its new chip for portable players will include Windows Media.

On the distribution front, Supertracks and Preview Systems said they will add support for Windows Media to their retail distribution services.

MARILYN A. GILLEN



JAMES BROWN is issuing a holiday album exclusively on download site EMusic.com. "James Brown For The Millennium & Forever" can be sampled and purchased for \$8.99 or 99 cents per track. The move is part of a digital-distribution deal between EMusic and the Pullman Group, which securitized Brown's \$30 million royalty bond deal.

FOREFRONT RECORDS act Audio Adrenaline is launching its own label, flickerrecords.com. The new venture will be distributed by Chordant Distribution, a division of EMI Christian Music Group, which also owns ForeFront. Audio Adrenaline's Will McGinniss, Mark Stuart, and Bob Herdman will share responsibilities for the new label. Canadian singer/songwriter Riley Armstrong is the



first signing to the new label, and he is set to appear on Audio Adrenaline's 70-city spring tour. **DEBORAH EVANS PRICE**

TERRY BARNES has been promoted to chairman of Ticketmaster Group Inc., and he has agreed to a long-term extension of his contract with the company. The Los Angeles-based executive was named president/CEO of Ticketmaster Corp. last May. He reports to Barry Baker, president/COO of Ticketmaster parent USA Networks Inc. A new Ticketmaster president was expected to be announced Dec. 10.

A.E. BRUMLEY & SONS, the long-established publishing unit of Powell, Mo.-based Brumley Music Group, has opened a Nashville office under the direction of Mike Porter, who has been named VP of creative/writer development. Porter, a veteran musician and developer of talent in Nashville, has signed his first writer, Nick Pellegrino, who is also a studio musician and producer. Bob Brumley, president/CEO of Brumley Music Group, is the son of legendary gospel writer Albert E. Brumley, whose credits include the classic "I'll Fly Away." **IRV LIGHTMAN**

ARISTA/NASHVILLE

(Continued from page 8)

leave Arista until the situation with Davis was resolved.

According to a Gaylord spokesman, the company is in the process of reorganizing into three departments: a hospitality group (incorporating its hotel and restaurant properties); a recording and publishing group; and a group comprising the company's other holdings.

Sources say executive staff shake-ups at Gaylord are preceding the company's reorganization. Gaylord COO Joe Crace, VP of corporate sales Terry L. Burns, and executive director of marketing and communications Linda M. Fisk all left the company Dec. 3.

Davis tapped DuBois to open a Nashville Arista division in 1989. DuBois' first two signings, Alan Jackson and Brooks & Dunn, quickly became country superstars, and sources say the label has operated in the black since its first year.

The roster now includes Pam Tillis, BR5-49, and Sherrié Austin.

Last fall, Arista/Austin was restructured, with most of its staff cut back (Billboard, Oct. 31, 1998). The Arista spokesman says Arista/Austin will also remain in operation.

A poll of some of the management firms representing Arista/Nashville artists showed no immediate reaction to the situation. One manager, who asked not to be identified, says, "We're just on hold. There are a couple of possible scenarios that may be in the works. One is that [Arista/Nashville] may remain independent but be cut back a bit. Two is that the label may be folded into BMG here as a skeleton label. I don't think anyone really knows right now what will happen."

One staffer confirms that she is leaving Arista/Nashville. Associate director of media and artist development Vanessa Parker-Davis is taking the post of director of publicity for Atlantic Records Nashville as of Jan. 3. "I had planned that already," she says. "Until then, it's business as usual for me. Officially, no one has told us anything about the label closing."

UNIVERSAL, BMG TEST

(Continued from page 8)

Bronfman said that Universal would be spending some \$75 million on digital music initiatives this year.

Executives say the Nigel project was an outgrowth of a joint Universal/BMG E-commerce venture, Get-Music.

Nigel is a separate digital delivery system from the one called the Madison Project, which all the major music companies, including Universal and BMG, are participating in. Madison is a test supported by IBM technology of the sale of downloaded music through cable modems in about 1,000 San Diego homes.

