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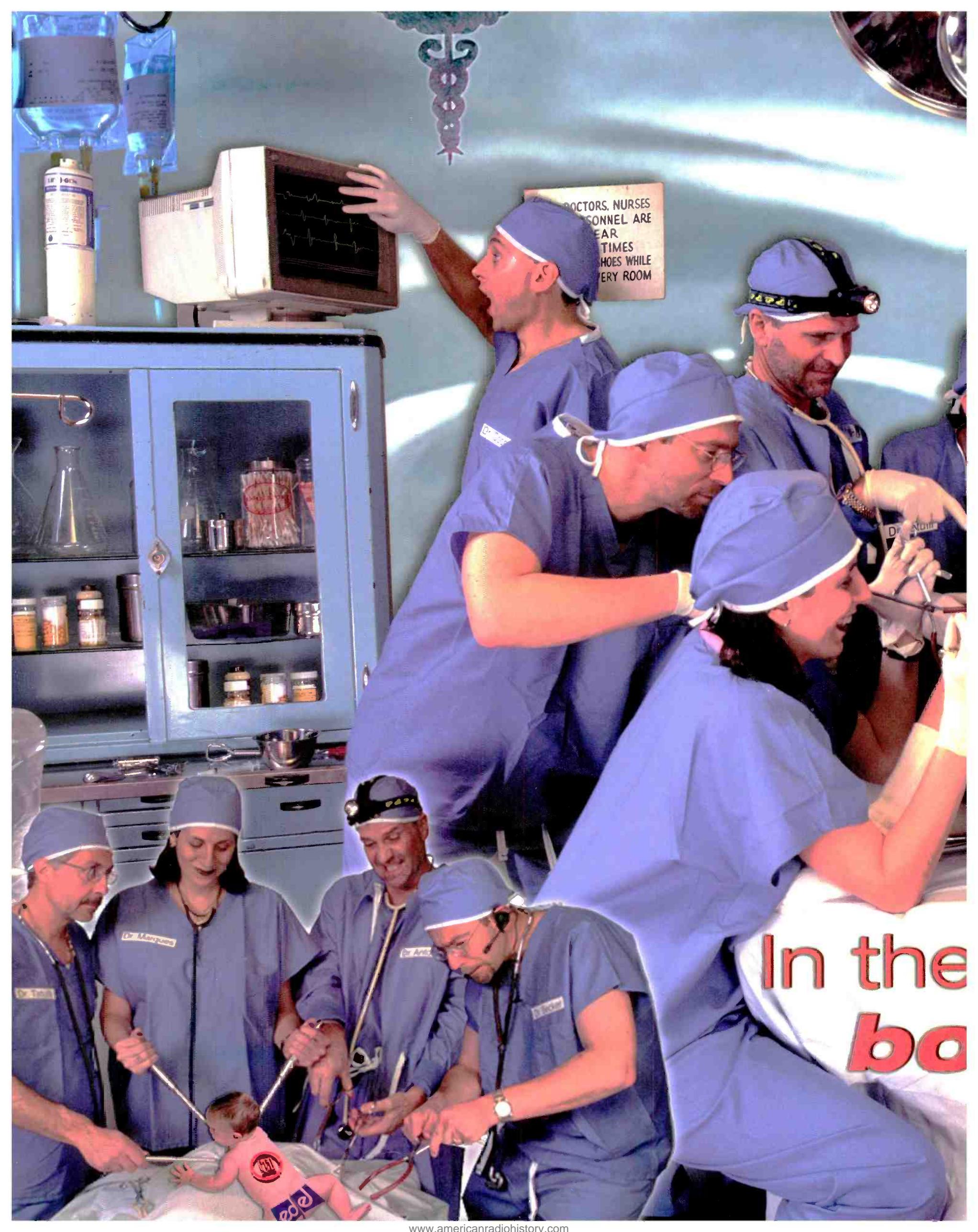
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JANUARY 29, 2000

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## Dance Labels Join For Web Portal

**BY MARILYN A. GILLEN**  
NEW YORK—Seeking to offer a new means of exposure for, and greater access to, a genre they view as overlooked by tra-



ditional media and underserved by existing online operations, two leading U.S. dance labels—Tommy Boy Records and Strictly Rhythm Records—have part-

*(Continued on page 24)*

## Madison Ave. Courts New Demos Via Music Row Acts



MCGRAW



GRANT

**BY DEBORAH EVANS PRICE**  
NASHVILLE—There's always been a synergy between pop culture and pop artists, and corporate America has been quick to seize opportunities to market its products via endorsement deals with major acts.

However, in the past few years, Madison Avenue seems to have rediscovered Music City, with country and Christian music artists increasingly being tapped to promote products, from cosmetics to shoes to beverages.

Observers note the win-win upside of the pairing: Corporate America benefits from aligning itself with popular acts, and the artists gain from the increased exposure that TV, radio, and magazine ads bring to their music.

Among the most high-profile recent deals are the Revlon TV ads that feature Shania Twain singing her hit "Man! I Feel Like A Woman!" and the Cover Girl campaign that fea-

*(Continued on page 90)*

## MoJAZZ Vet Bows Independent Label

**BY GAIL MITCHELL**  
LOS ANGELES—Building a brand identity that stands on its own is the driving force behind Hidden Beach Recordings



**BILLBOARD EXCLUSIVE**

(HBR), an independent, 100% investor-owned label founded by MoJAZZ creator Steve Mc-

*(Continued on page 99)*

## FTC Tips Hand On Its MAP Ruling

**BY ED CHRISTMAN**  
NEW YORK—A growing number of industry players fear an imminent Federal Trade Commission (FTC) ruling will dilute the effectiveness of the major labels' minimum-advertised-price (MAP) policies.

According to industry executives, the FTC, which has been investigating MAP for almost three years, tipped its hand during its review of

*(Continued on page 99)*



**RETAIL TRACK**

## Facing A New World Order After AOL/Time Warner Deal

See Page 70

## Bertelsmann May Buy Major Label Analysts Assess Costs/Benefits Of Acquisitions Plan

**BY BRIAN GARRITY**  
NEW YORK—German media conglomerate Bertelsmann AG says it wants to be the market leader in music—possibly by the end of the year—and is considering buying a major competitor in order to do it. But if the parent company of BMG Entertainment is actually serious about making such a move, it better be ready to pay—

dog, given the rising values of media content, analysts say.

Speculation has been rampant in the wake of the announced merger of Time Warner, parent of Warner Music Group, and America Online Inc. that Bertelsmann will make a play for either Sony Corp.'s Sony Music Entertainment or, more likely, EMI Group Plc. A spokesman for Bertelsmann tells Bill-

*(Continued on page 89)*



**Bertelsmann Bows New Unit**

Page 14

## Madacy Ramps Up Label Group

**BY ED CHRISTMAN**  
NEW YORK—Industry sales and distribution veteran Jonathan Coffino has been named president of the Madacy Entertainment Group's distribution company and of its recently announced front-line label group, M2.

Madacy, a division of the Handleman Co.'s North Coast Entertainment Group, is a major budget label and distributor seeking to branch

*(Continued on page 93)*



**COMMENTARY**

## Artists Urged To Speak Out Against New C'right Clause

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### HEATSEEKERS

Moby Makes 'Play' For No. 1 Spot With V2 Records Set

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### GLOBAL MUSIC PULSE

Artists, Military Resolve Compulsory-Service Dispute

See Page 65

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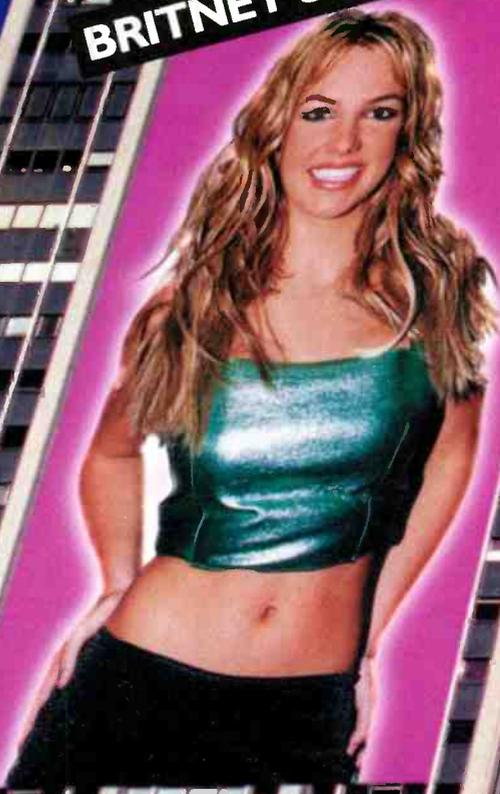
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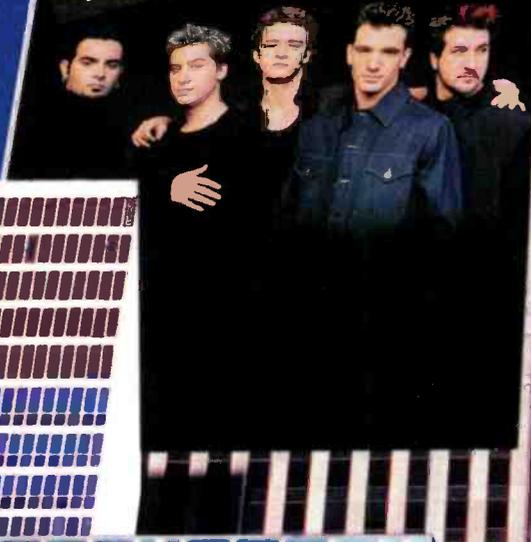


# Congratulations To Our Grammy Award Nominees

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**\*NSYNC**



**R. KELLY**



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**BACKSTREET BOYS**

**Record Of The Year** *I Want It That Way*  
**Album Of The Year** *Millennium*  
**Song Of The Year** *I Want It That Way*  
**Best Pop Performance By A Duo/Group w/Vocal**  
*I Want It That Way*  
**Best Pop Album** *Millennium*

**R. KELLY**

**Best Male R&B Vocal Performance** *When A Woman's Fed Up*  
**Best R&B Album** *R.*  
**PUFF DADDY** Featuring **R. KELLY**  
**Best Rap Performance By A Duo/Group** *Satisfy You*

**BRITNEY SPEARS**

**Best New Artist**  
**Best Female Pop Vocal Performance** *...Baby One More Time*

**\*NSYNC**

**\*NSYNC & GLORIA ESTEFAN**  
**Best Pop Collaboration w/Vocals** *Music Of My Heart*  
**Best Song Written For A Motion Picture, TV Or Other Visual Media** *Music Of My Heart (Music Of The Heart)*  
**ALABAMA** Featuring **\*NSYNC**  
**Best Country Collaboration w/Vocals** *God Must Have Spent A Little More Time On You*

**THIRD DAY**

**Best Rock Gospel Album** *Time*

**VICTORY IN PRAISE MUSIC & ARTS SEMINAR MASS CHOIR**

**Best Gospel Choir Or Chorus Album** *Any Day*



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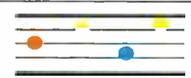
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# Hearings Sought On 'Work For Hire' Law

BY BILL HOLLAND

WASHINGTON, D.C.—U.S. Register of Copyrights Marybeth Peters characterizes U.S. recording artists as the “the most unprotected” group of creators in the U.S. copyright community.

Peters’ view was stated as part of her call for congressional hearings on a controversial new “work for hire” provision in the U.S. Copyright Act that many feel could keep recording artists from recovering rights to their sound recordings in the future (Billboard, Jan. 15).

In a related development, four House lawmakers on the Judiciary Committee have chastised the industry for having the provision inserted without congressional hearings to air the concerns of artists’ groups and have called for a hearing this session.

Peters, the federal government’s top copyright official, tells Billboard she believes that “U.S. recording artists are the most unprotected segment of the entire world of copyright.” She says that “this [work-for-hire law] issue that’s just arisen has caught them by surprise, and they feel they should be heard, and I support that.”

The work-for-hire copyright provision, which adds sound recordings to a limited list of nine other types of works that can be considered works for hire, was inserted in an unrelated bill at the request of the Recording Industry Assn. of America (RIAA). The RIAA says it used the work-for-hire language to protect artists’ names in an anti-cybersquatting measure also passed by Congress.

RIAA president/CEO Hilary Rosen says the copyright community has always viewed sound recordings as works for hire even before the insertion of the new category in the copyright law. She calls the move “a confirmation of the understanding that has always existed.”

However, copyright experts, as well as many artists’ representatives and lawyers, disagree. So does Bruce York, executive director of American Federation of Television and Radio Artists. He says, “Every copyright expert we’ve talked to says that sound recordings were not meant to be considered works for hire.”

From the halls of Congress, John Conyers, D-Mich., the ranking Democratic member of the House Judiciary Committee, says, “It is utterly disappointing to me to have substantive copyright changes involving the work-for-hire doctrine made in the middle of the night without any opportunity for the committee to review this non-urgent matter in regular open session. This is

the wrong way to do business, especially when it involves someone’s property rights.”

In 1998 Conyers, an 18-term Democrat from Detroit, was also one of several lawmakers who criticized the RIAA about another provision inserted in legislation without a hearing or consultation with artists’ groups. The provision was in a bankruptcy reform bill that singled out recording artists and would have prevented them from threatening bankruptcy in long-term contract negotiations. That provision was later modified by the RIAA after complaints, but, in that case, the bill stalled in committee.

*‘This issue has caught artists by surprise, and they feel they should be heard, and I support that’*

— MARYBETH PETERS —

Judiciary Committee member William Delahunt, D-Mass., also wants a hearing this session. Says spokesman Mark D. Agrast, “Mr. Delahunt is quite concerned about this issue. He was not aware of the change in the law until after the fact, when the performer community told him about it.

“The question of whether sound recordings are works for hire, or under what circumstances, is one that has vexed generations of copyright attorneys,” says Agrast. “Without prejudging the merits, he feels it is appropriate—and would have been appropriate—to consider this under regular order [of business].”

Delahunt also serves on the Judiciary Committee’s Intellectual Property Subcommittee.

Rep. Mary Bono, R-Calif., also feels the matter needs to be aired. A spokesman in her office says, “Congresswoman Bono is quite concerned with the impact this provision may have on the rights of performers and supports the need for a hearing to examine this issue.”

Rep. Barney Frank, D-Mass., who also sits on the Judiciary Committee, agrees. “It does seem to be sufficiently substantive, so I do not think it should have been done in that way procedurally, and I am for reopening [the issue].

“I have in the past worried about the rights of performers,” adds Frank, “and

as I’ve always told the recording industry, the motion picture industry, the publishers, the people with whom I worked on copyright protection, that for me [such protection is] really just a proxy for the creators.”

The four lawmakers join two other Judiciary Committee members—Intellectual Property Subcommittee chairman Rep. Howard Coble, R-N.C., and Rep. Howard Berman, D-Calif.—in calling for a hearing on the issue (Billboard, Jan. 22).

Peters’ strongly worded call for a hearing and her description of recording artists as unprotected is seen by observers as an informed opinion, given her previously stated goals to ensure that copyright law adequately protects all rights holders in the digital age, both domestically and internationally.

Peters says she believes “hearings in Congress would be the best way to correct this.” She also says other possible remedies, such as individual challenges of prior copyright registrations, could plunge the Copyright Office—and the industry—into administrative chaos.

“The issue here is not ownership,” Peters says. “I think most performers would agree that by whatever means, the ownership of the sounds, for purposes of exploiting them [for a period of time], belongs to the record company. But before the new law, artists absolutely had the right to reclaim them.

“What they would be challenging is the statement as regards the authorship,” she says. “I assume that the record companies would not be agreeing that it was not a work made for hire.”

Peters also brought to light another artists’ rights component in the already complicated issue of reversion rights.

Under the provisions of the 1978 copyright-law revisions, she says, featured artists who made records between Feb. 15, 1972—when an amendment to the old copyright law first recognized sound recordings—and Jan. 1, 1978—when the revised copyright law went into effect—would be able to reclaim their authorship rights after 56 years. Those artists could inform record companies as early as 2018 of their plans to reclaim their rights in 2028 (56 years after 1972).

These artists form a new category of possible claimants—in addition to those who made recordings from 1978 on and would be able to claim their rights in 35 years. Beginning as early as 2003, the latter artists could inform companies of their plans to reclaim their rights in 2013 (35 years after 1978).

# Universal Eyes Total Buy Of London Records U.S.

BY DON JEFFREY

NEW YORK—Universal Music Group has decided not to sell its 50% stake in London Records U.S. and is considering buying the other half of the label, according to sources.

The other 50% is owned by Roger Ames, chairman/CEO of Warner Music Group. One source says that he had been in discussions with Universal to buy its stake but that the record company had “chosen not to sell.”

A spokesman for Universal confirms that the company has decided not to divest its interest in London U.S. and adds that Universal has a “contractual

right” to acquire Ames’ share by the end of January.

Ames was unavailable for comment at press time. But a source at Warner points out that London U.S. does not own the full London catalog and roster; it has rights “to American-generated-only catalog and U.S. signings.”

It was recently announced that Warner Music International had acquired London Records U.K. from a trust established by Ames. London’s publishing firm, ffr Music, was acquired by the Warner/Chappell Music publishing company. One report estimates the total value of the deal at \$200 million (see Interna-

tional Newline, page 63).

Releases from London U.K. have been distributed by Warner Music in the U.S. through a licensing deal with Sire Records. Those acts include All Saints, Orbital, and Fine Young Cannibals.

Universal acquired its 50% stake in London U.S. when it bought PolyGram (where Ames had been president of the music company) in 1998. Universal distributes London’s U.S. titles. Those acts include Salt ’N’ Pepa, Meat Puppets, and Harvey Danger. It was unclear at press time whether Universal would retain rights to the London name in the U.S. if it acquired all of the label.

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**GUEST COMMENTARY**

**C'right Change Spells Trouble For Artists**

BY ANN CHAITOVITZ

Congress recently passed the Satellite Home and Viewer Improvements Act, part of the omnibus spending bill, which was signed by the president on Nov. 29.

In a short provision unrelated to the subject matter of the legislation, the bill changed the definition of "work made for hire" in the Copyright Act by adding "sound recordings" to the list of works that may be considered "works made for hire." The language was added during a closed-door meeting among congressional staff members at the behest of the record companies, under the guise of a mere "technical" correction.

It was adopted without hearing or discussion. The American Federation of Television and Radio Artists fought to kill it but was unable to because appro-

priations bills cannot be amended. This so-called technical correction spells real trouble for recording artists.

As Register of Copyrights Marybeth Peters and other noted experts have stat-

**'It is very important that artists make their voices heard in opposition to this change'**

*Ann Chaitovitz is national representative/staff counsel for the American Federation of Television and Radio Artists (AFTRA).*

ed, this change was not a simple technical correction. Rather, it was a substantive and significant change that hurts artists. It was also a pre-emptive strike

by the record companies to deny artists the ability to regain control of their recordings in the future.

This addition of sound recordings to the definition of "work made for hire" will permit record companies to obtain irreversible ownership and control of artists' recordings by eliminating the current legal protection enabling artists to terminate the transfer of rights and regain ownership of their contributions to sound recordings.

If sound recordings are works made for hire, artists will lose the right to obtain control of their recording and the future stream of income generated by the recording.

Most royalty artists' contracts provide both 1) that the copyright for a sound  
*(Continued on page 22)*

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

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**Aa**

"Abracadabra" -  
Steve Miller Band



**Bb**

"Bittersweet Symphony" -  
The Verve



**Cc**

"Centerfold" - J. Geils Band



**Dd**

"Desire" - U2



**Ee**

"Everything Zen" - Bush



**Ff**

"Freedom" - George Michael



**Gg**

"Got The Life" - Korn

# From Abracadabra



**Nn**

"November Rain" -  
Guns N' Roses



**Oo**

"Our House" - Madness



**Pp**

"Private Dancer" -  
Tina Turner



**Qq**

"Queer" - Garbage



**Rr**

"Radio Clash" - Clash



**Ss**

"Sliver" - Nirvana



**Hh**  
"Here I Go Again" -  
Whitesnake



**li**  
"I Love Rock N' Roll" - Joan  
Jett and the Blackhearts



**Jj**  
"Jump" - Van Halen



**Kk**  
"Killing Me Softly" -  
The Fugees



**LI**  
"Losing My Religion" -  
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**Mm**  
"Mexican Radio" -  
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"Waterfalls" - TLC



**Xx**  
"X French T-Shirt" -  
Shudder To Think



**Yy**  
"Your Love" - Outfield



**Zz**  
"Ziggy Stardust" - Bauhaus

# Bertelsmann Debuts Digital World Services

BY MARILYN A. GILLEN

NEW YORK—Bertelsmann's decision to form its own digital rights management company underscores both the fast-growing role that the international music industry expects digitally delivered music to play in the coming years and its commitment to ensuring that revenues continue to flow through the new pipeline.