The music companies have declined comment on the Madison test, which began in June. Industry officials had hoped that the test would be completed by the current quarter, but that has not happened. Some sources say that consumers taking part in the test have complained about technical problems and higher-than-expected pricing for the downloaded albums, liner notes, and cover art. The test is of full-length albums only.

BETWEEN THE BULLETS



by Geoff Mayfield

SUCCESS TO EXCESS: In 1983, electronic act **Yello** titled its first album "You Gotta Say Yes To Another Excess," and the music industry has been doing so ever since.

In the mid-'80s, when the ascent of the CD sparked a boom that chased away the chills of the early-'80s post-disco crash, labels decided they had to spawn new labels to gain market share. Along came the fully staffed Charisma, SBK, Atco, EastWest, DGC, et al., all of which ended up in the where-are-they-now file by the early '90s.

In the early '90s, when **Garth Brooks** enjoyed chart-topping success on The Billboard 200, outselling the likes of **Guns N' Roses** while several other country acts made the top 10, the label lords looked at Nashville and said, "Here's our next shot at over-investment." Soon, the number of country start-ups rivaled the number of full-service pop labels that were fielded in the late '80s. Soon, Liberty (as Capitol's Nashville house was then known) closed its Patriot spinoff, MCA Nashville pulled the shutters on Decca, and most of the other fledgling country houses have since been closed or downsized in one manner or another.

But in the music biz, where twice burned is never enough of a learning experience to digest a lesson, the cycle is bound to repeat itself somewhere else. After all, if that label over there has once-in-a-lifetime success with this thing, this label over here feels obliged to follow the same path. Got any idea how many Gregorian chant albums were released, or rereleased, after "Chant" by the **Benedictine Monks Of Santo Domingo De Solis** reached The Billboard 200's top five in 1994? I honestly lost count, but I know that most of them fell well shy of reaching the big chart's floor.

This year's temptress—with **Ricky Martin's** English debut surpassing 600,000 units in its first week and **Marc Anthony's** first English album compiling more than half a million scans in its first nine chart weeks, including 202,000 units in just the first two weeks—is Latin music, and with good reason. Aside from the numbers compiled by these two Columbia-distributed artists, the genre enjoys a growing consumer base, and the top-rated radio station in more than one major market broadcasts in Spanish. That does not mean, however, that every good-looking, Spanish-speaking artist should run to Berlitz to brush up on English.

At some point between the loud bow of "Ricky Martin" and the release of "Marc Anthony," two of Universal Music Group's labels pooled their resources to grab free agent **Enrique Iglesias**, a second-generation heartthrob who had reached The Billboard 200's top 40 on Fonovisa and who had the platform of the "Wild Wild West" movie to launch an English hit with "Bailamos." The six-album deal (three in English, three in Spanish), inked with Interscope and Universal Latino, reportedly was valued at \$44 million (Billboard, July 10).

To be certain, Iglesias deserves to be considered a promising prospect, yet the first-week numbers for "Enrique" fell on the conservative side. It opened last issue at No. 2 with 71,000 units. That sum is more than double the 28,000 first-week copies that placed his "Vivir" at No. 33 in '97 and more than triple the 22,000 units that his Fonovisa hits album "Bailamos" had in its biggest week earlier this year. But given a publicity machine that included stops on the "Today" show and "Rosie O'Donnell" and coverage from TV's early-evening entertainment shows and Entertainment Weekly, one might have expected a bigger first week. In its second week, "Enrique" rises to No. 33 with a 12% sales hike. It may well fulfill expectations by the time it runs its course.

I can't say this is the case with Iglesias, but one thing labels often forget when they try to duplicate another label's phenomenal success story is that it all starts with a well-crafted recording that hits the public where it lives. If you don't start there, you can't reach the top.