The new Digital World Services is being unveiled during the Jan. 23-27 MIDEM conference in Cannes (*Billboard* **Jan. 18**).

For Bertelsmann, in particular, the decision also marks a recognition of the lucrative role that so-called "back-office" players will likely have in helping traditional media companies—including corporate sibling BMG—meet the unique challenges of transitioning into the online space.

Johann Butting, CEO of Digital World Services, which has offices in both New York and Hamburg, predicts that the digital rights management services business alone will be a \$10 billion market in five to seven years. "And, of course, we'd like to have a nice share of that," he says.

The highflying initial public offerings of other back-end services companies like InterTrust, whose digital rights management technology will be employed by Digital World Services, and competing end-to-end services supplier Preview Systems, in which EMI Recorded Music owns a small stake, suggest that the stock market is equally bullish on the sector's prospects.

Digitally distributed music, meanwhile, is predicted to be anywhere from a \$150 million (Jupiter Communications) to a \$1.1 billion (Forrester Research) market by 2003. The targets are believed reachable, however, only if the nascent market is built upon a secure foundation.

"Digital rights management will play a central role in developing [the Internet] as a music marketplace," says Butting, whose company plans to offer clients "end-to-end solutions and services" for digital commerce, including content preparation and secure packaging, usage and financial clearing, and customer-specific system integration.

"But while most people think of it as being about securing content—which is important—that is not the only thing," Butting adds. "By putting media into digital 'containers,' we reintroduce the idea of 'product' into the digital world."

Those "digital containers" are the concept of InterTrust, whose management system keeps digital content secured in a "box" throughout its online life; while consumers can pay to access it, it is never actually unencrypted, according to the company.

"That was what we most liked about the InterTrust system," says Butting, "because now you have the opportunity to actually take advantage of what is the biggest nightmare of the music business right now—that someone takes a song and E-mails it to all their friends."

"Now we will actually encourage that, because the sender is not giving

anything away," he says. "What he is doing is becoming your distributor."

Friends who receive the files would be prompted to pay to access them.

The new company is a joint venture of BMG, which holds its 51% share in the ventures through its CD manufacturing arm, BMG Storage Media; Bertelsmann Multimedia, which handles all of Bertelsmann's Internet activities, with 39%; and Arvato AG, which includes the Bertelsmann Services Group, with 10%.

The new company will utilize its various units' existing resources, as well as those of technology and service partners InterTrust and Reciprocal, whose clearinghouse services will be used. Initial clients are being culled both from within Bertelsmann's corporate ranks and its existing large CD-manufacturing and services base. The company expects to be "up and running in the market" by the second quarter, Butting says.



**Etheridge's Grammy Nods.** Island/Def Jam artist Melissa Etheridge recently received three Grammy Award nominations, for best female rock performance, best rock song, and best rock album. Shown after a recent show in Los Angeles, from left, are Etheridge and Jim Caparro, chairman of Island/Def Jam Music Group.

# Uni Realigns E-Commerce Setup

**Bronfman, Morris To Oversee Operations; 2 Businesses Formed**

BY DON JEFFREY

NEW YORK—In a strong indication of digital music's importance to Universal Music Group (UMG), the company's restructured E-commerce operations will now be overseen by Edgar Bronfman Jr., president/CEO of parent company Seagram, and UMG chairman/CEO Doug Morris.

Another big change in the restructuring is that the revenue-generating activities of E-commerce have been split off into a separate company.

One of the first priorities for the realigned operations is a proprietary digital-downloading system that executives hope to have working by the spring. They say Universal will be seeking alliances with retailers next month.

Universal Music has taken its former Electronic Commerce and Advanced Technology division (e-CAT) and turned it into two digital music businesses, Universal eLabs and Global e. Larry Kenswil, who had been president of e-CAT, is president of Universal eLabs. Heather Myers, who had

been senior VP of operations for e-CAT, is executive VP/GM of Global e (*Billboard* **Jan. 19**).

Universal eLabs will, among other things, develop digital technologies, seek investments in new music and technology companies, and fund entrepreneurs with promising ideas.

Kenswil says of the overall reorganization, "It enables us to focus on entering this business in a big way this year, selling music and doing it full

time with operational and bottom-line responsibilities. It also lets us free up those looking toward the future without the constraints of this quarter's bottom line to worry about."

Universal eLabs' mandate as an "incubator" of new ideas in digital music, Kenswil says, makes the unit a mixture of venture capital firm and think tank.

"We're looking at a lot of really early-stage start-up possibilities," says Kenswil. "And we're looking for people with good ideas who don't have the connections to get funding."

Universal eLabs will seek partnerships—like GetMusic, an E-commerce and online music-promotion venture with BMG Entertainment—and minority stakes in Internet companies, such as music Web site operator ARTISTdirect. "Companies that help the market expand are good for us," says Kenswil.

The reporting structure has changed. Kenswil will report directly to UMG president/COO Zach Horowitz as before, but Myers will report to UMG vice chairman Bruce Hack. Horowitz and Hack, in turn, will report on digital commerce matters to both Morris and Bronfman.

It is the Global e business that is likely to get the most attention in the coming months because it is charged with bringing E-commerce into the marketplace.

"New ideas not thought of before

will be incubated inside eLabs, but business models that are clear for digital distribution of music—music for downloading, for subscription services, for customized radio—will be pursued directly by Global e," says Hack. "That's through all points of consumer usage, be that the computer or, in time, the set-top box; personal devices; or kiosks."

One of Global e's first priorities is the hoped-for launch in the second

*'It enables us to focus on entering this business in a big way this year'*

— LARRY KENSWIL —

quarter of a digital downloading system in partnership with digital rights management company InterTrust Technologies and Magex, a digital rights clearinghouse. Hack says the company will be approaching 10 or 15 retailers next month to participate in the project.

Still in question is the so-called Nigel digital distribution system, a venture of Universal, BMG, AT&T, and Matsushita Electric Industrial. An anticipated trial of Nigel was recently canceled, and some sources say the project has been permanently shelved. However, other sources closer to the project say that the companies are still working on it but that its focus has changed. They also say they hope to develop a technology that can be licensed to music companies. Both Kenswil and Hack decline comment on Nigel.

Universal eLabs will also be empowered to spin off new businesses that are developed into either free-standing operations or into models that would be incorporated into existing operating structures. For instance, a new digital approach to marketing catalog might be placed within UMG's existing catalog development unit.

Seagram is investing more than \$100 million in the research and development of digital music businesses, Bronfman said at a December investment conference in

(Continued on page 99)

# MCY.com Will Offer PPV Webcast Of Backstreet Boys

BY EILEEN FITZPATRICK

LOS ANGELES—Fans who can't get a ticket to see Backstreet Boys during the upcoming North American leg of their Into the Millennium tour will be able to watch them perform over the Internet.

Through a sponsorship deal with digital music retailer MCY.com, fans can pay for a Webcast of one of the band's concerts at the site from March 15 through July 31.

The 17-city tour commences on Feb. 11 in University Park, Pa., and concludes March 15 in Toronto. MCY will tape and broadcast the University Park show.

Pricing of the pay-per-view Webcast hasn't been determined, but MCY chairman/CEO Bernhard Fritsch says the cost will be "less than \$10."

The streamed Webcast can only be viewed when consumers obtain

MCY's proprietary player, which is available as a free download.

The two-hour show will also contain backstage footage and interviews with band members Nick Carter, Howie Dorough, Brian Littrell, A.J. McLean, and Kevin Richardson.

"The Backstreet Boys are the fourth big act we've done as a Webcast," says Fritsch, "and it's the first time we're taking money."

Previously, MCY has conducted free Webcasts of "Michael Jackson And Friends," "Luciano Pavarotti In Helsinki," and, most recently, on Dec. 15, "Paul McCartney Live From The Cavern Club."

The Cavern Club Webcast received more than 50 million hits, according to Fritsch.

Fritsch wouldn't speculate on how many fans will sign on for the Backstreet Boys show. "It's totally unpredictable," he says. "It could be

50,000 or 2 million-3 million."

Fritsch says MCY will conduct a multimillion-dollar online marketing campaign to promote the Webcast. Much of the advertising will consist of an aggressive E-mail campaign conducted on the MCY site. The site will also conduct contests to win tickets to a Backstreet Boys show and signed Backstreet Boys memorabilia.

Under the terms of the deal, the band will receive an upfront fee of "more than \$1 million and less than \$5 million," according to Fritsch, plus stock options.

"One of the reasons for this leg is that there was such demand that many fans didn't have the opportunity to see them," says David Baram, COO of the Firm, which manages Backstreet Boys. "This way fans can see the band for less than the price of a concert ticket."

Baram says the management

company was approached by MCY with the pay-per-view Webcast concept. "We had heard positive reviews about the McCartney Webcast and decided to try it," he says.

While the Webcast of the Backstreet Boys concert is a one-time deal, MCY's Fritsch says, the company has "four other acts on the table" for similar deals. He would not disclose which acts MCY is negotiating with or when the agreements would be signed.

Based in New York, MCY has more than 300,000 licensed songs for digital download, priced at 90 cents to \$2. No Backstreet Boys songs are available for license from the site, nor are any expected to be added as part of the deal.

The North American leg of the Into the Millennium tour wraps up the band's worldwide tour, which began last year.



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# Alexakis, Artemis Form Label

BY MELINDA NEWMAN

LOS ANGELES—Even before inking its first act, Popularity Records—the new label formed by Everclear front man Art Alexakis and Artemis Records—has a clear view of what it asks of its roster.

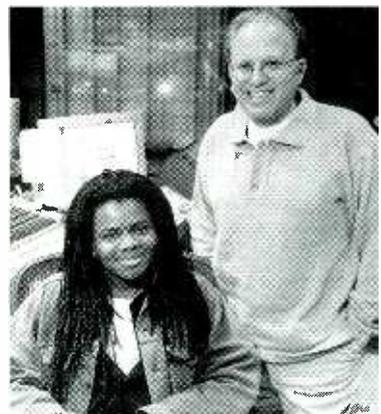
“I’m going to sign bands and be really honest with them about what it takes to make it,” says Alexakis. “I’m looking for people with the same work ethic as we had: You get your ass in the van and tour, you make a record and don’t put it out until it’s great, and then you work it and work it and work it.”



GOLDBERG

Artemis will provide marketing, promotion, sales, and publicity support to Popularity, which will

be housed in Artemis’ Los Angeles office. The label will be funded by Artemis, with the two companies splitting profits. As with all Artemis releases, Popularity’s product will be distributed through RED Distribution in the U.S. and via Sony International elsewhere.



**Tracy The Storyteller.** Elektra recording artist Tracy Chapman recently completed recording “Telling Stories,” her fifth album for Elektra. Chapman’s previous album, “New Beginning,” sold close to 4 million copies and produced the single “Give Me One Reason.” Shown in the studio, from left, are Chapman and David Kershenbaum, producer.

Alexakis and Artemis president/CEO Danny Goldberg first began talking about the venture while Goldberg was still head of Mercury Records Group, and they continued discussions after Goldberg left that company and started Artemis.

“Although a lot of musicians say they want to have their own label, most of them are just interested in more of a vanity situation where they

*‘I’m going to sign bands and be really honest with them about what it takes to make it’*

—ART ALEXAKIS—

can make some extra money and get a logo,” says Goldberg. “Art impressed me as an extremely serious person who had a lot of grounding in what it means to have a label. He’s got the level of business savvy, pragmatism, and focus that this takes; 95% of the artists don’t.”

Popularity is not Alexakis’ first foray into the executive boardroom; he was an A&R rep at Capitol in addition to being signed to the label, where he remains as an artist. “I was signed as an A&R guy for two years at Capitol,” he says. “But that was basically because other people wanted to sign me. Then they wouldn’t let me sign anything. They gave me a paycheck and basically told me to shut up, because they were afraid if I signed anything it would interfere with Everclear.”

However, that doesn’t mean Alexakis hasn’t been preparing for this moment. “Because I’ve been pretty business-savvy, I have a reputation with younger bands as someone they can see eye to eye with. I’ve been given a lot of music.”

In fact, he’s already in negotiations with a Los Angeles band that sounds like a “cross between White Zombie and the Archies,” although he declined to mention its name until the paperwork is signed.

Alexakis has hired his longtime assistant, Michael Dean, to serve as artist liaison. “I also want to set up a network of interns across the country who [handle grass-roots] marketing and A&R,” says Alexakis, “so when a Popularity band comes to town, they can go nuts with fliers and stuff. Everclear started as a band on an indie label, and we would call ahead and talk to indie radio stations where we were headed and set stuff up and find places to sleep, and I’d like to bring that back.”

Far from the label being merely an artistic outlet for bands Alexakis likes, Goldberg says, it is expected to produce hits. “I think there’s an intelligence and quality to what Art does as well as a commerciality,” he says.

The attention an upstart like Artemis, which also has a label deal with Steve Earle’s E-Squared Records, can give to Popularity appealed to Alexakis, says Goldberg, who also notes that Artemis has the time to develop acts.

He adds with a laugh, “But in terms of the ultimate results, I’m as ambitious and greedy as anyone at a big company, and, by the way, so is Art.”



ALEXAKIS

# Latin Academy Debuts Own Grammy Awards

BY JOHN LANNERT

The National Academy of Recording Arts and Sciences (NARAS) created its Hispanic counterpart, the Latin Academy of Recording Arts and Sciences, almost three years ago. The official introduction of the Latin academy, however, took place Jan. 19 in Los Angeles when NARAS president/CEO Michael Greene announced the inaugural Latin Grammy Awards.

The awards ceremony that is putting a face on the Latin academy is set for Sept. 15 in Los Angeles, at a venue to be determined. Greene says CBS-TV will broadcast the two-hour show live during prime time in three languages—“Spanish, Spanglish, and English.”

The program will later be distributed by CBS Broadcast International in its original version or a Spanish-language version.

Greene says the show, initially scheduled for 2001, was moved up one year partly because of the growing popularity of Latin music and partly because it was

time to augment the profile of the Latin academy.

Greene says the Latin academy’s membership of nearly 1,000 helped add more categories to the U.S. Grammy Awards.

Now the Latin academy has an awards show on which to hang its hat. Already the benefits are being noted: Greene says as many as four Latino artists will perform at the Grammy Awards on Feb. 23.

Moreover, the Latin academy is sponsoring in late January a music education program in a Latino school in Los Angeles.

Greene observes that “the only thing more difficult and innovative” than establishing the Latin academy and the Latin Grammys will be the production of the Latin Grammys broadcast.

Greene says the show has to be presented “in a really unique fashion by which we are able to kind of elegantly go back and forth among the languages and not estrange the English- or Spanish-speaking folks.”

Leslie Moonves, president/CEO of CBS, who describes the

(Continued on 98)

# AMAs May Boost Performers Most

BY JILL PESSERNICK

LOS ANGELES—With repeat winners and established artists dominating the American Music Awards (AMAs), many retailers predict that the show’s performers, rather than the honorees, will most likely experience a sales gain.

“The AMAs are definitely a mainstream award show,” says Eric Keil, VP of South Plainfield, N.J.-based Compact Disc World. “Because the AMAs are so mainstream, it is the Grammys that really expose people to different kinds of music.”

The AMA show, broadcast Jan. 17 on ABC from the Shrine Auditorium here, included performances by Mariah Carey with Joe and Nas, ‘N Sync, Brooks & Dunn, Christina Aguilera, Eurythmics, Enrique Iglesias, Dr. Dre and Eminem, Beck, Savage Garden, Eve and Faith Evans, Lonestar, Creed, Brian McKnight, and Lenny Kravitz.

Violet Brown, R&B buyer for Torrance, Calif.-based Warehouse Entertainment, says, “I think that performances by Christina Aguilera, the Eurythmics, Eve, and Lenny Kravitz will grab some people in.”

Adds Keil, “The Dr. Dre and Eminem performance will definitely help the Dre album. That was probably the best of the evening.”

Garth Brooks, who announced his potential retirement in December, was the evening’s big winner, besting all other nominees by garnering three trophies. Shania Twain and Lauryn Hill were also top honorees, winning two awards each.

Brooks received the artist of the ‘90s award and was a repeat winner in two country categories, favorite male artist and favorite album for “Double Live.”

Twain came away with country’s favorite female artist award for the second year in a row and was also honored as favorite female pop/rock artist, a nod to her growing cross-over appeal.

In the soul/R&B category, Hill won favorite female artist and album for “The Miseducation Of Lauryn Hill,” after winning favorite new R&B artist last year.

Visitors to the American Music Awards Web site voted for their favorite artists of the past several decades. Winners, announced during the show, were Elvis Presley (1950s), the Beatles (‘60s), Stevie Wonder (‘70s), and Michael Jackson (‘80s). Brooks’ award was not based on a vote but rather was awarded to him by the AMA based on record sales and concert attendance.

Additionally, Gloria Estefan was presented with the award of merit from Andy Garcia, Mariah Carey was honored with a special achievement

(Continued on page 87)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Island/Def Jam Music Group names **Datu Faison** national director of promotion for Def Soul/Def Jam in New York. Island/Def Jam Music Group also promotes **James Love** to director of mix-show promotion for Def Soul/Def Jam in New York. They were, respectively, R&B chart manager for Billboard magazine and a member of the Def Jam street team.

**George Nunes** is named VP of House of Blues Media Properties in Hollywood. He was GM of Miramar Recordings.

Sony Music Entertainment promotes **Ann Sweeney** to VP of new technology and business development counsel and **Donna E. Pedro** to VP of diversity and professional development in New



FAISON



LOVE



SWEENEY



PEDRO



SISKIND



SPANBERGER

York. They were, respectively, VP/senior counsel and director of diversity and staff development.

Arista Records names **Hillary Siskind** director of publicity in New York. Arista also promotes **Michael Newman** to associate director of business and legal affairs in New York. They were, respectively, publicity director at Tommy Boy Music and associate director of business affairs.

**PUBLISHERS.** **Kathy Spanberger** is promoted to president of U.S. companies for peermusic in Los Angeles. She was COO.

Universal Music Publishing names both **Marisa Porter** and **Tom Eaton** associate director of motion picture and television music in Los Angeles. They were, respectively, creative manager of film and television for PolyGram Music Publishing and manager of motion pic-

ture and television music/music supervisor for the Sills Music Group.

**RELATED FIELDS.** **Teri Freitas Gorman** is named director of community development for the Broward Center for the Performing Arts in Fort Lauderdale, Fla. She was marketing manager for the Aotea Centre.



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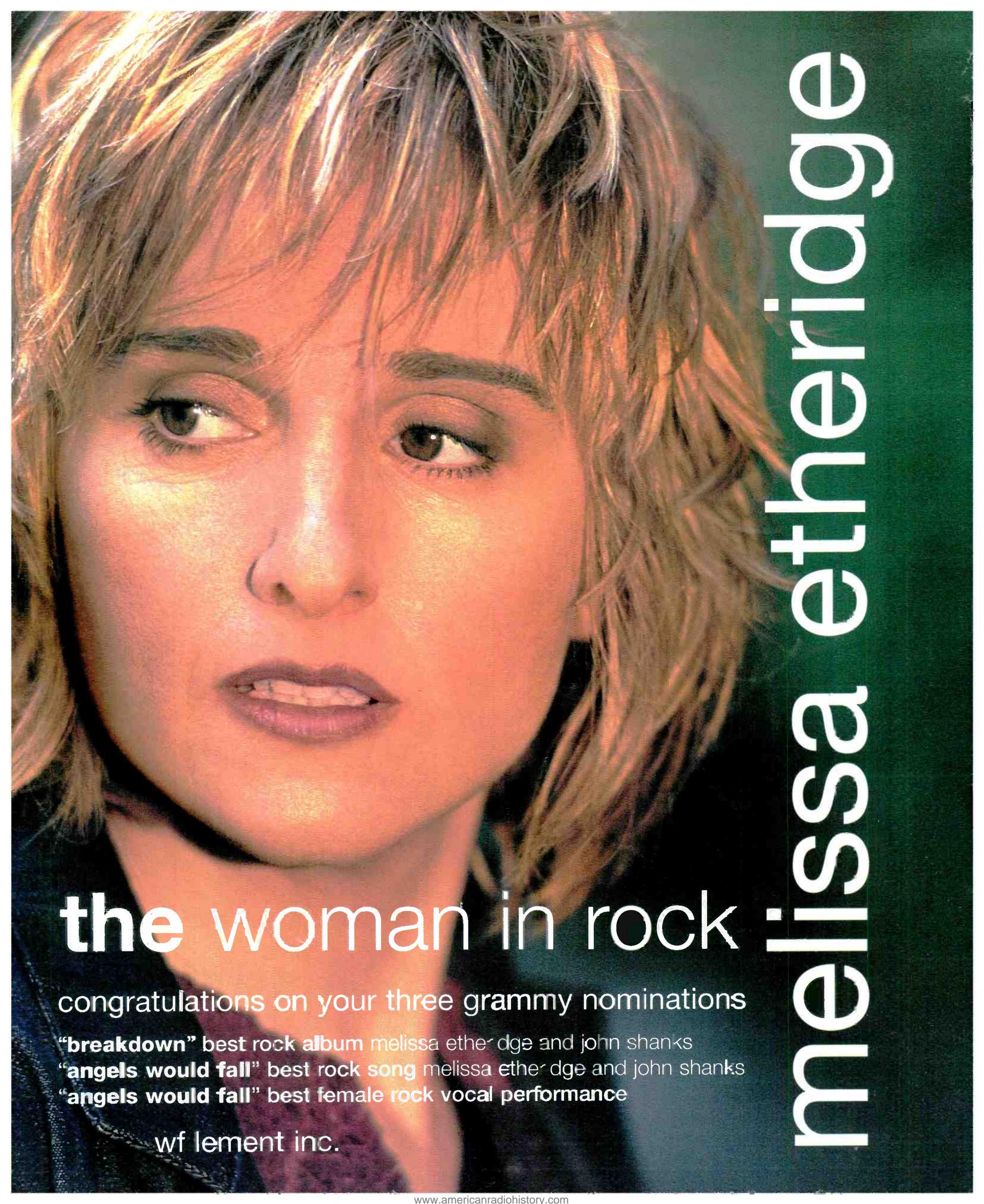
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**"angels would fall"** best female rock vocal performance

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# Artists & Music

POP • ROCK • R & B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

## Tim Finn Gets Hands-On With Solo Set On Indies Periscope/Sonny's Pop

BY CARLA HAY

NEW YORK—If you're not satisfied with what a major label does, then do it yourself. That seems to be the choice more veteran artists are making, including respected New Zealand musician Tim Finn. Finn's latest solo album—"Say It Is So," due Feb. 29 in North America—will be released through a partnership between the artist's Periscope Recordings and Nashville-based label Sonny's Pop Records.

"This album is unique for any label," says Sonny's Pop founder/president Bob Bailey-Lemansky. "But what also makes it unique is that ['Say It Is So'] is artist-funded. This is also the first commercially available release from Sonny's Pop Records."

Finn's musical background extends back to the '70s and early '80s as a member of rock band Split Enz and the early '90s as a one-time member of Crowded House with his brother, Neil Finn (who also used to be in Split Enz). The Finn brothers also teamed up to release a self-titled album in 1996. "Say It Is So" is Tim Finn's first solo album since 1993's "Before And After" (Capitol Records).

When asked why he decided to self-release his solo album, he says, "It just felt like it was mine, and I'd already looked around at a few major labels and didn't find what I wanted. With this album, I just wanted to make whatever the hell I felt like making. I find it incredibly liberating. I'm sick of thinking about marketing and what's going to be the hit single for the album."

Finn, who now acts as his own manager, says of the recording of the album, "It was a very spontaneous delivery of the record. There weren't any songs I had to second-guess, and I found a middle ground of crafting and allowing things to just be."

Finn's songs are published by Rebel Larynx Music (BMI).

"Say It Is So" was produced by Jay Joyce and recorded in Nashville. "I was invited into the studio to chat with Neil," says Bailey-Lemansky. "I was ranting and raving about the state of the record industry and my feelings about how artists of his type should own their own masters. I obviously said the right things, because we ended up deciding to be partners on



FINN



this record."

As part of the deal, Finn is funding the release of the record, while Sonny's Pop handles the administration. The company has inked a North American distribution deal with What Are? Records. According to Bailey-Lemansky, Sonny's Pop is looking into licensing deals with other countries for the album. "Say It Is So" is being distributed in New Zealand and Australia via EMI Music. The album is also being sold directly through Finn's official Web site, [www.timfinn.com](http://www.timfinn.com).

The album's first single, "Death Of A Popular Song," went to triple-A radio.

Scott Arbough, music director of triple-A station KBCO Denver, says of Finn, "You can't ignore the Crowded House/Split Enz connection. I've heard the album, and it sounds like what you would expect from Tim Finn."

Sonny's Pop is working with Sean Coakley of Songlines Ltd. for radio promotion, and publicity firm the Press Network is handling media cov-

erage.

A videoclip for "Death Of A Popular Song" has been completed, as have two other videos, for album tracks "Twinkle" and "Big Wave Rider." The latter two videos can be found at the official Tim Finn Web site.

Finn, who is booked by Mitch Rose of Creative Artists Agency, will embark on a promotional U.S. tour in March. Says Bailey-Lemansky, "We're mainly concentrating on New York and L.A. for media interviews. Tim plans to do a limited U.S. solo tour a couple of months after that."

And the solo tour will be just that, as Finn says the show will feature only him with no backup musicians.

Ryan Newlin, senior music buyer for the Virgin Megastore in Los Angeles, says, "We'll definitely be carrying the new Tim Finn album. We've consistently sold records from the Finn brothers' catalog. Most of their fans are very loyal. I think the best way for the record company to go is to market this album through the Internet."

Bailey-Lemansky concurs. "Tim's audience mainly consists of people ages 30 and up who were fans of Split Enz and Crowded House," he says. "This record is a very organic record that's not as slick as his last two major-label albums. If he did make a slick record, that wouldn't lend itself to the in-the-trenches marketing that we're doing for this record."

Finn briefly reunited with Split Enz in December 1999 for two concerts in Auckland, New Zealand. But the musician says emphatically that the band "is not getting back together again."

Finn adds, however, that he won't rule out collaborating with others in another band situation. "I've always enjoyed collaborations," he says. "I understand the magic between artists when they get together and are inspired by each other."

## J.M. Rankin Dies At 40

Guiding Force Of Acclaimed Canadian Group

BY LARRY LeBLANC

TORONTO—John Morris Rankin, a member of the disbanded Canadian family group the Rankins, died the morning of Jan. 16 after his truck plunged into the Gulf of St. Lawrence on Canada's east coast.

Performing a mix of Gaelic and traditional Cape Breton fiddle tunes, the Rankins—brothers John Morris and Jimmy and sisters Raylene, Cookie, and Heather—were one of Canada's top-selling groups in the '90s. The group, which disbanded last year, is widely credited with sparking renewed interest in the ethnic musical scene of Canada's Maritime region during the past decade.

Rankin, 40, was driving from outside Mabou, Cape Breton Island, to a hockey tournament in nearby Cheticamp, on the twisty two-lane Cabot Trail highway with three teenagers, when his Toyota 4-Runner truck plunged over an 83-foot cliff into the water at Margaree Harbour on Cape Breton's west coast. Reports suggest he swerved to avoid a pile of salt on the road.

Rankin's passengers, including his 15-year-old son, Michael, were able to escape from the vehicle and climb to safety following the accident, which occurred around 7:30 a.m. They were taken to Cape Breton's Inverness Consolidated Hospital and treated for hypothermia. It took rescuers several hours to find and recover Rankin's body from the freezing waters.

Rankin's funeral took place Jan. 20 at St. Mary's Church.

"He'd driven that road a hundred million times," says Rankin's manager, Chip Sutherland of Pier 21 Artist Management in Halifax, Nova Scotia. "The weather was really cold, and the road was slick."

While Rankin's brother Jimmy left a Farm Aid concert in Toronto the same day after being notified of the death, news of the accident spread quickly through Canada's musical community.

"It's such a shock," says Newfoundland singer Kim Stockwood. "He was a very quiet, shy guy. It's so sad."

Canadian Prime Minister Jean Chrétien also expressed his shock at the news of the accident. "Like all Canadians, I was simply stunned to learn of this terrible accident," he said in a

statement. "Cape Breton has lost one of her finest sons, and Canada has lost one of her finest musicians."

Rarely in the spotlight onstage with the Rankins—shortened to the Rankin Family in 1998—the soft-spoken, unassuming fiddler/pianist had skill and influence that went unnoticed by many fans.

Cape Breton musicians like fiddlers Natalie MacMaster, Ashley MacIsaac, Howie MacDonald, and Kyle MacNeil (of the Barra MacNeils), however, looked to him as one of the leading figures in traditional Cape Breton music, a style that draws on a Highland Scotland fiddling repertoire of airs, strathspeys, marches, jigs, reels, and hornpipes from the 18th and 19th centuries.

(Continued on page 22)



RANKIN

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# The The Presents Its 'NakedSelf'

After 5-Year Hiatus, Act Returns With Debut On Nothing Label

BY CARLA HAY

NEW YORK—After churning out modern rock music since the early '80s, British act The The has returned with its first album in five years—"NakedSelf"—due Feb. 29 in the U.S. and Feb. 28 internationally.

The album, which will be issued worldwide on Nothing Records, is also the act's first album to be released since parting ways with longtime label Sony Music.

In line with the album's title, The The displays a more stripped-down sound on "NakedSelf" than its previous synthesizer-inspired outings.

The The leader Matt Johnson—who created the act as a concept group and works with a rotating set of musicians—explains why it took so long to complete the new album. "I went through a lot of life changes. I had a son. People who were close to me passed away, and I was moving around a lot."

Johnson recorded the album in New York, his primary home for the last five years; he also has homes in Spain, Sweden, and England. He says, "I tend to be a bit of



JOHNSON

a perfectionist. The lyrics were very difficult to write."

Johnson, who co-produced the album with Bruce Lampcov, notes, "Producing is very tiring, more tiring than performing or songwriting. Songwriting is the more enjoyable part for me. When it's going well, I'm proud of the results."

Johnson's songs are published by Lazarus/Sony/ATV Music.

During the five-year hiatus between albums, The The recorded another album, 1997's "Gun Sluts," which was unreleased. The The also did a sneak-preview tour of the East Coast in November and December 1999.

Johnson says of the mini-tour,

"At some of the shows, we played the entire ["NakedSelf"] album before we did older songs. It was inspiring because people were into it."

As for the album's edgier sound, Johnson explains, "It's partly an attempt to get away from this sanitized, over-digitized, computerized sound that a lot of people are doing. I was using manual typewriters to write the songs and old equipment to record it."

(Continued on page 30)



**Idols Link With E-Magine.** New York-based Internet company and label E-Magine Entertainment recently inked a deal with up-and-coming rock outfit the Tender Idols. The album "Step On Over" is available Feb. 22 via the company's site ([www.emaginemusic.com](http://www.emaginemusic.com)) and at retail, distributed by Alternative Distribution Alliance. Shown, from left, are Liz Vap of E-Magine; Tender Idols band members Ian Weber, David Cobb (front), Joe Jones, and Michael Weeman; co-manager Russell Carter; band member Guy Strauss; and co-manager Cathy Lyons.

# Melisma's Aparo Covers Wide Range Of Issues On 'American'

BY DAVE WILSON

LOS ANGELES—With the March 7 release of "The American" by Angie Aparo drawing near, one might think that the Melisma/Arista artist would be preoccupied with that project's commercial future. However, that's not the case.

"I get so wound up. I'm already focusing on 10 other songs, and I'm so driven by that," Aparo says.

The tone of the album indicates that he spends much of his time pondering issues relating to humanity in general, as well as personal matters. "When I write, I write about the human condition."

"The American" was produced by Matt Serletic, who has helmed projects by such acts as matchbox 20, Aerosmith, and Edwin McCain. The songs range in theme from deforestation and greed in "Green Into Gold," to anger at the misappropriation of the Martin Luther King Jr. holiday on "Memphis City Rain," to the relationship between technology and spirituality on "Spaceship," the set's first single.

Of the album's content, Serletic says, "In making this record, one of my objectives was to immerse the lis-

tener in the world that I saw behind Angie's music."

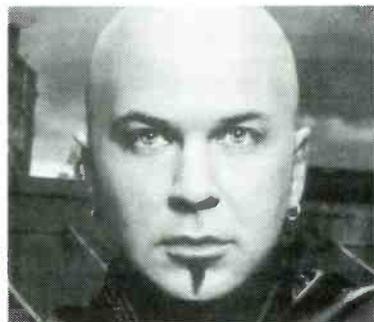
The producer, who co-wrote a number of songs on the album, says Aparo's appeal lies within "the sheer passion that [he] exudes. Every note he sings is amazing."

Tom Corson, senior VP of worldwide marketing and sales at Arista, agrees, noting that the label is preparing for a "long haul" with Aparo, who is managed by David Passic.

"This is a great first record for Angie. We're committed to working on its promotion for months to come," Corson says.

Marketing for the artist and album started in November 1999, with the launch of Aparo's Web site ([www.angieaparo.com](http://www.angieaparo.com))—which offers a link to a non-album cut, "Alone." Aparo then did a showcase in New York in December, followed by gigs in Boston, Philadelphia, and Washington, D.C., among other places. This month, he performed at the Philadelphia Music Conference and the Sundance Music Festival.

The label has confirmed a club tour of the Southeast for later this month. A national trek is being considered for late winter/early spring.



APARO

# Renegotiations Holding Up Everclear Sets; Michael McDonald Launches Ramp Records

**SO MUCH FOR THE AFTERGLOW:** Everclear is in the midst of renegotiations with label Capitol, which, should they go awry, will hold up indefinitely the release of the group's forthcoming album for the record company.

"We're making the same royalty rate we were making when we got signed [in 1994]," says the band's leader, Art Alexakis. "I don't have a choice to put it out through anybody else—we still owe them four albums—but we won't put it out until we come to some contract renegotiation. We're willing to do other things. I've satisfied the whole need to tour, I'm almost 40. We've made a couple of great records, and if I have to walk away from it, I will."

Everclear has already announced that it plans to release two albums this year, and Alexakis stresses that he does want to come to a resolution with Capitol. The first, "Learning How To Smile," was originally slated for a March release, says Alexakis. He now says that should the renegotiations go the band's way, he could have it ready for a late spring/early summer release. The second project, a harder-edged rock record tentatively titled "Good Time For A Bad Attitude," was planned for a July or August release. Alexakis says he could now deliver the music to the label by the end of June for a fall release.

Capitol had no comment by press time.

**THE BEST QUOTE OF 2000 . . . SO FAR:** "As I approached another phase of my life, to put it politely, probably any major-label A&R department worth its salt would probably rather see me walk down the hall with explosives strapped to my body than another record in my hand." So says an extremely self-deprecating Michael McDonald on why he decided to start his own label.

The result is Chicago Records-distributed Ramp Records, which is run by McDonald, musician/engineer/producer Chris Pelonis, and actor Jeff Bridges (Billboard, Sept. 18, 1999).

The label came about after Bridges, who has written songs since he was a teenager, enlisted Pelonis to help him set up his home studio in Santa Barbara, Calif. "We jammed, and I played him some tunes, and he said he knew Michael McDonald," recalls Bridges. "Mike came up, liked the songs, and started to play, and the next thing you know we're making an album and starting a label. Now it's like a big runaway snowball." In addition to being distributed through Chicago Records, Ramp's releases will be available through Amazon.com and other Web sites. Should things go as

planned, Ramp will also sign new artists.

Bridges' album, "Be Here Soon," on which he plays guitar and sings, is slated for a March 21 release, although one song, "She Lay Her Whip Down," will soon be available via Bridges' Web site, [www.jeffbridges.com](http://www.jeffbridges.com).

It will be preceded by the release of McDonald's album "Blue Obsession" at the end of February. The project features songs from his last album for Warner Bros., which never came out, as well as three new tracks.

Instead of issuing a single, McDonald says, "we're going to put out a four-song EP that we'll give to different stations and Internet providers. Regular radio hasn't been a promising area for us lately, but I think there's always a chance you might catch the public's attention."

The public will get a chance to hear new music from both McDonald and Bridges on Feb. 4, when McDonald is presented

with the Yamaha Lifetime Achievement Award during the National Assn. of Music Merchants Convention in Los Angeles. McDonald is the first recipient of the award since Brian Wilson was honored 13 years ago. Bridges will host the tribute concert, which—in addition to featuring McDonald reunited with the Doobie Brothers—will include appearances from Ray Charles, Patti LaBelle, Kenny Loggins, Boz Scaggs, Steve Winwood, and many more acts.

**STUFF:** Paula Cole has parted ways with her manager, John Carter of Stereotype Management . . . Robert Earl Keen is now managed by Steve Hoiberg, who previously served as his booking agent. Keen was formerly handled by Rosetta Management . . . the Sno-Core 2000 tour, which kicked off Jan. 20 in Los Angeles, features Incubus, System Of A Down, Mr. Bungle, and Puya . . . Jimmy and Doug's Farmclub.com, the new Internet label started by Jimmy Iovine, co-chairman of Interscope/Geffen/A&M Records, and Doug Morris, chairman/CEO of Universal Record Group, will launch its weekly TV show on Jan. 31. The show, hosted by former MTV VJ Matt Pinfield and called "Farmclub.com," will air at 11 p.m. on USA Network. Among the acts appearing will be Sonique, Farmclub.com's first signee . . . George Nunes has been named VP of House of Blues Media Properties. Nunes, who was most recently GM of Seattle's Miramar Recordings, will report to HOB Media Properties president Lou Mann. Among the projects he will help oversee will be the development of a "Live From The House Of Blues" CD and DVD series.



by Melinda Newman

# CONSPIRACY

BY

## Live365.com

# CONSPIRACY

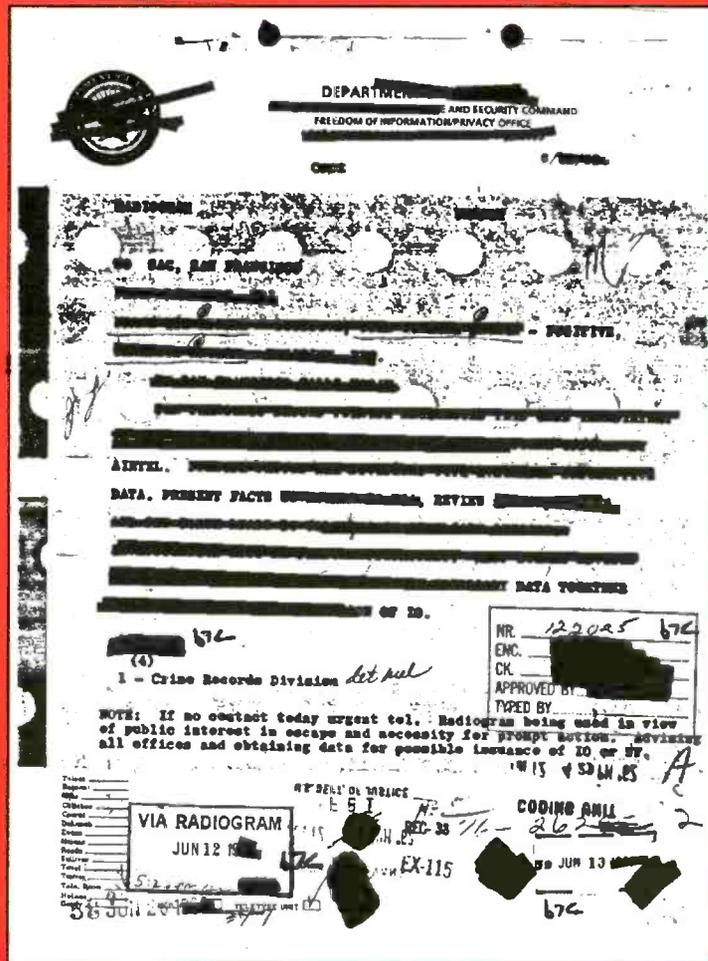
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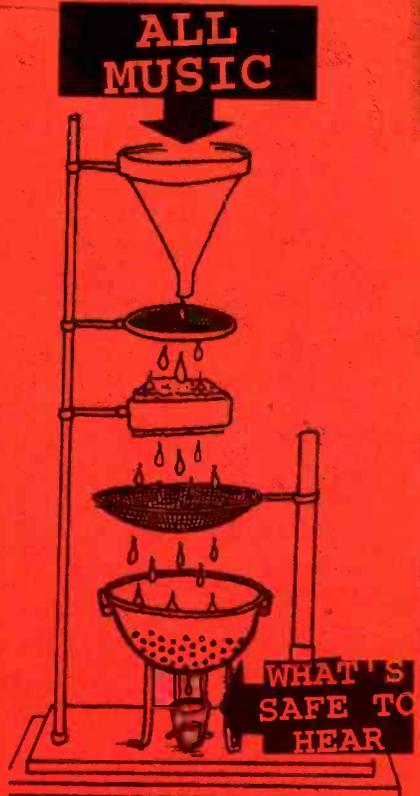
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↑ As this confidential document clearly shows, Live365.com's Internet radio scheme just may be the brainchild of the Freemasons (the government behind the government).

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"With songs that abound with images of blood, spirits and fantastic visions, Jaguares mines the mysterious and spiritual history of their country."

-Newsday New York

"Jaguares recent tour stop in Mexico City was an event on par with Bruce Springsteen's Jersey area performances. Likewise, their Southern California concert was also an event in itself."