STEEL CAGE: Even if he loses gate attraction **Stone Cold Steve Austin** to a back ailment, World Wrestling Federation (WWF) boss **Vince McMahon** has to be smiling over the way Koch's WWF albums have overpowered the competition from the rival World Championship Wrestling (WCW) at music stores. Even with contributions by **Limp Bizkit**, **Metallica**, and **Kid Rock** and the star power of veteran wrestlers **Hulk Hogan** and **Macho Man Randy Savage**, "WCW Mayhem The Music" sold 49,000 copies in its first week, opening at No. 40 in the Dec. 4 issue, a far cry from the 215,000 units that "WWF: The Music Volume 4," a set of **Jim Johnson**-composed entrance themes, sold when it opened at No. 4 a month earlier. In fact, even in its third week, the latest WWF album, with 67,000 units, managed to beat the WCW's opening-week numbers.

Earlier this year, "Volume 3" of the WWF series paved the road. It started with a comparatively modest 19,000 units when it entered the big chart in January at No. 82, but within two months it quickly rose into the top 10, selling 78,500 units in its biggest week.

The brawl continues this issue. The WWF's "Volume 4" stands at No. 43 with 64,000 units; the WCW title is No. 109 with 23,000 copies.

HITMAKING TEAMS EXPAND CONTROL

(Continued from page 1)

ditional" A&R are now being carried out at the studio level, say producers and A&R executives, with an increasing tendency for labels to allow the hitmakers almost total creative control over large parts of albums.

Labels are co-opting the services of the creative teams for both established and developing artists. Among the most prolific are Sweden's Cheiron and the U.K.'s Metro Productions, which between them have been behind many of this year's hits and are set to continue the trend into the next millennium.



RAWLINGS

In the U.K., hitmakers have become an established part of the landscape, with Absolute Productions, Richard Stannard, Matt Rowe, Ray Hedges, and Steve Mac working on the sound and songs behind the biggest domestic singles and albums.

In some instances they provide acts with an entire package minus vocals; for other acts, they write with the artists to help them realize their own sound.

British and European producers are also more in demand, partly because the U.S. market has redis-

covered pop in recent years. Labels there are increasingly calling upon European hitmakers to come up with songs that have the potential for global exploitation.

Metro Productions and its allied publisher, Rive Droite, work from an unassuming studio complex in Hampton, southwest of London. A six-strong team—Brian Rawlings, Mark Taylor, Graham Stack, Steve Torch, Paul Barry, and Chris Anderson—has written and produced such tracks as Cher's "Believe" and Tina Turner's "When The Heartache Is Over." Lionel Richie, Enrique Iglesias, and French star Lara Fabian are also among the scores of artists who have benefited from the Metro treatment.

Although it has a sound that fuses British pop sensibilities with a European, dance-based atmosphere, the appeal of the mix is universal and is increasingly in demand from U.S. labels. Epic Records and Interscope are among the clients.

"The way we do songs is the way we used to do them," says Rawlings, who cites the work of Motown and Atlantic as the ideal way of doing things. "We have to get the right material before we start recording. It's all about attention to detail. You have to get the right songs before taking it through to the production stage."

Metro writers mostly produce songs commissioned by record companies for artists. Though all Metro's songs are in the pop vein, there is none of the "identikit" feel that plagued the likes of Stock Aitken and Waterman, the legendary British pop writing and production team, in the '80s.

"If you listen to the remix we've done for Diana Ross ["Not Over You Yet"], then that's nothing like what we've done for Enrique Iglesias," says Rawlings.

For the most part, labels give them a free hand in what to do. "[Interscope/Geffen/A&M co-chairman] Jimmy Iovine said to me, 'Just give me a hit,'" says Rawlings about his work with Iglesias.

Steve Allen, A&R director of the

Eternal label of WEA U.K., has worked with Metro on various projects. Among those WEA has placed with Rawlings are Cher, Point Break, Jamie Lee, and recent signing Cheri Amore. "It's an organic relationship which has grown up over the years," says Allen, who notes that Rawlings has even ended up singing songs over the phone to him. "What they do is old-fashioned A&R."

However, he notes that having Metro/Rive Droite deliver the finished product to the label "doesn't mean I'm not involved," says Allen.



SOULSHOCK AND KARLÍN

"I go over there a lot and listen to what they're doing."

Allen rates Metro, Dreamhouse, and Sweden's Cheiron as among the world's key writing and production teams.

Stockholm-based Cheiron has been building up its pop credentials for much of the '90s with such acts as Dr. Alban, Ace Of Base, Robyn, and 3T. It is now at the forefront of the pop wave, creating hits for Britney Spears, 'N Sync, Backstreet Boys, and Five.

Cheiron's combination of hook-driven melodies, strong song structure, and deep R&B-influenced production for these acts has proved to be a winning formula worldwide this year and is set to continue with projects in

progress.

Cheiron is now a Zomba joint venture, with the remainder owned by Max Martin, Tom Talomaa, and the estate of its founder, Denniz Pop, who died in August 1998.

Zomba senior VP of A&R Martin Dodd says the reason Cheiron has become so successful is that "it's very song-based. Even though the songs might exist in various forms before we make the album, they get tailored to specific artists by producers, in terms of atmosphere and production values, which leads on to making the video and other things. That's real A&R."

Cheiron works in four separate teams, which often co-write and work with one another. Among the key players are Martin, Kristian Lundin, Andreas Karlsson, Per Magnusson, David Kreuger, Rami Yacoub, and Jake. At present, most writers are busy working on a new Britney Spears album, due in the first quarter of next year; a Backstreet Boys set for the second quarter; and projects with Bon Jovi and 'N Sync.

The writing and producing is "very much an in-house affair," says Dodd. "There are a lot of publishers who send me tapes, saying, 'These are some songs by our writers; we hope you can use them for one of your artist's albums.' That's not the way I want to work."

Part of the reason for Cheiron's success lies in the guiding principles of Denniz Pop, says Dodd. "He wanted everything to be upbeat. For him the whole record had to be exciting all the way through. It's also about attention to detail—they'll work all week on perfecting a bass drum."

Cheiron remains rooted in its Swedish home, and most artists come to it to record.

Danish duo Soulshock and Karlín took the opposite route when they relocated to Los Angeles in 1992 with their Soul Power Productions. They have produced tracks for Toni Braxton, Whitney Houston, Brandy, Brownstone, and Monica, acts that have successfully made the transition from U.S. stars to having an international appeal.

Soulshock says the trend toward labels calling on hit teams is likely to continue for several reasons. "It's a lot easier for a record company to do this than going out and buying a song for a producer to do it."

And, adds Karlín, labels need sure-fire hits. "It can be hard to find an A&R person who is not scared of failure."

However, U.S. labels are still more likely to assemble different songs from several teams and less likely to relinquish control over entire albums, Soulshock notes, something he says

he would be keen to do, even though the duo can earn more from individual tracks.

"The fee per song for 12 tracks would be half of what we earned for one song," Soulshock says, but it would be more satisfying creatively. "It can give you the opportunity to create a whole statement with the artist. Otherwise, it's hard to get their personality to come through."

Both Soulshock and Karlín say they have benefited from starting out from the pop-driven Nordic environment rather than the U.S. "As we come from Europe, we're more used to combining dance with pop and other things like R&B and jungle," says Soulshock. "On the Mary J. Blige remix ["Mary Jane"] we did these jungle breaks and freaked all the R&B guys."

There has also been a shortage of pop A&R production talent in America, says Soulshock. "This whole massive pop market came from Europe. All the big pop acts like 'N Sync and Backstreet Boys started off there. The whole thing was almost like a wake-up call to the whole business."

Doomsayers have been predicting the bursting of the pop bubble for many years, pointing to the lack of depth of many pop acts and their manufactured nature. Yet with the U.S. market only recently waking up to pop music, the future of the hitmakers looks bright for some years to come, especially for those flexible enough to avoid a sound that comes across as mass-produced.

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Ivor Rules Reflect Business Shift

LONDON—One sign of the increasing role of songwriting and production teams is the recent decision by the British Academy of Composers and Songwriters (BACS) to widen the eligibility criteria for its annual Ivor Novello Awards, given to U.K. and Irish songwriters.

Under new rules recently posted to academy members, songs can now be nominated if 33% of the song's writers are British or Irish, down from the previous level of 50%.

The move is a response to the way songs are written and produced by various artists and teams around the planet, and it recognizes that taking part in the production process represents songwriting.