-Virgin Online

"This was a rock concert as they all should be, a give and take between fans and performers that makes the evening a universally memorable one."

-Chicago Sun-Times



Management Marusa Reyes marusa@nuestrorock.com

## Artists & Music

### J.M. RANKIN DIES AT 40

(Continued from page 19)

There's a poignant scene in the 1973 CBC-TV documentary "The Vanishing Cape Breton Fiddler" in which pioneering Cape Breton fiddler/composer Dan Rory MacDonald is walking along a Mabou back road with a teenage John Morris; the legendary Maritime figure puts his hand on the youth's shoulder, saying, "You're the next generation."

"People wouldn't sit around talking about how incredible John Morris was [as a musician] because it was understood," says Brookes Diamond, a Halifax promoter who had known Rankin for two decades. "He was phenomenally gifted. I'd sit in concerts and hear what he was playing on piano and be in disbelief."

Veteran Canadian singer Sylvia Tyson recalls seeing John Morris performing in Mabou when he was 18. "That style of piano—he was the best I'd ever seen at that age," she says.

As arranger, John Morris was also the musical rudder of the Rankins. "By far, John Morris was the purest musician in the band," says Sutherland. "The girls and Jimmy had star power because of their [stage] visibility, but they were all terrified of John Morris. He was the one who'd tell them they were singing sharp. Nobody [in the band] argued with John Morris about music."

Despite racking up Canadian sales of nearly 2 million units for its seven-album EMI Music Canada catalog, the Rankins fared dimly in the U.S. This was, according to Sutherland, largely due to sizable and ongoing upheavals within the EMI-affiliated label family there in recent years.

Their debut, "The Rankin Family" (1989), wasn't released in the U.S. The follow-up, "Fare Thee Well

*'People wouldn't sit around talking about how incredible John Morris was [as a musician] because it was understood. He was phenomenally gifted'*

— BROOKES DIAMOND —

Love" (1990), was released on Liberty Records in the U.S. but went unnoticed, as did the albums "North Country" (1993) and "Endless Seasons" (1995), on EMI-affiliated Guardian Records, and "Uprooted" (1998), on Rounder Records.

Unable to break through in the U.S. and starting to face dwindling sales of its recordings at home, the act decided to break up in September 1999.

Rankin continued to play around Cape Breton with friends.

"The band reached that saturation point [of popularity] with their recordings [in Canada] that happens with many adult contemporary acts," says Deane Cameron, president of EMI Music Canada.

"Ironically, John Morris was the first [member] to want to pack it in," recalls Sutherland. "He felt he'd been the one who had kids during their career. His kids were growing up, and he wanted time with them. This was the first year he was able to coach Michael's hockey team be-

cause he wasn't on the road."

The Rankins' hometown village of Mabou is located in Inverness County, Cape Breton Island, where the main occupations are farming, lumbering, and fishing and where singing, dancing, and playing instruments come as naturally as walking and talking. The Rankin family, with 12 children in all, would often host community *celidhs* (Gaelic for a get-together), where neighbors would tell ghost stories and sing songs.

"Everybody in the family is musically inclined," Raylene Rankin told Billboard in 1992. "Our father played fiddle, and mother played piano, and they both really appreciated music, and that appreciation is what encouraged us to become musicians."

While in high school, John Morris had headed an earlier version of the Rankins with siblings Raylene, Geraldine, and David, which worked on a part-time basis from the '70s to the '90s. After the decision to go full time with its final lineup of family members, the group pooled money to record and independently release "The Rankin Family" and "Fare Thee Well Love." With each album selling 35,000 copies, the Rankin Family was then signed in 1992 by EMI Music Canada, which reissued the albums.

The Rankin Family swept Canada's 23rd Juno Awards in 1994, winning honors for group of the year, country group or duo of the year, and the fan-voted Canadian entertainer of the year. Additionally, its multi-format hit "Fare Thee Well Love" was honored as single of the year. In 1997, it won a Juno as top country group.

Besides his son, Michael, Rankin is survived by his wife, Sally, and daughter, Molly, 13.

### COPYRIGHT CHANGE SPELLS TROUBLE FOR ARTISTS

(Continued from page 10)

recording be transferred from the recording artist to the record company and 2) that the sound recording is a work made for hire.

However, just saying that something is a work made for hire does not make it one. Before this change, a sound recording could not be considered a work made for hire under the law, and thus the work-for-hire contract provision was essentially null.

The effect of these contracts was that the artist was simply transferring the copyright in the sound recording to the record label. And, with a transfer of copyright, the artist retained the opportunity to terminate the transfer at the end of 35 years under the Copyright Act, thereby regaining control of the recordings.

The main purpose of the termination right was to permit artists who have signed unfavorable contracts to regain control of income from the now valuable copyright work. The clock is ticking as 2013, the first year that the copyright owners of sound recordings may exercise their termination rights under the Copyright

Act, approaches.

The Artist Formerly Known As Prince offers a perfect example of the impact caused by the changes made by this new amendment. The Artist has stated that he is rerecording all of his old albums, so his fans will be able to buy either his new recording of the old album—and support him—or the old recording of the album—and support his former record label.

Assuming that The Artist's royalty contract contained the standard work for hire and transfer of copyright provisions, under the old law, The Artist would be able to terminate the transfer of copyright for his first album, "For You," in 2013 and regain ownership and control of this recording.

He could then decide to release only one of the recordings or, if he continued to sell both recordings, purchases of both would support him. As The Artist's other recordings reach a date 35 years after their copyright, he could simply terminate those copyrights and regain control over the records and the income stream

that they produce.

However, under the new law, these recordings would be considered works made for hire, and he will lose his termination right and the opportunity to regain ownership of these recordings.

A substantive change of this nature should not be made without hearings to explore and debate fully the impact it will have.

At the very least, the change will alter the economic equation that underpins the artist's relationship with the record company and tilt the balance even more in favor of the record company.

At the worst, this change tosses out long-established principles of copyright law that were fully debated and considered.

The Judiciary Committee's Intellectual Property Subcommittee has promised to hold hearings on the issue, so that it can be properly debated by all those with interest in this issue, including recording artists.

It is very important that artists make their voices heard in opposition to this change.

# ROCK THE BLOCK



GAVELNET.COM is pleased to present "Rock the Block," a special 10-day online auction of historic Rock 'n' Roll memorabilia. Open for bidding from January 21<sup>st</sup> through the 30<sup>th</sup>, this event features 56 one-of-a-kind items, including pieces from the Beatles, Janis Joplin, Bob Dylan, Nirvana, and more. Register now and receive a free "Bridge School Concerts" CD featuring Neil Young, Beck, and Bonnie Raitt. Catch the action at <http://rock.gavelnet.com>.

Bob Dylan signed—Acoustic Guitar  
Offered by GAVELNET.COM

A large, clear photograph of the body of an acoustic guitar. The body is a warm, orange-brown color. In the center, there is a handwritten signature in blue ink that reads "Bob Dylan". The signature is written in a cursive, flowing style.

GAVELNET.COM  
Taking Auction to a Fine Art™

## DANCE LABELS TEAM FOR INTERNET PORTAL

(Continued from page 5)

nered with the Internet Music Corp. (IMCO) to develop and launch a dance-music portal that aims to link the global dance music community online.

Akadance.com, which will be announced by the partners Thursday (27) during the MIDEM conference in Cannes, will launch by April 1 and serve as a central hub for the wired world of dance music, according to Stuart Hersch, chairman/co-CEO of IMCO, which previously bowed the hip-hop portal aka.com and expects to announce other genre-based ventures soon.

The labels and IMCO will be equity partners in the dance portal; financial details were not disclosed. "Fans will be able to gain fast and easy access to the most current dance music from all over the world and will be able to personalize their own Web sites," Hersch says.

In addition to offering a search feature and links with fan, artist, and label sites worldwide, akadance also will boast chat rooms, personalized music and video programming, and retail elements among its mix, he adds.

The portal will be advertiser-supported, Hersch says, with an E-commerce component as well. "We model ourselves very much like a

Yahoo!" he says of the expected revenue base.

"The objective is to provide content and community for the fans—it's not to go and create a store to drive them into to sell them product," Hersch adds. "But while they are there, there's going to be a lot of product that they might want to buy. And we also will want to be able to provide that to them."

For the chairmen of Tommy Boy and Strictly Rhythm, it is the chance to provide their customers—both current and potential—with sought-after information about, and exposure to, music that was a key driving force behind the creation of the site.

"There is no exposure [for dance music], and yet there is an enormous fan base for it," says Tom Silverman, chairman of Tommy Boy, whose roster includes such artists as Amber and DJ Victor Calderone. "The clubs are packed, there is a strong dance music culture, but there is no mass media exposure.

"So all of these fans, when they come home from the club and they want to find out what they've been hearing and how they can listen to more of it, they can't find out," he adds. "There's no interactive component in clubs either; so you don't even necessarily know what you're

hearing or dancing to in a club, because there's no way to know.

"Now you'll be able to listen to snippets of different things [online] and discuss what you heard with other people around the world, and it's great," Silverman continues. "This presents an opportunity to actually fill a hole in U.S. media, which is incredibly exciting, because dance artists and labels are incredibly frustrated by the lack of access to the airwaves both for video and for radio."

"To use the old cliché, we believe an informed customer is our best customer," says Mark Finkelstein, chairman of Strictly Rhythm Records, which boasts such acts as Ultra Naté and the Wamdue Project. "So the more information we can give the dance community about the dance community, the better off the dance community will be. And this is a good way to link it all together, and no one has done it yet. We saw a definite need out there for this, for a place where you could go to find out everything and anything about dance."

That promise of access does not end at any national borders, the partners stress.

"The great strength dance has is globally," says Finkelstein. "The vi-

sion for this is to be a truly global site, linking people in all countries with the music scenes in all countries... Unlike other forms of music that are lyric-driven, dance music is by its nature universal—you can dance to something without really understanding the lyrics."

The hunger among dance fans to consume selections from a global menu of offerings is apparent in the strong sales of imports, Silverman says. "In the dance area, imports are king," he says. "You can buy an import from England [in the U.S.] for \$10 or \$15, and they sell them all day long. DJs will pay any amount of money for an import... because the stuff is impossible to get here. As far as online commerce goes, that will be the area that will be huge."

Dance fans also have already shown a strong inclination to surf the Web, Silverman says.

"It's an incredibly plugged-in, switched-on audience, much more so than hip-hop even," he says. "I'm involved also with the hip-hop side, but I can tell you that probably there's 10 times more access to the Internet on the dance side. They're really active Internet people."

That trait and the pent-up demand for more dance-music resources promise to prove an incen-

diary mixture when akadance signs on, Silverman contends.

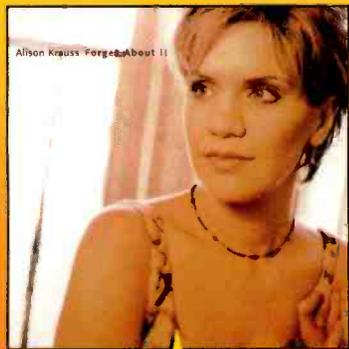
"A combination of the fact that they're all wired and that they're out there looking, hungry for something that they're not being given—I think this is going to be a blowout," he says.

Both Tommy Boy and Strictly Rhythm operate their own label Web sites independently and will continue to do so after akadance launches, they say, with links in place to the portal. But they also expect to help steer the overall direction of the portal.

"We are going to be very active," says Silverman. "I have a lot of visions that I would like to manifest with aka. There's so many creative things that can be done. When you're in a marketplace that's denied access, nothing pisses me off and gets me more incentivized than to have radio and video say, 'Sorry, we're not interested in this music.' And so I say, 'All right, I'll go through the back door.' So this is the back door."

"We want them to be active partners," says Hersch, "because that's the real value we'll be bringing to the dance community: their expertise and our ability to translate it on the Internet."

## ROUNDER RECORDS PROUDLY CONGRATULATES OUR GRAMMY NOMINEES:



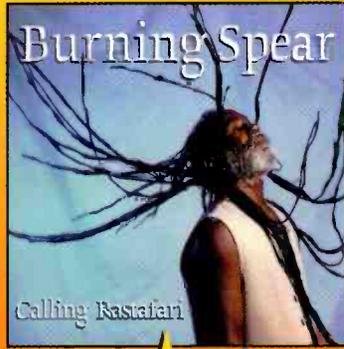
**Alison Krauss**  
•Best Country Album  
•Best Country Female vocal  
•Best Engineered Album  
ROUNDER 11561-0485



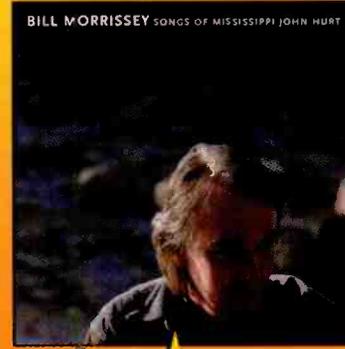
**Wilson Pickett**  
•Best Traditional R&B Album  
BULLSEYE 11661-9625



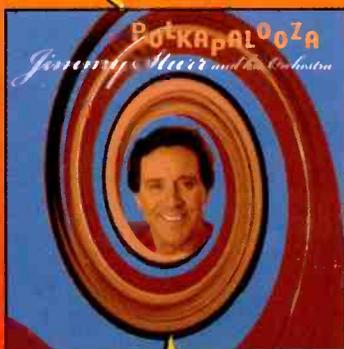
**Ruth Brown**  
•Best Traditional Blues Album  
BULLSEYE 11661-9613



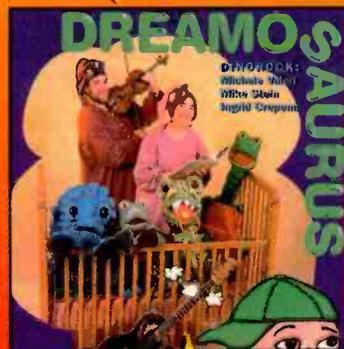
**Burning Spear**  
•Best Reggae Album  
HEARTBEAT 11661-7744



**Bill Morrissey**  
•Best Traditional Folk Album  
PHILO 11671-1218



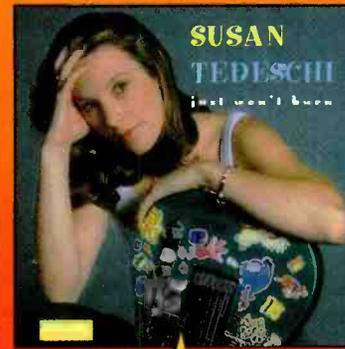
**Jimmy Sturr**  
•Best Polka Album  
ROUNDER 11561-5092



**Dino Rock**  
•Best Children's Album  
ROUNDER 18964-8082



**John McCutcheon**  
•Best Children's Album  
ROUNDER 18964-8039



**Susan Tedeschi**  
•Best New Artist  
TONE-COOL 734047-1164

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Congratulates  
Susan and



on her  
nomination

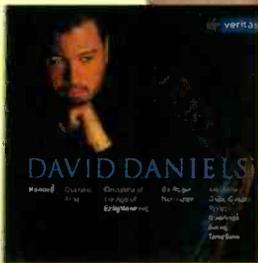




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*These Premises Are Alarmed, etc.*  
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*Powder Her Face*  
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**BEST ORCHESTRAL PERFORMANCE**  
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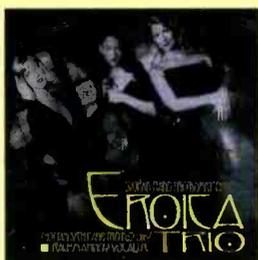
**BEST JAZZ INSTRUMENTAL SOLO**  
Stefon Harris  
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**BEST LATIN JAZZ PERFORMANCE**  
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Charles Dutoit  
(conductor)  
Prokofiev: *Piano Concertos Nos. 1 & 3*  
Bartók: *Piano Concerto No. 3*  
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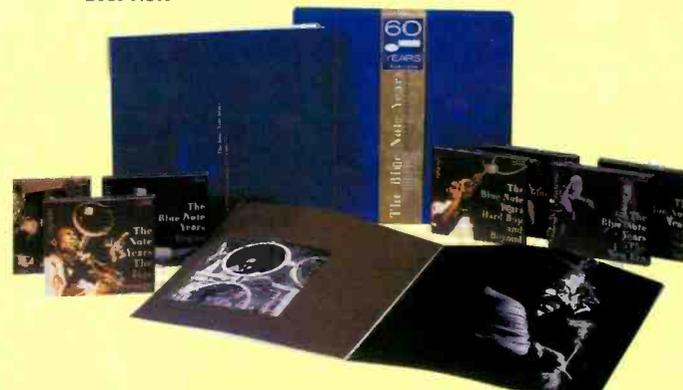
**BEST MUSICAL SHOW ALBUM**  
Stephen Ferrera  
John McDaniel  
(producers)  
Irving Berlin's  
*Annie Get Your Gun*  
1999 Broadway Cast  
featuring  
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Tom Wopat  
Angel Records



**BEST JAZZ INSTRUMENTAL PERFORMANCE**  
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**BEST WORLD MUSIC ALBUM**  
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Metro Blue



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Karen Greenberg  
Mark Kingsley  
(art directors)  
*The Blue Note Years - Sixtieth Anniversary Boxed Set*  
Blue Note

# Franklin Reigns With 8 Stellars; Winans, Smallwood Also Feted

BY LISA COLLINS

Kirk Franklin dominated the 15th annual Stellar Gospel Music Awards, taking home eight trophies, including artist of the year.

The B-Rite Records artist was also cited as producer of the year, while his disc "The Nu Nation Project" generated awards for CD of the year, best rap/hip-hop gospel CD, and best contemporary CD. "Lean On Me," a cut from the album, was named song of the year, while the clip supporting the single "Revolution" won the music video category.

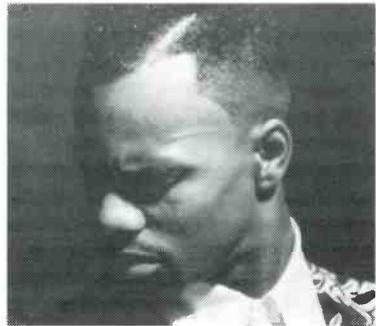
Despite his victory, Franklin, who is prepping his next project, "One Nation Crew," due March 7, remained humble throughout the evening. While accepting the top prize, he said, "To all of the people who were nominated—the ones who can really sing—it was just an honor to be included."

It was also a big night for Vickie Winans, who won a total of three awards, including female vocalist of the year and traditional female vocalist. Her "Live In Detroit II" set was noted as best traditional CD.

Meanwhile, Richard Smallwood, who led with nine nominations, pocketed three awards: traditional

male vocalist of the year, traditional choir (with Vision), and choir recording of the year for "Healing ... Live In Detroit."

The best new artist of the year nod went to Maurette Brown Clark, who was released last year by Veri-



FRANKLIN

ty Records after the label issued her solo debut, "How I Feel." She is currently performing as part of Smallwood's Vision.

Citing outstanding achievements by African-Americans in gospel music, the program, which was taped live on Jan. 8 at the Atlanta Civic Center, doubles as an annual tribute to the memory of Dr. Martin Luther King Jr.

Vickie Winans, Donnie McClurkin, and Bobby Jones served as co-hosts for the two-hour program, which is scheduled to air in national syndication during a three-week window from Jan. 15 to Feb. 6 on more than 100 stations throughout the country.

The show features performances by Franklin, Smallwood, Yolanda Adams, Anointed, Kirk Whalum, newcomers Five Young Men, the Mississippi Mass Choir, Kim Burrell, and the Gospel Gangstaz. Also appearing are author Iyanla Vanzant, Gladys Knight, "The Hughleys" co-star Elise Neal, and Fred Hammond.

A highlight of the show is a special vocal tribute to the late Rev. James Cleveland—legendary performer, artist, director, and founder of the Gospel Music Workshop of America—featuring Bobby Jones, Willa Ward (of Clara Ward fame), Albertina Walker, Shirley Caesar, Dorothy Norwood, and Gospel Music Workshop vice chair Al Hobbs in a spirited rendition of a signature Cleveland tune, "Jesus Is The Best Thing That Ever Happened to Me."

Distributed by Chicago-based

Central City Productions, the Stellar Awards were the brainchild of CEO Don Jackson, who is executive producer. The awards are voted on by a committee of radio announcers, recording executives, and artists.

Here's a complete list of winners:  
Artist of the year: Kirk

**Franklin is prepping his next project, 'One Nation Crew,' due March 7**

Franklin.

**Song of the year:** Kirk Franklin, "Lean On Me."

**Male vocalist of the year:** Donnie McClurkin.

**Female vocalist of the year:** Vickie Winans.

**Group/duo of the year:** Men of Standard.

**New artist of the year:** Maurette Brown Clark.

**CD of the year:** Kirk Franklin, "The Nu Nation Project."

**Choir of the year:** Richard

Smallwood With Vision.