BACS chairman Guy Fletcher says, "The 50% rule was disenfranchising a lot of songwriters who had contributed to some big hits."

At this year's Ivors, a classic example of how many writers contribute to a hit was made when the songwriting team behind Cher's single "Believe" took the stage to accept the Ivor. It looked as if a whole football team had stepped up, says one observer.

Says Fletcher, "There are a big number of writers on a lot of hits; some have as many as eight writers. There are some British writers who have contributed to some internationally famous songs, which very often are international collaborations."

The increasing numbers of splits on the production credits and the reliance on songwriting teams is a function of the way the industry has changed, argues Fletcher. "The pop business has become 20% about music and 80% about marketing," he says.

The next Ivors are slated to take place May 25 in London.

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NARAS Honors Music Industry Leaders At Heroes Awards

Six artists and executives from across the music industry spectrum were recognized for their contributions to the music business and culture of New York at the 1999 Heroes Awards ceremony, sponsored by the New York chapter of the National Academy of Recording Arts and Sciences (NARAS).

The event, held Dec. 6 at Laura Belle in Manhattan, was hosted by recording artist Darlene Love. The event raised funds for various NARAS arts and education causes in the New York area. The honorees were recording artists Tony Bennett, Mary J. Blige, Philip Glass, and Celia Cruz; Tommy Boy Records founder/CEO Tom Silverman; and Billboard Editor in Chief Timothy White.

At the event, Bennett announced that he has acquired the rights from the New York City Board of Education to start the Frank Sinatra High School of the Performing Arts in Astoria, Queens (*Billboard Bulletin*, Dec. 8). Bennett says supporters of the school include Harry Belafonte and Eli Wallach. He tells *Billboard* that a site and opening date for the school are yet to be determined and that fund-raising efforts will be planned next year.

Bennett says the school will emphasize live performances and will encourage students to appear at hospitals, nursing homes, and church functions. (Photos: Chuck Pulin)



Heroes gather to exchange congratulations. Pictured, from left, are Billboard Editor in Chief Timothy White; Tommy Boy Records founder/CEO Tom Silverman; co-chairman/co-CEO of the Atlantic Group Ahmet Ertegun; founder/CEO of Sire Records Seymour Stein; salsa legend Celia Cruz; president of the New York chapter of NARAS/music producer Tony Visconti; executive director of the New York chapter John Marcus; MCA recording artist Mary J. Blige; NARAS president/CEO Mike Greene; and composer Philip Glass.



"Today" host Katie Couric presents the Heroes Award to Tony Bennett.



At left, performer John Mellencamp, right, presents the Heroes Award to Billboard Editor in Chief Timothy White. Above, from left, 1996 Heroes Award recipient and Billboard Deputy Editor Irv Lichtman and Billboard Music Group President and Billboard Publisher Howard Lander congratulate White. At right, Mellencamp, right, gives White a pat on the back during his acceptance speech.



From left, award presenter Marc Anthony shares a moment with Latin legends Johnny Pacheco and Tito Puente during the festivities.



Heroes Award recipient Celia Cruz, left, bursts into salsa with Columbia's Marc Anthony, who presented her award.



Joining in the festivities, from left, were Linda Moran, senior VP of group and external relations at Warner Music Group; Peter Kopke, president of London Records; Kopke's wife, songwriter Nikki Holland; Moran's husband, Mike Moran, a recording engineer at BMG; Latiffe Mardin, wife of producer Arif Mardin; and Mardin, a 1997 Heroes Award recipient.



From left, Heroes Award recipient Tom Silverman and his presenter, Ahmet Ertegun, co-chairman/co-CEO of the Atlantic Group and a 1997 Heroes Award recipient, share a moment with Palm Pictures chairman Chris Blackwell.



From left, Celia Cruz, Mary J. Blige, and Darlene Love bond at the event.



Mary J. Blige, left, accepts her award from presenter Sean "Puffy" Combs, founder/CEO of Bad Boy Entertainment.



From left, ASCAP senior VP Karen Sherry and VH1 president John Sykes.



Charlie Feldman, BMI VP of writer/publisher relations, left, and Sire's Seymour Stein, a 1995 Heroes Award winner, were among the attendees at this year's gala.



Brooklyn Academy of Music's Harvey Lichtenstein, left, presents the Heroes Award to composer Philip Glass.



NARAS president/CEO Mike Greene, right, and New York chapter president Tony Visconti share a moment at the podium. Greene announced at the event that NARAS has "taken inside" the Music Producers Guild of the Americas, formerly headed by Visconti. The recording academy will form a wing of engineers and producers and a voting committee of studio professionals (*Billboard Bulletin*, Dec. 8). The final agreement is expected to be signed by Dec. 15.

Year-End Retrospectives Coming From Billboard, Monitor, AB

At last, the Billboard Music Group publications are set to offer their retrospective year-end issues.

Billboard magazine wraps up 1999 with features including the year in charts; the decade in music; the year in business; annual overviews of the year in Europe, Australia, Japan, Asia, Latin Music; and past years in music. There's also a recap of the year's charts in every genre. The double issue hits newsstands on Dec. 20 and remains for two weeks.

Airplay Monitor is "Monitoring the '90s" with special expanded coverage of how radio and music have changed over the decade. The year-end coverage is simultaneously published with the Dec. 17 issue in order to be utilized for year-end programming. It will

include the biggest hits of 1999, including year-end charts for each Monitor format. It will also include Airplay Monitor's annual programmers' survey, and a look at the labels that shaped radio's musical landscape over the past 12 months.

Amusement Business' annual double issue is used all year as a resource for those in the entertainment industry looking for a review of top performers and insight as to how they got there. Features include a look at the past 10 years; top 100 Box Scores; top facilities and stadiums; top amusement and theme parks; top 10 tours; top promotions; top North American fairs; and essential industry overviews. The issue will be available on Dec. 23.



Billboard, Diabetes Institute Link For Golf/Tennis Event

Billboard and the University of Miami's Diabetes Research Institute (DRI) will partner to host the first Hope & Harmony Golf and Tennis Classic, scheduled for April 25, 2000, at the Doral Golf Resort and Spa in Miami. The charity tournament will be held in conjunction with Billboard's Latin Music Conference and Awards, to be held April 25-27 in Miami, and will rally the Latin music industry to help find a cure for this crippling disease.

Serving as the Honorary Host Committee is the DRI Foundation's Entertainment Industry Council, an ever-increasing circle of film and music artists who are committed to the cause. The distinguished members include Edward James Olmos, chairman, Maria Conchita Alonso, Willy Chirino, Barry Gibb, Enrique Iglesias, India, Lissette, Jennifer Lopez, La Mafia, Tito Nieves,

Rudy Perez, Carlos Ponce, Jerry Rivera, Jon Secada and Jimmy Smits.

"This is a disease that affects so many people, and is much more common than people are aware. Diabetes is something that we can conquer, and as artists, we have the power to influence people in a positive way, to do the right thing through our passion for what we do, and a commitment to the DRI," said Secada during a press conference announcing the

launch of Hope & Harmony. For information on sponsorships and registration, please call the Diabetes Research Institute Foundation at (954) 964-4040 or (800) 321-3437 or visit www.drinet.org.

For more information regarding the Latin Music Conference, contact Michele Quigley at 212-536-5002.



Billboard & BET On Jazz—Jazz Conference & Awards
J.W. Marriott Hotel • Washington, D.C. • June 7-9, 2000

Billboard Dance Music Summit

Waldorf Astoria • New York • July 12-14, 2000

For more information, contact Michele Jacangelo Quigley at 212-536-5002

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'Way' Makes Way For Another 'Way'

SINCE THE LAST WEEK of May, only two titles have inhabited the summit of the Adult Contemporary chart: "You'll Be In My Heart" (Atlantic) by Phil Collins and "I Want It That Way" (Jive) by Backstreet Boys. Collins ruled for 19 weeks, and Backstreet Boys had a 10-week reign, so after this 29-week duopoly, it's worth noting that Celine Dion has captured her ninth AC No. 1 hit with "That's The Way It Is" (550 Music), one of the new tracks from her No. 1 album on The Billboard 200, "All The Way... A Decade Of Song" (Epic).