**Producer of the year:** Kirk Franklin, "The Nu Nation Project."

**Contemporary group/duo:** Men Of Standard.

**Traditional group/duo:** The Christianaires.

**Contemporary male vocalist:** Donnie McClurkin.

**Traditional male vocalist:** Richard Smallwood.

**Contemporary female vocalist:** Kim Burrell.

**Traditional female vocalist:** Vickie Winans.

**Contemporary CD:** Kirk Franklin, "The Nu Nation Project."

**Traditional CD:** Vickie Winans, "Live In Detroit II."

**Urban/inspirational gospel CD:** "The Prince Of Egypt—Inspirational."

**Music video:** Kirk Franklin, "Revolution."

**Traditional choir:** Richard Smallwood With Vision.

**Contemporary choir:** Kirk Franklin & Nu Nation.

**Instrumental CD:** Ben Tankard.

**Special event CD:** "Wow Gospel 1999."

**Rap/hip-hop gospel CD:** Kirk Franklin.

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## Suzanne Ciani *Turning*

Suzanne Ciani's 11th release, *Turning*, is a Grammy® nominee in the Best New Age Album category. Internationally renowned for her trademark romantic melodies and instrumentation, Ciani breaks new ground on the title track by including a vocal and lyrics for the first time. This is Suzanne's fifth Grammy® nomination, and her third since forming her own independent label, Seventh Wave Productions.

Suzanne is a pioneer of the New Age genre, enjoying a career spanning early electronic music, orchestra, solo piano, and ensemble performances from her first release in 1979 to the present. Her third album, *Neverland*, was a nominee for the Best New Age Album Grammy® Award in 1989, followed by nominations for *Hotel Luna* (1992), *Dream Suite* (1996), *Pianissimo II* (1997), and now *Turning*.

For more information, visit Suzanne's web sites at [www.suzanneciani.com](http://www.suzanneciani.com) and at MP3.com at [http://artists.mp3s.com/artists/55/suzanne\\_ciani.html](http://artists.mp3s.com/artists/55/suzanne_ciani.html).



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# Where are they now?

THE CLASS OF

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COUNTRY VOCAL  
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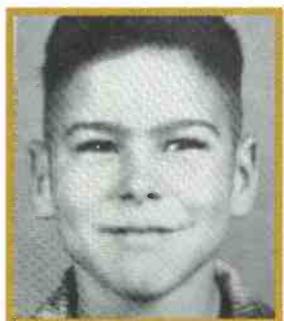
Clint Black  
BEST COUNTRY COLLABORATION W/VOCALS  
"WHEN I SAID I DO"



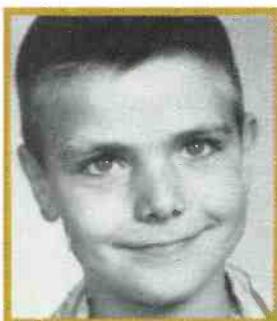
Lisa Hartman (Black)



Lorrie Morgan  
JOE CHICCARELLI  
BEST ENGINEERED  
ALBUM NON-C.LASSICAL  
"MY HEART"



Randy Owen



Teddy Pentry

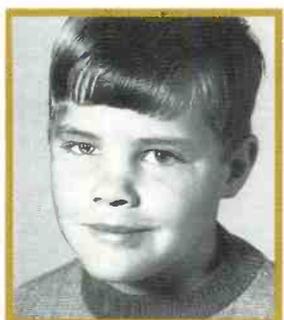


Mark Herndon



Jeff Cook

ALABAMA W/NSYNC - BEST COUNTRY COLLABORATION W/VOCALS  
"GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU"



Richie McDonald



Dean Samra



Keech Rainwater



Michael Britt

LONESTAR - BEST COUNTRY PERFORMANCE BY A DUO OR GROUP W/VOCAL - "AMAZED"  
BEST COUNTRY SONG - "AMAZED"

## At the Grammy<sup>®</sup>s February 23, 2000

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## Singer/Songwriter Peter Searcy Set To Drop His Time Bomb Debut

BY LARRY FLICK

NEW YORK—On his Time Bomb debut, "Could You Please, And Thank You," due Feb. 22, Peter Searcy is aiming to step aside from temporary trends in favor of making timeless music.

"As I was writing, my objective was to write songs that were honest—and strong enough to stand the test of time," the singer/songwriter says. "I wanted this album to be the kind that you can enjoy today, tomorrow, and 10 years from now."

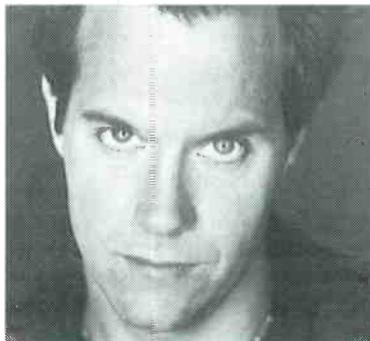
Searcy has spent more than half of his life perfecting his writing and performance skills. A native of Louisville, Ky., he's perhaps best known for his stint as the front man

of the critically lauded '80s-era punk band Squirrel Bait, although it was with his second band, Big Wheel, that he began to prove his potential for longevity.

"Every step has been educational," he says. "Each project has moved me forward in my development as a writer and singer."

Following his time with Big Wheel, Searcy fronted another indie rock band, Starbilly, and the picture changed.

"When I started, hair-metal was on the radio. All of a sudden, bands that sounded similar to mine, like Nirvana and Pearl Jam, started to make it big," Searcy recalls. "Suddenly, I realized that it was possible



SEARCY

to break from the indie labels and succeed."

Eventually, Searcy also realized that he needed to make a break from

his hometown. "Louisville is like a big Southern pillow. You put your head down on it, and it's just so soft and comfortable that you never want to get up. That's a blessing and a curse," he says. "Eventually, I just had to lift my head and look around and realize that music was my life. I had no choice but to take it seriously."

Searcy moved to Atlanta and eventually connected with producer Tim Patalan (Hoarse, Sponge) and began to write songs for the project that would become his Time Bomb debut, "Could You Please, And Thank You." Although the material has a sharp rock edge, it's also considerably more mellow than his previous efforts and is etched with lyrics that are decidedly confessional.

"Not every song reflects my personal life, although I think my writing has gotten considerably more personal as I've gotten older and more experienced," the artist says.

"It's just a natural inclination to look within yourself and find creative inspiration."

He adds, "I feel like this record is angry, but in a productive and cathartic way sort of an emotional house-cleaning. If you want to clean someone or something out of your life, this is definitely the album to do it to."

Pre-production for "Could You Please, And Thank You" was a non-traditional affair for Searcy. "It was kind of like [MTV's] 'Road Rules,'" he says. "Tim Patalan and I grabbed a couple of guitars, a cassette recorder, and a whole lot of beer and jumped in a RV. Neither one of us wanted to sit in a studio and just think about music, so we just took off for the Florida Keys and came back a few weeks later with three things: sunburns, hangovers, and songs."

Searcy also took a step off the beaten path to record "Could You (Continued on page 32)

**JAGUARES**

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-Dallas Morning News

"Saul Hernandez rewrote the script for Mexican rock bands. Incorporating profound, poetic lyrics with melodies created by swirling guitar riffs, Hernandez gave Mexican rock a voice."  
-San Diego Union-Tribune

"With songs that abound with images of blood, spirits and fantastic visions, Jaguares mines the mysterious and spiritual history of their country."  
-Newsday New York

"Jaguares recent tour stop in Mexico City was an event on par with Bruce Springsteen's Jersey area performances. Likewise, their Southern California concert was also an event in itself."  
-Virgin Online

"This was a rock concert as they all should be, a give and take between fans and performers that makes the evening a universally memorable one."  
-Chicago Sun-Times

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### amusement

#### business

#### BOXSCORE TOP 10 CONCERT GROSSES

| ARTIST(S)   | Venue  | Date(s)      | Gross Ticket Price(s)   | Attendance Capacity                              | Promoter  |
|---|--|--------------|---|--|---|
| BARBRA STREISAND  | MGM Grand Garden Las Vegas                           | Dec 31-Jan 1 | \$18,231,213<br>Gross Record<br>\$2,500/\$1,500/<br>\$750/\$500 | 15,842<br>two<br>sellouts                        | in-house  |
| ELTON JOHN  | Neal S. Blaisdell Center Honolulu                    | Jan. 7-8     | \$1,525,815<br>\$65/\$45  | 25,191<br>three<br>sellouts                      | House of Blues Concerts/Silva/Hewitt, Tom Moffatt Productions |
| PHISH   | First Union Spectrum Philadelphia                    | Dec. 10-11   | \$976,412<br>\$26.50  | 36,843<br>two<br>sellouts                        | Electric Factory Concerts                                     |
| BILLY JOEL  | Raleigh Entertainment and Sports Arena Raleigh, N.C. | Dec. 21      | \$748,935<br>\$49.50  | 18,496<br>sellout                                | Cellar Door   |
| MEAT LOAF   | Beacon Theatre New York                              | Dec 27-Jan 1 | \$715,800<br>\$250/\$100/\$75/\$50                              | 8,927<br>11,576<br>four shows<br>two<br>sellouts | Delsener/Slater Enterprises                                   |
| Y100 FESTIVAL: OASIS, BECK, FOO FIGHTERS, MOBY                | First Union Center Philadelphia                      | Dec. 3       | \$487,746<br>\$39.50  | 12,348<br>sellout                                | Electric Factory Concerts                                     |
| PHISH   | Cumberland County Civic Center Portland, Maine       | Dec. 7-8     | \$462,081<br>\$26.50  | 17,437<br>two<br>sellouts                        | Great Northeast Productions                                   |
| KDGE CHRISTMAS CONCERT: BUSH, BLINK-182, LO FIDELITY ALLSTARS | Reunion Arena Dallas                                 | Dec. 12      | \$345,250<br>\$75/\$25  | 13,442<br>sellout                                | Jeff McClusky and Associates, KDGE                            |
| RAGE AGAINST THE MACHINE, GANG STARR                          | First Union Spectrum Philadelphia                    | Dec. 6       | \$297,875<br>\$25   | 11,915<br>12,500                                 | Electric Factory Concerts                                     |
| KID ROCK, SEVENDUST   | The Mark of the Quad Cities Moline, Ill.             | Jan. 15      | \$271,400<br>\$25   | 10,856<br>sellout                                | Jam Productions   |

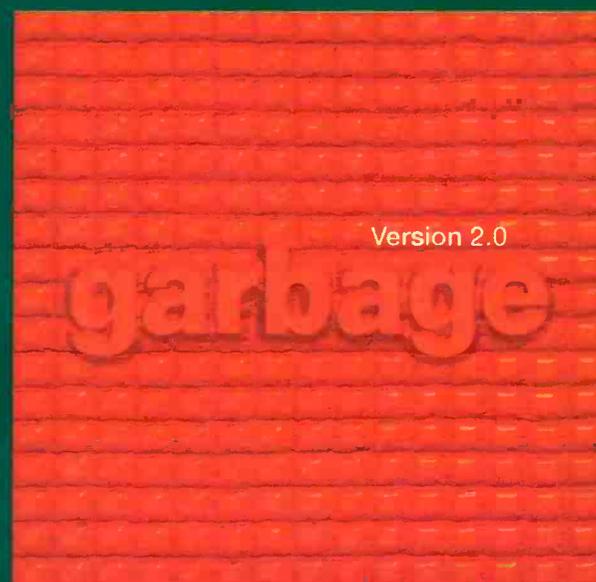
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Instrumental Performance  
"The Look of Love"

**GARBAGE**  
Best Rock Performance  
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with Vocals - "Special"  
Best Rock Song - "Special"



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BEST WORLD MUSIC ALBUM

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THE NEW YORK TIMES — TOP TEN POP ALBUMS OF 1999

"A poet, a singer, a songwriter and a musician, he is, at 57, a master of many media of expression, his work transcending its Brazilian roots to embrace a fully global view."

LOS ANGELES TIMES

# CAETANO VELOSO

"THE GREAT POP SINGER AMERICA NEVER HAD" —SPIN

"A Brazilian master proves he's at the top of his craft...a fresh collection that balances ideas and sonics, art-song stream and pop sport, street hummability and academic achievement, Tropicália guts and Antonio Carlos Jobim grace."

ROLLING STONE

"It would seem very sad to us if Brazil missed out on, say, the Beatles or Frank Sinatra, so I would think Brazilians must pity us for remaining largely ignorant of Caetano Veloso."

ORLANDO SENTINEL

"His music veers from the Afro-Brazilian rhythms of his province of Bahia to the cool jazz collaborations of Miles Davis and Gil Evans. In his delicate tenor, you can hear traces of the Beatles and the bossa nova...A literate pop star: Veloso is a musical chameleon."

NEWSWEEK

"The whole album swings back and forth in similar fashion - between romantic love songs and acerbic critiques, between well-made pop and experimental discord, between soothing introspection and carnival bacchanalia."

WASHINGTON POST

"A gentle voice, poetic lyrics that are both acerbic and allusive, stunning arrangements. Veloso is among the giants of 20th Century music."

CHICAGO TRIBUNE — BEST OF THE YEAR



## LIVRO

N  
NONESUCH

## Artists & Music

### THE THE PRESENTS ITS 'NAKEDSELF'

(Continued from page 20)

The new album's direction coincides with The The's decision to sign with Universal-distributed Nothing Records.

Johnson says of the change, "I came to the end of my contract with Sony. It was an odd situation: I finished the album but [Sony] owned it, and they said they weren't going to release it unless I made changes to the album and signed a new contract. I said, 'Well, then give me my album back.' I signed with Nothing because they seemed more passionate and very keen on my past stuff."

Executives at Sony had no comment at press time.

Nothing Records co-owner/president John A. Malm Jr., who co-owns the New York-based label with Nine Inch Nails front man Trent Reznor, says, "Trent Reznor and I have been The The fans since the first record. Matt was a big influence on Trent during [Nine Inch Nails'] 'Pretty Hate Machine' period, and I had become friends with Matt through a mutual acquaintance. We're very excited and passionate about The The, and it's a real honor to work with them."

The first single from "Naked-Self" is "ShrunkenMan," which will ship to college radio in early to mid-February. The single will be released to modern rock radio shortly thereafter, according to Nothing.

Malm says, "We're letting college radio lead with the single and see what happens from there. This is going to be more of a grassroots, guerrilla marketing effort for this record."

Suzie Dunn, assistant PD of modern rock station WPLY Philadelphia, says, "Matt [Johnson] has always been way ahead of his time, and maybe the new record will be well-received. It all comes down to the quality of the music, and I don't think The The has dated itself in terms of the quality."

As for The The returning after a five-year absence, Dunn says the act will have to put considerable effort into winning over an audience with a short attention span. "Even an established act has to treat a career as if it were a baby band. You have to constantly remind people that you're here and what you're doing."

The The embarks on a select European tour this month. A U.S. tour is tentatively set to begin in March or April.

Johnson has assembled a touring band that consists of guitarist Eric Schermerhorn (who's worked with Iggy Pop), drummer Earl Harvin (MC 900 Ft Jesus), and bass guitarist Spencer Campbell (who's played in Johnny Cash's band).

The The is booked in the U.S. by Steve Ferguson of Artistdirect and in Europe by Neil Warnock of the Agency Group. The act is co-managed in New York by Roger Cramer

of 9PM Management and in London by Cally of Lazarus Management.

There are no immediate plans to make a video for "ShrunkenMan."

Nothing's Malm says, "It's ironic, but in the beginning of his career, Matt made videos and

***'I find E-mail to be very useful, but the Internet is overrated. The Internet is rapidly becoming a giant shopping mall.'***

- MATT JOHNSON -

didn't tour; now he likes to tour and not make videos. If things start heating up for 'ShrunkenMan,' we might do a video for it, but the live show conveys what this album is about. That's the direction Matt wants to take, and we're supportive of that."

As for the idea that The The is really just a Matt Johnson solo project, Johnson confesses, "If I could go back in time, I would change the

name of the act to just my name. But by the time I decided to do that, it was too late. I was a huge fan of John Lennon and the Plastic Ono Band, so the The The concept band was inspired by that."

Sometime before the release of the "NakedSelf," The The plans to participate in an online chat on a Web site to be announced. There will also be promotions on The The's official Web site (www.thethe.com) as well retail promotions.

Johnson says that he is enthusiastic yet skeptical about new technology. "I find E-mail to be very useful, but the Internet is overrated. The Internet is rapidly becoming a giant shopping mall."

Richard Diamond, product manager for retailer Rockaway Records in Los Angeles, says of The The, "I have no idea how well the new album will do. The The is well known enough that I'll carry the new album, but I haven't heard much about it. Touring will always help sales."

Johnson says, "The best thing I've learned since I've been in this business is to have no expectations of an album's sales. It's a real pleasure making the music I want and working with the musicians I work with. Anything else is a real bonus."



**Vega Gets A Little TLC.** Freeworld/Capitol quartet Vega recently completed a monthlong stint opening for TLC on its ongoing U.S. tour. Vega's debut disc, "Life On Earth," was produced by Dallas Austin and is due in March. Shown backstage at Arrowhead Pond in Anaheim, Calif., from left, are Vega members Ahsahn Williams and Eugene Williams, Rozonda "Chilli" Thomas of TLC, Austin, and Vega members Jason Chenevert and Tennell Williams.



**Limp Together.** Limp Bizkit's Fred Durst relaxes on the set of the video for the band's current Interscope single, "N Together Now," which features Method Man and Redman. Actor/comedian Pauly Shore is also seen in the video. Pictured, from left, are Shore, Durst, and actor/Def Jam artist Redman. Standing is Method Man.

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Sam River's Rivbea All-Star Orchestra • Santana • Don Sebesky  
Britney Spears • Third Day • Michael Tilson Thomas • TLC • Tyrese  
Victory In Praise Music And Arts Seminar Mass Choir • Barry White  
David Arkenstone • George Winston • Paul Winter & Friends • Dennis Ferrante & Paul Brizzi



## SINGER/SONGWRITER PETER SEARCY SET TO DROP HIS TIME BOMB DEBUT

(Continued from page 28)

Please, And Thank You."

"Tim has a recording studio on a horse farm in Saline, Mich.," he says. "The studio is actually inside an old barn, and we recorded the whole record out in the middle of nowhere in the dead of winter. It was the total opposite of being in a big studio. Everyone just pitched in to make it happen. Hell, if Tim needed someone to sit in the booth and press the 'record' button, I'd sit in there myself. It was just really loose and isolated but great."

Now that the album is complete, Searcy is looking forward to spending much of 2000 gigging and "doing the promotion thing. It's a lot of hard work, but it's worthwhile. If you can walk into a room and convince them to give your music a shot, that's a good thing. I'm ready to do whatever it takes."

The label had Searcy on the road last November for a 17-city market tour of the U.S.

"We thought it would be wise to get him out there and let people get a taste of the music," says Peter Harper, marketing director at Time Bomb. "We wanted to take the time to set things up properly. We had advance music out in October just to get people talking about Peter."

Searcy's profile has been further

enhanced by the play the album cut "Hateful" has received on the WB television series "Dawson's Creek."

The advance setup of the album is proving to have been a savvy move, since some retailers have begun anticipating the project's Feb. 22 release. "It feels like a record that will have pretty broad appeal," says Marlon Creaton, manager of Record Kitchen, an indie outlet in San Francisco. "I think it has a good chance of making an impression with both kids and adults."

Adding to the album's retail allure, the disc, when placed in a CD-ROM player, will link to a non-album cut, "Crush Collector," which will be available for MP3 download on the Time Bomb Internet site ([www.timebombrecordings.com](http://www.timebombrecordings.com)). The site is currently offering a free download of the album track "Bored."

Time Bomb ships the single "Losing Light Fast" to modern rock and triple-A radio formats on Feb. 1. The track will be supported by a video directed by Marco Siega, who has directed clips for Blink-182 and Bif Naked. MTV, VH1, and other outlets will be serviced with the Searcy clip in mid-February.

While the label pursues radio and video airplay, Searcy will tour the circuit in the mid-Atlantic and East

Coast regions. He's also been selected to perform on the the Jolly Rancher Rocks tour of Hard Rock Cafes in the U.S., on which he'll share the bill with the acts Bradford and Nieve. The trek runs from March 2 through May 4.



**Cracknell Gets Lippy.** Sarah Cracknell, front woman of enduring U.K. pop/dance act Saint Etienne, is promoting her full-length solo debut, "Lip-slide." The set is due in the U.S. on Feb. 8, and it features production by Stephen Lironi and Stephen Hague. The U.S. version of the album on Instinct Records features four songs that aren't available on the European pressing, which was released abroad in November.

## SOUNDTRACKS AND FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

**IT'S A SCREAM:** The Internet was integral in Wind-up Records' introductory campaign for rock act **Creed**. And cyberspace will play a fittingly weighty role in the marketing of the "Scream 3" soundtrack, which Wind-up will release Tuesday (25).