"That's The Way It Is" is only the fourth song to move to the top of the AC chart this year. That's not a record—there were only four AC chart-toppers in 1996, the year that Dion's "Because You Loved Me" held sway for 19 weeks (setting the record that "You'll Be In My Heart" tied this year).

And with its first week at No. 1, "Way It Is" gives Dion a total of 66 weeks on top of the AC chart, an all-time record. Elton John is second with 49.

Dion's latest triumph also keeps AC pole position out of U.S. hands. Since Nov. 22, 1997, only one exclusively U.S. act has been able to reach the top of the chart: Backstreet Boys. R. Kelly had a 12-week run with "I'm Your Angel," but that was a duet with Dion. Before Backstreet Boys, the last U.S. act to reach the pinnacle was LeAnn Rimes, who was on top for 11 weeks with "How Do I Live."

To reach No. 1 this issue, Dion had to leapfrog over "I Knew I Loved You" (Columbia) by Savage Garden. But the Savage beast should be soothed by the fact that the duo's other chart entry, "Truly Madly Deeply,"

is in its precedent-setting 101st week (and is moving up, 15-14). "Truly" should have no trouble completing its second year and beginning its third in the next few weeks. And if "I Knew I Loved You" can replace "That's The Way It Is," the top of the AC chart will still remain in international hands.

AULD DAYS: Elsewhere on the Adult Contemporary chart, Kenny G debuts at No. 21 with his seasonal "Auld Lang Syne" (Arista). I mentioned that "The Millennium Mix" was produced by Lou Simon and Dave Foxx, but the original music was produced by Walter Afanasieff and Kenny G. Simon and Foxx get credit for producing the audio col-

lage, which features sound bites from the entire 20th century.

AFTER 7, '7: Kevon Edmonds is back in the top 10 of The Billboard Hot 100 for the first time since 1990, when After 7 went to No. 6 with "Can't Stop." Along with his brother Melvin, Kevon was in After 7 with Keith Mitchell, the cousin of L.A. Reid. The two Edmonds are brothers to Kenny Edmonds, aka Babyface.

Kevon is now a solo artist, and his RCA single "24/7" takes a nice jump this issue, from 17-10.

MY GUY: Another R&B veteran, Teddy Riley, returns to the Hot 100 as part of Guy, last on the chart with "Let's Chill" in 1991. "Dancin'" (MCA) opens at No. 46, making it the second-highest charting single of Guy's career, next to "Chill."



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1998	1999
TOTAL	700,462,000	711,651,000 (UP 1.6%)
ALBUMS	598,436,000	634,364,000 (UP 6%)
SINGLES	102,026,000	77,287,000 (DN 24.2%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1998	1999
CD	482,745,000	540,125,000 (UP 11.9%)
CASSETTE	114,126,000	92,838,000 (DN 18.7%)
OTHER	1,565,000	1,401,000 (DN 10.5%)

OVERALL UNIT SALES THIS WEEK

21,932,000

LAST WEEK

21,606,000

CHANGE

UP 1.5%

THIS WEEK 1998

21,117,000

CHANGE

UP 3.9%

ALBUM SALES THIS WEEK

20,626,000

LAST WEEK

20,255,000

CHANGE

UP 1.8%

THIS WEEK 1998

19,573,000

CHANGE

UP 5.4%

SINGLES SALES THIS WEEK

1,306,000

LAST WEEK

1,351,000

CHANGE

DOWN 3.3%

THIS WEEK 1998

1,544,000

CHANGE

DOWN 15.4%

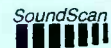
ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1998	CHANGE
CD	18,116,000	17,930,000	UP 1%	16,289,000	UP 11.2%
CASSETTE	2,482,000	2,296,000	UP 8.1%	3,232,000	DN 23.2%
OTHER	28,000	29,000	DN 3.4	52,000	DN 46.2%

ROUNDED FIGURES

FOR WEEK ENDING 12/5/99

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



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