Wind-up landed the hotly pursued project because of its solid standing with film distributor Miramax and its tie to Creed, whose "What If," the second single from the band's current "Human Clay" album, is also the soundtrack's first single and a hot number at radio. "Creed certainly didn't hurt as a bargaining chip," says **Bridget Hollenback**, Wind-up senior director of marketing.

Executive-produced by Creed, the album is a no-holds-barred kaleidoscope of hard jams from the likes of **Dope, Fuel, Sevendust, and American Pearl**. About one-third of the 18 tracks are originals from the soundtrack to the movie, the third and final installment of the **Wes Craven** kitsch-horror series.

The tie-ins to the film begin with "What If," whose music video plays like a mini "Scream 3" movie, featuring actor **David Arquette**, some of his creepy co-stars from the film, and the members of Creed.

Given that most of the participating bands have pretty extensive Web presence, Wind-up went the unusual extra mile of setting up a Web site ([www.scream3music.com](http://www.scream3music.com)) for the soundtrack separate from that for the film. "We plan to be a destination site separate from the movie and to stick around well past the street date of the film," says **Syd Schwartz**, Wind-up VP of new media. "We are prepared to take the site as far as we can for as long as we can."

The site is rife with interactive content, chat rooms, and contests, including the Scream of the Week and Scary Photo of the Week, which will yield prizes ranging from assorted software to albums from all of the soundtrack bands.

Additionally, fans can connect to individual band pages created by fans. "We did research on all of the fan Web sites to see who had a strong active Web page for each of these bands and then asked them to develop a special site for our site for each band," Hollenback says. The task was no small feat given that one of the acts, **Orgy**, had some 96 existing sites label executives had to pore through.

"When you look out there, it becomes clear these fans have a voice and listen to one another," Schwartz says. "The scream3music site is a way to bring in members of the community and offer a chance for them to participate. In a very real way, our site becomes their site."

Wind-up also is teaming with 10 radio stations that will offer exclusive downloads of Creed's other "Scream 3" song, "Is This The End," from Jan. 10-Feb. 15. The label is also staging a promotion in conjunction with Ultimate Band List ([UBL.com](http://UBL.com)) that runs through February.

**GIRL, INFLUENTIAL:** The film takes place in the late '60s, and its music—from the likes of **the Band, Van Morrison, Aretha Franklin, and the Mamas & the Papas**—is almost entirely rooted in that period in rock. So one might wonder what **Wilco's** "How To Fight Loneliness" is doing on TVT Soundtrax's "Girl, Interrupted" soundtrack.

It seems the band is a personal favorite of film star/executive producer **Winona Ryder**, who brought the song to director **James Mangold** and convinced him it fit in with the vibe of the movie. Delighted to be part of the "Girl" picture, Wilco was slated to play "Loneliness," which also appears on the band's next album, Jan. 14 on "Late Night With Conan O'Brien." The soundtrack, out Jan. 18, also contains portions of **Mychael Danna's** score.

**THE WILD THING:** Sometimes a band can make a splash with one big song in one big movie. Other times it can resonate with a string of strong selections in a variety of films. The latter is the case with pop/rock quintet **the Wild Colonial**, who have had memorable music in several recent films, ranging from "Flirting With Disaster" to "Dead Man's Curve" to "Brokedown Palace." Due Tuesday (25) on Chromatic Records is "Reel Life Vol. #1," a collection that includes lots of solo film takes as well as sundry band member movie-inspired collaborations with **Shudder To Think, Cyndi Lauper, and Dr. John**.



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# BILLBOARD'S HEATSEEKERS ALBUM CHART

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST   | TITLE   |
|-----------|-----------|---------------|--|---|
| 1         | 1         | 33            | MOBY V2 27049* (16.98 CD)  | PLAY  |
| 2         | 2         | 29            | SLIPKNOT I AM 8655/ROADRUNNER (11.98/16.98)                                    | SLIPKNOT  |
| 3         | 6         | 11            | VERTICAL HORIZON RCA 67818 (10.98/13.98)                                       | EVERYTHING YOU WANT                             |
| 4         | 3         | 41            | STATIC-X ● WARNER BROS. 47271 (10.98/16.98)                                    | WISCONSIN DEATH TRIP                            |
| 5         | 5         | 30            | SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)                  | SYSTEM OF A DOWN                                |
| 6         | NEW ▶     |               | KITTIE ARTEMIS 1002 (13.98 CD)   | SPIT  |
| 7         | 7         | 6             | KELIS VIRGIN 47911 (11.98/16.98)   | KALEIDOSCOPE                                    |
| 8         | 12        | 3             | TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98)                          | SPIRITUAL LOVE                                  |
| 9         | 10        | 12            | BETH HART 143/LAVA 83192/AG (10.98/16.98)                                      | SCREAMIN' FOR MY SUPPER                         |
| 10        | 9         | 24            | BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98)                              | WHO NEEDS PICTURES                              |
| 11        | 8         | 16            | SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98)                                | SKIN DEEP                                       |
| 12        | 17        | 13            | P.O.D. ATLANTIC 83216/AG (7.98/11.98)  | THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN           |
| 13        | 14        | 10            | CARLOS VIVES EMI LATIN 22854 (8.98/14.98)                                      | EL AMOR DE MI TIERRA                            |
| 14        | 13        | 69            | SHAKIRA ▲ SONY DISCOS 82746 (10.98 EQ/16.98)                                   | DONDE ESTAN LOS LADRONES?                       |
| 15        | 27        | 16            | DAVE KOZ CAPITOL 99458 (10.98/16.98)   | THE DANCE                                       |
| 16        | 22        | 41            | MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98) | TATTOOS & SCARS                                 |
| 17        | 23        | 35            | CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98)                                | SINGLE WHITE FEMALE                             |
| 18        | 28        | 10            | HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 (10.98/16.98) | FAMILY AFFAIR                                   |
| 19        | 19        | 39            | OLEANDER REPUBLIC 153242/UNIVERSAL (10.98/16.98)                               | FEBRUARY SON                                    |
| 20        | 24        | 16            | AMBER TOMMY BOY 1253 (11.98/16.98)   | AMBER   |
| 21        | 18        | 32            | IBRAHIM FERRER WORLD CIRCUIT/ONESUCH 79532/AG (10.98/17.98)                    | BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER |
| 22        | 25        | 8             | SPM DOPEHOUSE 5039 (11.98/16.98)   | THE 3RD WISH                                    |
| 23        | 20        | 10            | RICARDO ARJONA SONY DISCOS 83592 (9.98 EQ/15.98)                               | RICARDO ARJONA VIVO                             |
| 24        | 45        | 45            | SONICFLOOD GOTEE 2802 (15.98 CD)   | SONICFLOOD                                      |
| 25        | 31        | 9             | MARC NELSON COLUMBIA 69160/CRG (10.98 EQ/16.98)                                | CHOCOLATE MOOD                                  |

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

|    |          |    |   |                                |
|----|----------|----|---|--------------------------------|
| 26 | 32       | 13 | ROY D. MERCER VIRGIN (NASHVILLE) 48214 (9.98/15.98)                           | HOW BIG'A BOY ARE YA? VOLUME 6 |
| 27 | 35       | 17 | YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98)                                 | MOUNTAIN HIGH... VALLEY LOW    |
| 28 | 29       | 16 | YOUNGSTOWN HOLLYWOOD 162192 (10.98/16.98)                                     | LET'S ROLL                     |
| 29 | 38       | 3  | GUANO APES SUPER SONIC 67858/RCA (9.98/13.98)                                 | PROUD LIKE A GOD               |
| 30 | 21       | 10 | LOS TRI-O ARIOLA 70326/BMG LATIN (8.98/13.98)                                 | MI GLORIA, ERES TU             |
| 31 | 26       | 23 | TRACIE SPENCER CAPITOL 34287 (10.98/16.98)                                    | TRACIE                         |
| 32 | 30       | 5  | KEITH JARRETT ECM 547949 (17.98 CD)   | THE MELODY AT NIGHT, WITH YOU  |
| 33 | 11       | 4  | GILBERTO SANTA ROSA SONY DISCOS 83016 (9.98 EQ/15.98)                         | EXPRESION                      |
| 34 | 37       | 7  | TASH LOUD/COLUMBIA 63836*/CRG (11.98 EQ/17.98)                                | RAP LIFE                       |
| 35 | NEW ▶    |    | THE MCCLURKIN PROJECT GOSPO CENTRIC 490200/INTERSCOPE (10.98/15.98)           | THE MCCLURKIN PROJECT          |
| 36 | 40       | 22 | DIDO ARISTA 19025 (10.98/16.98)   | NO ANGEL                       |
| 37 | 36       | 32 | JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98) | THE IRISH TENORS               |
| 38 | 43       | 24 | JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)          | HEART SHAPED WORLD             |
| 39 | RE-ENTRY |    | A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)              | AMOR, FAMILIA Y RESPETO        |
| 40 | RE-ENTRY |    | ASLEEP AT THE WHEEL DREAMWORKS (NASHVILLE) 450117/INTERSCOPE (10.98/16.98)    | RIDE WITH BOB                  |
| 41 | RE-ENTRY |    | SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/IDJMG (10.98/16.98)                   | JUST WON'T BURN                |
| 42 | 49       | 18 | KOTTONMOUTH KINGS SURBURBAN NOIZE 23857/CAPITOL (8.98/12.98)                  | ROYAL HIGHNESS                 |
| 43 | NEW ▶    |    | THE MARTINS SPRING HILL 25481 (11.98/15.98)                                   | WINDOWS                        |
| 44 | 39       | 20 | MARCO ANTONIO SOLIS ● FONOVISA 0516 (10.98/16.98)                             | TROZOS DE MI ALMA              |
| 45 | 34       | 7  | BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG (11.98/16.98)                  | BRENT JONES AND T.P. MOBB      |
| 46 | RE-ENTRY |    | BASEMENT JAXX XL/ASTRALWERKS 6270*/CAROLINE (13.98/16.98)                     | REMEDY                         |
| 47 | 42       | 3  | KEALI'I REICHEL PUNA HELE 13956 (10.98/15.98)                                 | MELELANA                       |
| 48 | 44       | 21 | JIMMIE'S CHICKEN SHACK ROCKET/ISLAND 546382/IDJMG (11.98/16.98)               | BRING YOUR OWN STEREO          |
| 49 | 16       | 9  | OLGA TANON WEA LATINA 80048 (9.98/15.98)                                      | OLGA VIVA, VIVA OLGA           |
| 50 | RE-ENTRY |    | HANDSOME BOY MODELING SCHOOL TOMMY BOY 1258* (11.98/16.98)                    | SO... HOW'S YOUR GIRL?         |

## POPULAR UPRIISINGS

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

**ISAACS ON THE RISE:** Disney's country label, Lyric Street Records, which had its first hit artist in 1999 with **Shedaisy**, is aiming to strike gold again with **Sonya Isaacs** and her self-titled debut



**All About Zeke.** Seattle-based punk band Zeke stays true to the short-and-fast punk ethic of songwriting: The band's latest album, "Dirty Sanchez" (due Feb. 22 on Epitaph Records), features 16 songs that reach a total of 21 minutes. Zeke has toured constantly since forming in 1993. The band has toured with such acts as Voodoo Glow Skulls, All, and the Supersuckers. Zeke plans to launch another tour following the release of "Dirty Sanchez."

album. The album's first single, "On My Way To You," peaked at No. 54 on the Hot Country Singles & Tracks chart in the Sept. 18, 1999, issue. Isaacs' current single, "I've Forgotten How You

Feel," has also been making inroads on that chart. It was that list's highest debut (No. 60) in the last issue, and this issue it's No. 61.

Isaacs' album was produced by multiple Grammy-winning artist **Vince Gill**. Isaacs says of the album, "I just hope that people can listen to this and say, 'She is true to her heart and true to her musical roots, and she's different.' It doesn't sound like I cut the record just so I could be played on the radio."

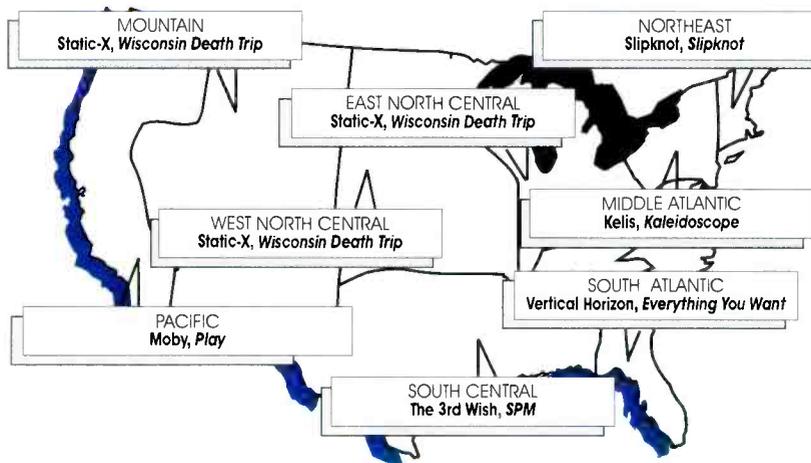
The singer, who has a background in bluegrass music, got her first big break in 1994 when she was discovered by manager/publisher **Mark Ketchum**, who encouraged her to make the move from her hometown of LaFollette, Tenn., to Nashville. While shopping demos in Nashville, Isaacs also continued to front the bluegrass group **the Isaacs**, which consisted of her parents and siblings.

Her career reached a turning point when Gill invited Isaacs to sing on the title track to his 1998 album "The Key," and Isaacs subse-



**On The LV Tip.** R&B/hip-hop artist LV is best known as the featured singer on Coolio's 1995 hit "Gangsta's Paradise." LV returns to the spotlight with "How Long," the first single and title track from his Loud Records album. His previous album, "I Am L.V.," peaked at No. 100 on the Top R&B/Hip-Hop Albums chart.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

- MOUNTAIN**
1. Static-X Wisconsin Death Trip
  2. System Of A Down System Of A Down
  3. Vertical Horizon Everything You Want
  4. Moby Play
  5. Slipknot Slipknot
  6. Kittie Spit
  7. Beth Hart Screamin' For My Supper
  8. Brad Paisley Who Needs Pictures
  9. Sole Skin Deep
  10. Kottonmouth Kings Royal Highness

- NORTHEAST**
1. Slipknot Slipknot
  2. System Of A Down System Of A Down
  3. Kittie Spit
  4. Static-X Wisconsin Death Trip
  5. Vertical Horizon Everything You Want
  6. Moby Play
  7. Trin-i-tee 5:7 Spiritual Love
  8. Kelis Kaleidoscope
  9. Amber Amber
  10. Guster Lost And Gone Forever

quently toured with Gill.

Isaacs concludes, "I realize life is short... This is an opportunity for me to reach so many people with my music. I feel that opportunity has just knocked on my door, and I've opened it."

**DIXIE GO-ROUND:** In the time since veteran prog-rock/jazz fusion band **Dixie Dregs** first released its major-label debut album in 1977, the group has released several albums, been nominated for Grammy Awards, and disbanded twice. Now Dixie Dregs return with their first album in six years, the live set "California Screamin'," due Feb. 1 on Zebra/Sire Records. The band will launch a U.S. tour with **Dream Theater** in support of the album. The touring

lineup reunites the classic 1979 Dixie Dregs lineup: guitarist **Steve Morse**, keyboardist **T Lavitz**, drummer **Rod Morgenstein**, violinist **Allen Sloan**, and bass guitarist **Andy West**, along with more recent members **Dave LaRue** (bass guitar) and **Jerry Goodman** (violin).

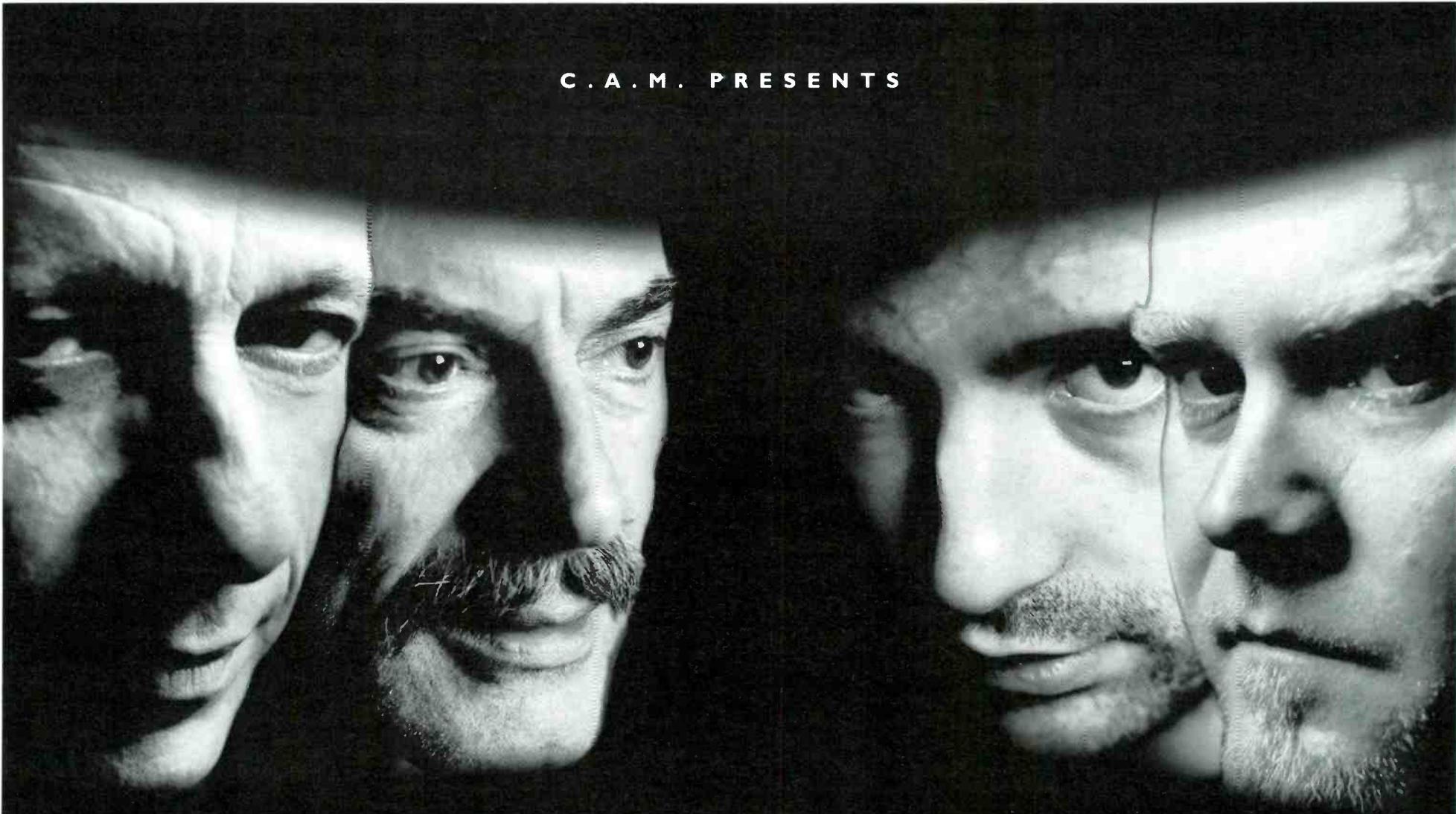
The tour launches Feb. 4-5 in Los Angeles. Other tour dates are Feb. 6 in San Francisco, Feb. 9 in Denver, Feb. 11 in Minneapolis, Feb.



**Causing A Stir.** St. Louis-based rock band Stir is currently on a sneak-preview tour that precedes the release of its Capitol Records album, "Holy Dogs," due March 14. The album was produced by Howard Benson (Zebrahead, P.O.D.). "New Beginning," the album's first single, will be released to rock radio in early February. Upcoming Stir tour dates include Thursday (27) in Iowa City, Iowa; Friday (28) in Green Bay, Wis.; Saturday (29) in Grand Rapids, Mich.; Feb. 4 in Atlanta; and Feb. 9 in Chicago.

13 in Chicago, Feb. 17 in Cleveland, Feb. 25 in Philadelphia, Feb. 26 in New York, and Feb. 27 in Boston.

C.A.M. PRESENTS



# JAZZ

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Photo by ANDREA PACIONI

GRATITE

# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

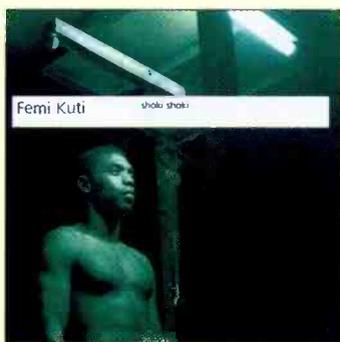
EDITED BY MICHAEL PAOLETTA

### POP

★ **BLACK 47**  
**Trouble In The Land**  
 PRODUCERS: Stewart Lerman, Larry Kirwan  
 Shanachie 5741  
 For many residents of New York, Black 47 is a cherished hometown treasure. Although the six-member Irish-hued band has, in its 10-year history, played in bars, clubs, and concert halls throughout America, Ireland, and the U.K., it remains something of a New York institution. Perhaps this is due to the band's weekly roof-raising performances at pubs like Paddy Reilly's and Connolly's. After four albums, two EPs, and countless gigs—as well as two attempts at playing the major-label game—Black 47 has aligned itself, once again, with an independent (naturally, one based in New York). Both political and humorous, "Trouble In The Land" is a wicked blend of Celtic music, ska, and roots rock. One song in particular, "Bodhrans On The Brain," combines all these elements into a delicious whole. After one listen, '80s pop enthusiasts will most likely be dusting off their vintage copies of Dexy's Midnight Runners' "Come On Eileen"—which makes perfect sense, considering that Black 47's saxophonist, Geoffrey Blythe, was a founder of Dexy's.

SCOUT  
**It Seemed Like A Good Idea At The Time**  
 PRODUCER: Marilyn D'Amato  
 ModMusic Records MMR4004  
 On its first full-length album, New York rock club fave Scout serves up a dozen tracks of classically fashioned, jangly alterna-pop that build on the promise of the 1998 EP "Someplace Would Be Nice." Musically, the three-guys-and-a-girl quartet still owes a lot to such fore-runners as the Beatles, Bettie Serveert, and the Replacements. Front woman Ashen Keilyn's husky voice and world-weary delivery is downright Wester-

### SPOTLIGHT

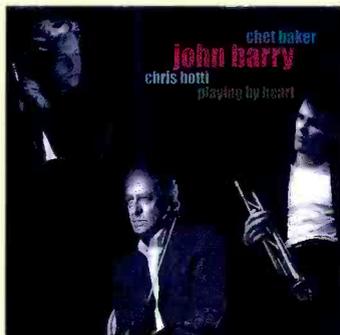


**FEMI KUTI**  
**Shoki Shoki**  
 PRODUCER: Sodi  
 MCA 314 543 267  
 On "Shoki Shoki," Femi Anikulapo-Kuti continues along a similar musical path as that of his father, the late Nigerian Afrobeat pioneer Fela Anikulapo-Kuti, but with contemporary influences that are obviously his own. After several listens to the set's 12 tracks, one can't help but truly hear the seamless connection between Kuti's Afro-beat foundation (big-band maneuvers) and contemporary American and European club music (rare grooves and DJ-inspired breakbeats). A skilled vocalist and saxophonist, as well as a tireless political activist (he oversees MASS, the Movement Against Second Slavery), Kuti, along with his ultra-tight band Positive Force, deftly unites ferocious percussion workouts, heated horn arrangements, and funky guitar escapades on tracks like "Truth Don Die," "Blackman Know Yourself," and the set's first single, "Beng Beng Beng." Lyrically, the 36-year-old artist takes on the role of a guidance counselor, subtly encouraging people to use their minds—quite like Bob Marley. The result is hip-shaking music with a message. File this under pop, R&B/hip-hop, world, and dance. Music like this knows no borders. Release the pressure, indeed.

bergian, especially on a cover of "Unsatisfied," which originally appeared on the Replacements' 1984 album. "Let It Be." Bittersweet brooders like "Let Me Down Easy," "All I Want Is You," and "Goes Without Saying" are sure to resonate with fans of Scout's previous efforts and those who enjoy the "Felicity" soundtrack, on which the band was previously featured. For everyone else, the album is a midtempo, college radio-

### SPOTLIGHT

**CHET BAKER/JOHN BARRY/CHRIS BOTTI**  
**Playing By Heart**  
 PRODUCER: John Barry  
 Decca 289-466-275  
 Last year's star-studded Miramax film "Playing By Heart" didn't make much of an impact at the box office, but composer John Barry has resurrected his expressive score as a homage to the West Coast *Weltschmerz* of jazz icon Chet Baker. Verve trumpeter Chris Botti (currently a featured player in Sting's band) is the soloist, playing with spartan beauty over a crack L.A. rhythm section and a lush string section, conducted by Barry. As a ghostly commentator, Baker himself appears on three tracks—"Tenderly," "You Go To My Head," and "These Foolish Things"—recorded in 1956 in Paris, when he was in his prime. Baker's



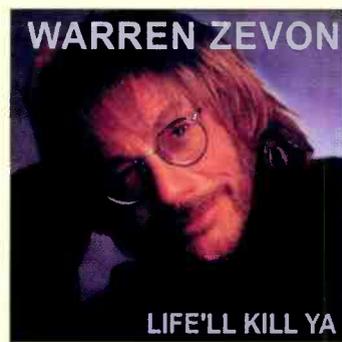
noirish romanticism blends well with Barry's melancholy melodies, making for a remarkably atmospheric, interwoven whole. Highlights include two subtly different versions of both the haunting "Remembering Chet" and the grand title cut, not to mention Baker's intimate way with the aforementioned standards. With its vibe of nostalgia and twilight, this is the sort of disc that serves as the ideal soundtrack to clinking glasses and slow dancing. It's also a testament to Barry's ability to craft sounds that complement images but exist just as well on their own affecting terms.

era throwback that is strangely familiar yet easy to appreciate. Contact: 718-997-0637.

### R & B / HIP-HOP

**JEFFREY OSBORNE**  
**That's For Sure**  
 PRODUCER: Jeffrey Osborne  
 Private Music 01005-82170  
 The distinctive Osborne tenor is back on

### SPOTLIGHT



**WARREN ZEVON**  
**Life'll Kill Ya**  
 PRODUCERS: Paul Q. Kolderie, Sean Slade  
 Artemis 751003  
 His old friend and producer Jackson Browne nailed it when he called Warren Zevon the "foremost proponent of song noir." Other French aphorisms that might apply to Zevon include *enfant terrible*, for his early recklessness, and *éminence grise*, for the way in which he's matured into an old and wise observer of life's outer, darker edges. On his best album in recent memory, the 52-year-old Zevon finds a folksy voice to air his feelings on the aging process, like Bob Dylan in "Time Out Of Mind." Highlights include the acerbic title cut, a commentary on the inevitability of death; "Porcelain Monkey," a meditation on Elvis Presley's fall from Graceland; "I Was In The House When The House Burned Down," an acoustic "Sympathy For The Devil"; and "For My Next Trick I'll Need A Volunteer," one of the artist's most clever and twisted lyrics. Other noteworthy tunes include a heartfelt, pared-down cover of Steve Winwood's "Back In The High Life Again" and the satirical "My Shit's Fucked Up," a litany of ailments delivered with characteristic Zevon irony. A new peak for an artist with a long string of highlights.

the singer's first new studio album in five years. Lushly produced, this 12-track set opens strongly with the uptempo "2nd Time Around" and weaves its way around a pleasing mix of ballads and midtempo cuts that showcase Osborne's roots as one of R&B/pop's enduring talents. Standout tunes include "Kreepin'," "Work That Body," "Can't Find An Easy Way," "Was It Something I Said," and the title track. In addition, Osborne pays homage to his LTD (Love, Togetherness & Devotion)

legacy with a moving live version of "Love Ballad." And while old-school fans will no doubt embrace the return of one of R&B's prodigal sons, new-school disciples would serve themselves well by checking out this still-vital vocalist.

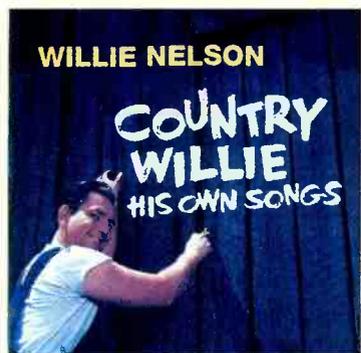
**VEGA**  
**Life On Earth**  
 PRODUCERS: various  
 FreeWorld/Capitol 7243-5-20161  
 The vocal and songwriting talent of this male quartet from Detroit caught the ears of current Grammy nominee and hit-making producer Dallas Austin (TLC, Boyz II Men). Adopting a futuristic persona—reminiscent of George Clinton's space-age '70s high jinks—Vega works its way through a 14-track set that features a cross-section of uptempo and midtempo tracks, along with guest appearances by JT Money ("No Dough") and TLC's Chilli ("Spread My Wings"). Strip away the futuristic imaging and other production bells and whistles, and you can hear what initially attracted Austin: The foursome is particularly strong on the tender ballads "Heaven Needed You," "Another Day," and "No More." However, it remains to be seen how well they'll be able to hold their own against the genre's growing contingent of guy groups.

### DANCE

**BABY NAMBOOS**  
**Ancoats 2 Zambia**  
 PRODUCERS: Tony Quigley, the Baby Nambos  
 Durban Poison/Palm Pictures 2031  
 Like Massive Attack, Portishead, and Tricky, the Baby Nambos hail from Bristol, England. That said, don't arrive at this album expecting the same ole trip-hop experience. While this 12-track set has lots in common with the Bristol sound (moody soundscapes, downtempo beats, and dark tales, for example), it's also uniquely its own. "Ancoats 2 Zambia" smartly melds such ethnic and electronic influences as Balinese and African sounds, Jamaican dub percussion, hip-hop, drum'n'bass, and jazz. Throughout, group members—Mark Porter (Tricky's cousin), diva-in-waiting Aurora Borealis, MC Leo Coleing, bassist Julian Brooke, and drummer Mad Dog—keep tension levels high, with intense vocals, especially those of Borealis, riding the rhythms. Key tracks include "Hard Times," "Provoked," and "Holy." Fans of Tricky, take note: He appears on three tracks.

(Continued on page 38)

**WILLIE NELSON**  
**Country Willie: His Own Songs**  
 PRODUCER: Chet Atkins  
 Buddha 7446599676

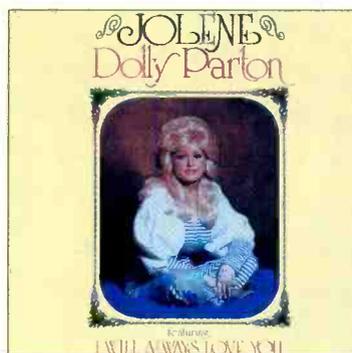


**DOLLY PARTON**  
**Jolene**  
 PRODUCER: not listed  
 Buddha 7446599675

**DOLLY PARTON**  
**Heartbreaker**  
 PRODUCER: not listed  
 Buddha 7446599674  
 Buddha Records continues its reissue line of landmark country records with these three that evoke country music's rich history. Although "Heartbreaker" and "Jolene" are far from being Parton's best albums, they marked important shifts in her life and career. And Nelson's Chet Atkins-produced "Country Willie" was the singer's first album for RCA. Parton's "Jolene" was her first solo album after leaving Porter Wagoner's show in 1974. She had immediate country success with the title song and with her

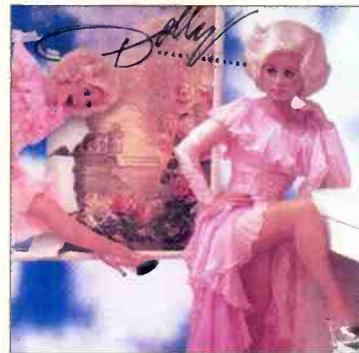
### VITAL REISSUES

farewell message to Wagoner, "I Will Always Love You," which Whitney Houston later turned into a worldwide hit. Parton's "Heartbreaker" album found the



artist increasingly appealing to the pop world after being named Country Music Assn. entertainer of the year in 1978. Both albums demonstrate that Parton was not necessarily an album artist. "Heartbreaker," especially, is filled with songs that have not stood the test of time. The reverse is true for Nelson. After leaving Liberty Records, where he had a modest hit with "Touch Me," he signed with Atkins and RCA in 1965. Of the 12 songs on "Country Willie," three were covers: "Night Life" was a hit for Ray Price, "Funny How Time Slips Away" was a hit for Billy Walker, and "Hello Walls" was a hit for Faron Young. As a recording artist, Nelson couldn't seem to buy a hit. Of course, that all changed in 1972, when he gave up on Nashville and moved to Austin, Texas. The rest is, as they say, history. "Country Willie" remains an excellent introduction to the

early days of Willie Nelson the songwriter, with such gems as "Mr. Record Man," "Darkness On The Face Of The Earth," and "So Much To Do."



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

# Congratulations

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Producers

Denise Rich Gen Rubin  
Songwriters

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Best Female R&B Vocal Performance

Best R&B Song

To Hear The Grammy Nominated Song "Don't Waste Your Time", Go To [WWW.RICHSONG.COM](http://WWW.RICHSONG.COM).

# Reviews & Previews

(Continued from page 36)

## COUNTRY

**DAMON GRAY**  
**Lookin' For Trouble**  
 PRODUCERS: various  
**Broken Bow BB-CD-DG-0001**  
 Gray is an extremely personable meat-and-potatoes, white-hat-wearing country singer with a warm, resonant voice. In essence, he's a good guy. Gray co-wrote two of the songs here. "For What It's Worth" is a convincing lament about loss as a way of life; it's the type of thoughtful song at which he excels. Less convincing is the working-man blues of "There's Gotta Be A Better Way." Other songs show a careful song sensibility: the late Doodle Owens' "Catch Her When She's Lonely," Freddy Weller's "Your Memory Walks Through Walls," Dean Dillon and Frank Dycus' "Who Do You Think You Are," and Whitey Shafer's lovely "When It's Your Turn To Fall." Despite a certain unevenness here, Gray shows considerable potential, which is probably due to the many different configurations of five different producers who worked on the album. Distributed by Southwest Wholesale. For additional info, call 800-275-4799, ext. 263, or E-mail tooncesdad@aol.com.

**TRACY LAWRENCE**  
**Lessons Learned**  
 PRODUCERS: Flip Anderson, Tracy Lawrence, Butch Carr  
**Atlantic 2-83269**  
 The title, as well as the title song, presumably refer to personal problems that kept Lawrence out of the public eye for some time. The traditionalist singer returns with a primarily solid collection of thoughtful, well-crafted country songs. The title track, which Lawrence wrote with Paul Nelson and Larry Boone, returns the singer to the Hot Country Singles & Tracks chart for the first time since August 1998. Such songs as the Tony Martin/Mark Nesler composition "The Man I Was" and the Roxie Dean/Robin Lee Bruce collaboration "Lonely" find Lawrence returning to his country groove. And then there's "Long Wet Kiss," which is about the romantic appeal of, well, a long wet kiss. Finally, there's J.D. Souther's questionable song, "From Here To Kingdom Come," with its very literal message about stalking.

## CONTEMPORARY CHRISTIAN

**PHIL DRISCOLL**  
**Plugged In**  
 PRODUCER: Bill Maxwell  
**Phil Driscoll Music Group**  
 Phil Driscoll is a multi-talented artist with an arsenal of creative genius that just seems to explode all over this totally satisfying record. As a vocalist, he has a smoky, raw-throated passion that gives this solid collection of tunes a vibrant edge. As a musician, he's one of the industry's most-talented trumpet players. And as a songwriter, he has a gift for marrying intricate, textured melodies with soulful, heart-bearing lyrics. It's a combination that makes this one of the most intriguing projects to emerge from the Christian genre in months. The fact that it's an independent effort (on Driscoll's own recently beefed-up Phil Driscoll Music Group label) shouldn't hinder its impact. Driscoll has such a reputation for excellence in both the mainstream and Christian communities that this album should garner widespread attention. The album is a fine balancing act between remakes like Eric Clapton's "My Father's Eyes," Richard Smallwood's "I Love The Lord," and Ray Charles' "Light Out Of Darkness" and powerful Driscoll originals like "On The Other Side," "Shelter," and "To Get By." Coinciding with this release is Driscoll's instrumental album "The Quiet," which is geared toward the world-music market.

Between the two discs, there's lots of great music to remind both Christian and mainstream communities what a potent talent Driscoll remains.

## JAZZ

**SATOKO FUJI ORCHESTRA**  
**Jo**  
 PRODUCERS: Satoko Fuji, Natsuki Tamura  
**Buzz Records 76008**  
 Classically trained jazz pianist Satoko Fuji rounded up some crack players for this big-band date, and they interpret her melodiously left-of-center compositions and those of her husband, trumpeter Natsuki Tamura, with real verve. Fuji's concept is perhaps less than original, with its mining of '90s oblique *oblige*, yet the lyrical edge of the players and the leaders' focused production make "Jo" consistently involving. Downtown New York reed men Chris Speed and Briggan Krauss contribute their characteristic savoir-faire, as do trumpet vet Jack Walrath and trombonist Curtis Hasselbring. Standout showcases include Tamura's Japanese-accented professional "Okesa-Yansado" and Fuji's cinematic double-digit lament "Sola." Although this disc may fly a bit under the media radar, fans of such disparate outfits as the Lounge Lizards, the Maria Schneider Jazz Orchestra, and the Kenny Wheeler Big Band should warm to it on first hearing. The Dutch Buzz label is marketed by Challenge Records Services (www.challenge.nl).

## WORLD MUSIC

**MÉAV**  
**Méav**  
 PRODUCERS: Méav, David Agnew, Mark Armstrong, David Downes  
**Hearts O' Space 11098**  
 Méav is Méav Ni Mhaolchatha; she was a lead voice in the Irish choir Anúna during its appearances in the original editions of "Riverdance." On her solo debut, Méav makes her way through the usual panoply of Celtic tunes, including "I Dreamt I Dwelled In Marble Halls," "She Moved Through The Fair," and "I Wished My Love Was A Red Red Rose." Singing in Gaelic and English with one of those quintessentially Irish soprano voices, Méav surrounds herself with a folk/baroque chamber group, full of oboes, fiddles, *bodhráns*, and Irish pipes. "I'm A Down" mixes African percussion and choral arrangements with *bodhráns* and mouth music. Méav aspires to both the ethereal Celtic mists of Enya on tracks like "One I Love" and the more orchestrated stagginess of Sarah Brightman on "Celtic Prayer."

## NEW AGE

★ **THOMAS OTTEN**  
**Close To Silence**  
 PRODUCER: Frédéric Momont  
**Omtown OMCD 47730**  
 The chant fusion craze of a few years back has waned, but even at its peak, Thomas Otten's impressive debut would have stood out. Singing in Latin and a hybrid dialect, Otten's rich contralto seems to arise straight from a Gothic cathedral altar. Surrounding his yearning voice are the keyboard arrangements of his partner, composer Frédéric Momont, who sends Otten across a bed of strings, synthesizer washes, and female choirs. Compositions like "Dulciate" and "Sanza" are injected with electronica beats, but most of the album leans toward the elegiac tones of "Divigi Tu" and "Underdown Aperture." At times, the chirping choirs recall Karl Jenkins' "Adiemus," though without Jenkins' penchant for hombast. Instead, there's a minimalist austerity to the melodies that harks back to Philip Glass' early operas like "Akhmaten" and "Satyagraha." Thomas Otten makes medieval chant music for 21st-century ears.

# SINGLES

EDITED BY CHUCK TAYLOR

## POP

▶ **VITAMIN C Me, Myself And I** (3:47)  
 PRODUCERS: Josh Deutsch, Garry Hughes  
 WRITERS: M.J. Carabello, T.C. Escovedo, G. Rolie  
 PUBLISHERS: Careers-BMG Music Publishing, BMI  
 REMIXERS: Pablo Flores  
**Warner Bros. 1408** (CD promo)  
 Listeners volunteered a willing "Smile" for Vitamin C's first outing, but who would have imagined how much more fun second release "Me, Myself And I" would be? This is a one-listen track, folks, as easy to assimilate into playlists as "Waiting For Tonight" from Jennifer Lopez. There's a tropical sound to the radio edit, with a chorus so instantly charismatic that listeners will be calling to find out

how soon they get to hear it again. Miss C conjures a creative spirit throughout this adventurous track, which includes traditional verses, campy instrumental breakdowns, and a tasty little rap before each payoff chorus. This midtempo song is a natural for remixes, which are gratifyingly placed on the CD promo. The best, Pablo Flores' Miami mix, will indeed remind listeners of Lopez, with its Latin feel, heavy horns, and a beat that will throb across the dancefloors of the world. Depending on tastes and demographics, Flores' magical mix could actually become the hit version. Also included is the slightly funk-up Crossover mix and a high-energy version (which samples to great effect the opening of Three Dog Night's 1970 No. 1 hit "Mama Told Me [Not To Come]"). You won't find a bad move on any of the choices here. This one is easy to spell out: "hit."

## R & B

**AMYTH My Body** (4:10)  
 PRODUCERS: Alex Morris, Charles Ollie  
 WRITERS: J.A. Morris, C. Harris, L.W. Spears  
 PUBLISHERS: Tre's Jams/Aujahon Music/Stud Rico Music/Wayne Spears Publishing, ASCAP  
**Warner Bros. 4292** (CD promo)  
 The quartet that launched LL Cool J's Warner Bros. imprint Rock the Bells last summer, AMYth is now set on breaking second single "My Body" at radio. While its first single, "1,2,3," didn't blow up the charts, it did get a respectable amount of

airplay around the country. And since then, the guys have been on the road performing radio dates to help listeners get to know them. Considering that, one can only hope that radio and consumers will take notice of the ballad "My Body." The group's dexterous vocal abilities are showcased more prominently this time around, even though the content of the intro of the song, like they used to do in the old days, listeners can easily be pulled into the groove. If radio catches on to this one, the only hurdle will be in making the group stand out in a sea of male vocal groups. Not an easy task, even with a great record.

## COUNTRY

▶ **VINCE GILL Let's Make Sure We Kiss Goodbye** (4:03)  
 PRODUCER: Tony Brown  
 WRITER: V. Gill  
 PUBLISHER: Vinny Mae Music, BMI  
**MCA 02013** (CD promo)  
 Gill previews his forthcoming MCA album with a stunning ballad that's a perfect showcase for both his vocal and songwriting talents. The lyric is beautiful and bittersweet as it finds Gill musing on the fact that love can "change in the blink of an eye, and we never know how tomor-

(Continued on next page)

## NEW & NOTEWORTHY

**WESTLIFE Swear It Again** (no timing listed)  
 PRODUCER: Steve Mac  
 WRITERS: S. Mac, W. Hector  
 PUBLISHERS: Rokstone Music/Rondor Music, Performing Right Society (U.K.)  
**Arista 3798** (CD promo)  
 Over in the U.K., Irish quintet Westlife has quickly established itself as the boy band du jour, landing hit after hit from its eponymous multi-platinum album. Arista is riding high now with the success of its own breakthrough youth act LFO and feels the radio climate is right for this melodic group to make strides that Boyzone, its exemplar, hasn't accomplished in the U.S. First single "Swear It Again" certainly



has the potency to give the goods to radio, thanks to the band's gorgeous, elegant harmonies, swirling with the aplomb of Boyz II Men and the relevance of Backstreet Boys. Certainly, these five guys are pretty and well-groomed, but programmers would do well to look beyond the obvious and see this song for what it is: an exceptionally crafted pop ballad that rises high above the complacent pop horizon and will find instant appeal with both mainstream top 40 teens and their mamas—which is the name of the game for the format these days. AC also has a great secret-weapon record in this lush anthem of love everlasting. Smooth, classy, and a wonderful entry for Westlife—whose album is so satisfying, you won't even mind the act's remake of "Seasons In The Sun."

**ANGIE APARO Spaceship** (3:30)  
 PRODUCER: Matt Serletic  
 WRITER: A. Aparo  
 PUBLISHERS: 2000 Potty Mouth Publishing/Round Tower Publishing/Warner-Tamerlane Publishing, BMI  
**Arista 0100** (CD promo)  
 Matt Serletic, a producer of the year Grammy nominee, had a good year in 1999 as producer of Santana's comeback project, as well as his work with matchbox 20, Edwin McCain, and Collective Soul. His partnership with singer/songwriter/guitarist Angie Aparo—that's a guy, by the way—is the first release from Arista's joint venture with Serletic's Melisma Records. There's no mistaking that



the guy has an ear for talent, given this dreamy, strings-filled anthem, complemented by rustic guitars and rattle-tat percussion. "Spaceship" simply soars, with a lyric that includes a compelling balance of the literal vs. the abstract: "When you get tired of satellite flyers/And fame has let you down/Under the wire and over the moon/I'm around." Aparo's voice is a malleable instrument that strikes with emotion during the chorus, while the verses, ironically, are sung in a near monotone, with technical effects making for an eerie overall composition. Radio airplay is already stirring in Aparo's base of Atlanta and in a few other markets; this one has all the markings of a major breakout. From the forthcoming album "The American."

**RADFORD Don't Stop** (4:10)  
 PRODUCER: Paul Fox  
 WRITERS: Jonathan R. Mead, Radford  
 PUBLISHERS: Famous Music/It's Not My Bag, Baby Music, ASCAP, Ensign Music/Play, You Don't Music/Shaguroten Music, BMI  
**RCA 65909** (CD promo)  
 It was a fateful day when Radford lead vocalist ventured from his career as a fish-gutter in Oxford, England, to Burbank, Calif., where he eventually met up with his future musical teammates (named Radford for his middle name). By 1997, the quartet had drawn the interest of producers like Glenn Ballard and (here on its first single)



Paul Fox, who has worked with the likes of 10,000 Maniacs and XTC. Capitol is already working the media machine with appearances on the soundtracks to "Drew Barrymore's "Never Been Kissed" and the Katie Holmes vehicle "Teaching Mrs. Tingle." The sound of this pop/rock band neatly walks the line between the accessible teen appeal of matchbox 20 and the more credible rock antics of Third Eye Blind. The hooks are in place through a rabidly infectious chorus, with a constant splatter of grinning guitars to keep the edge in gear. This is a nice debut for a band that has put in the time, writes its own material, and has linked with some big boys in the industry to make its dreams come true.

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

(Continued from preceding page)

row will go." The words are tender yet weighted by the profound importance of the song's message. It sounds like a track that was born of life experience and was sung by a man who knows how precious each moment in a relationship really is. It's a great piece of work. Gill's voice continues to be a hauntingly beautiful instrument, perfectly adept at conveying warmth and whimsy in this powerful ballad. Country radio programmers and listeners should make this song the huge hit it deserves to be.

★ **MARTY RAYBON** Cracker Jack Diamond (3:25)

PRODUCER: Rick Hall  
WRITERS: R. Scaife, N. Thrasher  
PUBLISHERS: Universal-Songs of PolyGram International/Virgin Timber Music/Rio Bravo Music, BMI  
**Tri Chord 30001** (CD promo)  
Lest anyone out there in country radio has forgotten, this terrific single should serve as a strong reminder that Marty Raybon has one of the finest, most instantly recognizable voices in the country format. As lead singer for Shenandoah, Raybon was the voice that propelled such hits as "Ghost In This House," "I Want To Be Loved Like That," "Mama Knows," and "Sunday In The South." He returns with a wonderful new album on Tri Chord, one of Music Row's feisty new indie labels. On this single, he turns in his usual personality-packed performance. You can almost see the country boy pulling the toy ring out of his well-worn jeans as Raybon relates this sweet little love story. If the song sounds a tad familiar, it's because it was recorded by Don Williams and released by Giant last year. Penned by Ronny Scaife and Neil Thrasher, the song is a great track with a positive message that deserves another crack at country radio airplay. With former Shenandoah producer Rick Hall's solid production and Raybon's fine performance, this song should receive serious attention from country radio and give Raybon the solo success he so richly deserves.

★ **JIM BRICKMAN FEATURING MICHELLE WRIGHT** Your Love (3:40)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Windham Hill** (CD promo)  
Pianist/composer Jim Brickman's inherent class has brought some nice moments to country radio, particularly via his 1998 top 10 duet "Valentine" with the incompromisable Martina McBride. His partnership with evergreen Michelle Wright on "Your Love" has already hit the top 20 of the AC chart and is remixed here for the crossover journey to Wright's original home. As always, the melody here is so natural, so easy-flowing, that you'll swear you've heard this song before. After just a couple spins, you'll be swaying to its cradling instrumentation and easily memorized chorus, which states simply that "your love is the greatest gift of all." There's nothing to question here: a ripe country/pop anthem as beautiful as a soft spring morning with two timeless talents at the helm. C'mon country, not everything on the air has to be from the new kids. This crackles with the intensity of a time-worn classic.

★ **OWLSLEY** I'm Alright (3:06)

PRODUCER: Owlsley  
WRITERS: Owlsley, T. Morgan  
PUBLISHERS: Owlsley Music/Milene Music, ASCAP  
**Giant 9919** (CD promo)  
Anniston, Ala., native Will Owlsley has gotten manic raves for his self-titled Giant Records solo debut, and this latest single puts the writing on the wall as to why. It's been a long road to prominence for the 30-year-old artist. He was under the wing of producer Peter Asher, then worked in a stint with Robert "Mutt"

SPOTLIGHT



MELISSA ETHERIDGE Enough Of Me (4:00)

PRODUCERS: Melissa Etheridge, John Shanks  
WRITER: M. Etheridge  
PUBLISHER: not listed  
**Island 1051** (CD promo)  
The second single from Etheridge's sterling "Breakdown" opus is a literate, ultimately gut-punching view into co-dependent love gone terribly wrong. Working within a familiar environment of acoustic-rock instrumentation, Etheridge effectively weaves the song's tale of a woman who loves her partner "past the point of dying" with a quiet, tight-jawed intensity—until the list of resentment-building actions culminates in an explosive shriek of "Ain't that enough?" Brutal in its honesty and in its complex emotional range, "Enough Of Me" could raise the bar of quality for standard pop radio fodder, given the deserved support of a few heroic top 40 and AC programmers. Although it will immediately meet with the approval of Etheridge disciples, this recording has the potential to lure a few novices into the fold.

Lange, playing guitar and singing along onstage with Lange's wife, Shania Twain. With "I'm Alright," it's time for Owlsley—who co-wrote and produced this track—to do some stepping out of his own. "I'm Alright" combines pop sensibilities with the stuff that rock aficionados will herald as a fresh approach to delivering guitar and vocal hooks. This song bubbles with enthusiasm and rollicks along with the kind of steady head-bobbing that characterizes music for the masses at its best. The capable track could click at modern rock, top 40, adult top 40, and triple-A and is likely to kick some serious butt in a live setting. Spin with love; your listeners will return the sentiment.

★ **THE SUICIDE MACHINES** Sometimes I Don't Mind (3:14)

PRODUCER: Julian Raymond  
WRITER: not listed  
PUBLISHER: not listed  
**Hollywood Records 11236** (CD promo)  
Detroit-bred punk rockers the Suicide Machines launch their third, self-titled album, due Feb. 15, with this urgent pop/rock/college number that fans of Fountains Of Wayne, Barenaked Ladies, and crafty bar bands will eat like cream off of Oreos. There's a timeless sound about this act, with a sprinkle of humor (witness the dog barking at the end), flourishing hooks, and the great, youth-invigorated vocals of member Jason Navarro. This track is a lot cuter than the quartet might prefer you to know, talking about a relationship that remains fresh, though the song's kept credible with a few raunchy references you'll have to hear for yourself. With the proper care and feeding from Hollywood, this act has the potential to break bad, flitting across the airwaves with multi-format success, from modern rock and triple-A to adult-leaning pop stations and college radio. Already, the act has scored airplay on MTV's "120 Minutes" with a video directed by Marcos Siega of Blink-182 notoriety. Hollywood is also linking with Web site amplified.com, offering four previ-

ously unavailable songs free to fans when they pre-order the new album at an indie retailer. A mighty fun song.

GIFTHORSE Excess (3:34)

PRODUCERS: Jimmy Sloan, Bret Levick, Sven Spieker  
WRITERS: B. Levick, S. Spieker  
PUBLISHERS: Night Daddy Music/Pinch Hit Music/Fifth Member Publishing  
**Pinch Hit Records 043** (CD promo)  
The second single from GiftHorse, following modern rock play toy "Heather's Arrest," maintains the foursome's hip demeanor with a midtempo track that injects humor into the idea that more is better. "Excess" sounds like a typical struggling band's mantra, spilling out humble desires for a new pillow, a 700-year-old rug, and ultimately, the need "to hear my song on an elevator." There's a Bowie-esque aura to the vocals here, with enough twists and turns in direction between pace and melody to keep listeners attentive. This has a real throwback appeal, which could work its magic with modern and mainstream rock listeners who depend on the occasional dose of history with their current diet. Contact Pinch Hit Records at 310-791-7617.

DANCE

SK8 My Imagination (3:30)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
REMIXER: Ray Roc  
**Logic 72725** (CD promo)  
It's hard to welcome the return of freestyle when it's never really left markets like New York, Miami, and Los Angeles. This track from Sk8—you get it? It's pronounced "skate"—isn't exactly scrounging up any fresh ideas here, but it follows the classic formula that has brought so many artists regional—and occasionally, national—success over the past 15-plus years. But if the freestyle sound, found on T's Freeze Radio mix, isn't a good fit for your station, there's the T's Electro mix, which brings an S-Express vibe to the track, as well as the Ray Roc radio edit, which throws it right into the high-energy mainstream pocket. All three of the versions are ripe for the picking, offering a palatable hook and familiar sound for audiences who simply can't get enough of these staple dance vibes.

RAP

YOUNGBLOODZ FEATURING JIM CROW AND BIG BOI 85 (4:11)

PRODUCER: P.A.  
WRITERS: S.P. Joseph, J. Grigsby, J. Hollins, K. Prather, M. Sinclair, A. Patton  
PUBLISHERS: Drugstore Publishing/Ghetto Street Funk Music/Hitco South/Gnat Booty/Chrysalis Music Inc., ASCAP  
**Ghet-O-Vision/LaFace 4395** (CD promo)  
There's no doubt from where LaFace's latest rap duo, YoungBloodz, hail. "The ATL"—Atlanta, as it's known in rap circles—is now home to a whole slew of new talent, much of which has a very distinct Southern sound—one that swept across the States last summer with Juvenile's "Back That Thang Up" and continues to ride radio with acts like Lil' Wayne, B.G., and the Hot Boyz. But while the Cash Money Crew seems to be readily embraced at radio, at least for now, it's been more difficult for groups like YoungBloodz to break out of the Southern region of Georgia, Alabama, and Louisiana. With "85," the duo features labelmate OutKast's Big Boi and Epic's Southern rap trio Jim Crow, both of whom have had hit records at radio in the past year. But more than just bringing their name recognition, they also evoke their own unique flavor and style, making the record that much more interesting. "85," although not your usual bounce track, still has some spring in it; this will probably give it a great deal more life in the clubs and on the mix shows, even if it doesn't get widespread radio play.

ON ★ STAGE

PUTTING IT TOGETHER

Music and lyrics by Stephen Sondheim  
Starring Carol Burnett, George Hearn, John Barrowman, Bronson Pinchot, Ruthie Henshall  
Directed by Eric D. Schaeffer  
Ethel Barrymore Theatre, New York

Like followers of the Grateful Dead and Wagner, Stephen Sondheim fans have helped create an entire cottage industry of magazines, Web sites, revivals, and musical revues devoted to their favorite Broadway composer. Such is the craving of Sondheim acolytes for more live shows that even the revues themselves have received multiple stagings and productions.

The latest revival of a revue is the Sondheim-devised "Putting It Together," which premiered on Broadway in 1993 with Julie Andrews, Stephen Collins, Julia McKenzie, and Christopher Durang. Directed by Eric D. Schaeffer with sets designed by Bob Crowley, the version that runs through late February at New York's Ethel Barrymore Theatre was originally presented in 1998 at Los Angeles' Mark Taper Forum.

The New York revival stars a cast that would make any Sondheim fan's mouth water: American comic actors Carol Burnett, George Hearn ("La Cage Aux Folles," "Follies In Concert"), and Bronson Pinchot (best known as Serge in "Beverly Hills Cop" and Balki in TV's "Perfect Strangers"), as well as British imports John Barrowman and Ruthie Henshall. In her Broadway debut, Kathie Lee Gifford takes Carol Burnett's place on Tuesday evenings.

Like any revue of songs sans the context of their original show plots, "Putting It Together" connects a combination of Sondheim classics and obscurities with a specially created story. In this case, the plot closely resembles a musical version of "Who's Afraid Of Virginia Woolf?" Set at a cocktail party, the plot takes two couples—the older hosts (Burnett and Hearn) and the younger guests (Barrowman and Henshall)—through familiar Sondheim territory of disillusionment, sexlessness, and relationship turmoil.

Some comic relief and commentary is provided by The Observer (Pinchot). Singing songs such as "Every Day A Little Death" and "The Road You Didn't Take," the older couple impart whatever cynical wisdom they can to the idealistic young couple (who sing Sondheim's more hopeful tunes, such as "Marry Me A Little" and "Unworthy Of Your Love"). Viewers can follow the tacked-on plot of "Putting It Together" if they wish, but Sondheim's clever, philosophizing songs contain enough emotional and comical punch to work well on their own.

Unfortunately, two of this revival's principal performers were out sick when this reviewer

attended a performance, but Pinchot and Hearn were adequately replaced by understudies David Engel and John Jellison, respectively. Burnett, the show's primary draw, brings her familiar goofy schtick to such comic classics as the rapid-fire, spoken-word infused "Getting Married Today" (from "Company")—



Carol Burnett in "Putting It Together," a revue of Stephen Sondheim songs.

a sex-role-reversal version of "Everybody Ought To Have A Maid"—but she also wrings seasoned pathos from tearjerkers like "Every Day A Little Death" and "The Ladies Who Lunch." Other highlights include "Country House," a quirky-beat tune (cut from the original Broadway production of "Follies") about a couple that can't decide whether a country house or a divorce will solve their marital ennui.

Burnett is a legend, and it's hard not to warm up to her renditions of Sondheim's more comic and cynical songs, but the real show-stopping performances come from the virtuosic Brits playing the younger couple. Particularly refreshing are their takes on Sondheim's contributions to Warren Beatty's film "Dick Tracy": Barrowman's fine baritone voice and suave looks bring virility to "Live Alone And Like It," and Henshall's powerfully seductive rendition of the greed-ode "More" is—needless to say—several levels above Madonna's original version.

Silly plot aside, fans of Sondheim will not want to miss this smart compendium of the Broadway master's oeuvre.

TOM SAMILJAN

## Jarreau Preps For 'Tomorrow Today'

Noted Vocalist's Verve Debut Marks 1st New Album In 5 Yrs.

BY DAVID NATHAN

LOS ANGELES—Five-time Grammy award winner Al Jarreau is ready to reclaim his status as a multifaceted musical pioneer with the March 7 release of "Tomorrow Today," his debut set for Verve/GRP—and his first album in more than five years.

The 11-track set features three tunes co-penned by Jarreau, who also put lyrics to Weather Report's "A Remark You Made" (now retitled "Something That You Said," featuring a Rick Braun trumpet solo) and created an a cappella version of the Crusaders' "Put It Where You Want It" (renamed "Pudditt"). Paul Brown produced 10 tracks, while Barry Eastmond produced the cut "It's How You Say It."

Special guests include Vanessa

Williams, who duets with Jarreau on "God's Gift To The World," and saxophonist Boney James, featured on "Let Me Love You" and "Flame."

"I'm still in the game and enjoying it more than ever," enthuses Jarreau, whose last album was 1994's "Tenderness," his 13th and final set for Warner Bros. "This record contains the elements that have gotten me to where I am. It's a real solid R&B/pop album with jazz under- and overtones. There's an

audience out there for what I've done, and now I've found a group of people [Verve/GRP] who are saying, 'We can do better' in terms of putting my music in more homes than ever before."

Jarreau's album is a major international project for the label. "Al has

delivered something special that will appeal to his fans and beyond," says Nate Herr, Verve's VP of marketing. "We're looking at this as a genre-bending project with mass appeal, although our focus in the early stages will be on the urban and [jazz/AC] audiences."

According to Herr, the label began its extensive campaign with a mid-December mailing of advance CDs to music, lifestyle, and national press. Because radio "is the driving as-

(Continued on page 42)



JARREAU

## Naeemah Harper Is 'The Girl' With Star Power, On 2Hot Entertainment

BY GAIL MITCHELL

LOS ANGELES—In the beginning, music was just an excuse for Naeemah Harper to get out of class. Now it's the South Philadelphia singer/songwriter's ticket to a hoped-for long-term career—which receives a boost with the Feb. 29 release of Harper's first album, "The Girl," on the Philadelphia-based 2Hot Entertainment label.

This isn't the 21-year-old's first label venture. She began singing professionally at 13 as a member of the Girlies (later known as Sonada), who were signed to Philadelphia International by principal Kenny Gamble. When Sonada broke up in 1994, Harper stayed with the label as a solo artist. In both instances, no projects were ever released. She signed with 2Hot in March 1999.

"I felt stagnant after the breakup," recalls Harper, "but I started to venture out on my own. That's when I met Sheila Adkins, my manager and CEO of 2Hot. She was managing Paul Shabazz, with whom the group had done a few songs."

The album reflects Harper's love of music, which stretches from Tchaikovsky to Patti LaBelle, Goo Goo Dolls, and Sade. "My voice can be very high-pitched or bassy," says Harper. "My style fits whatever the song calls for."

The set's mix of R&B, hip-hop, and rock includes flavorful lead commercial single "Da Habit," released in July 1999 and produced by fellow 2Hot artist Mizery. The set's other notable tracks—many of which were co-written by Harper—include

"Higher," and "Lockdown" (the second single, due out Feb. 29).

Philly 2000 Entertainment is overseeing the marketing and promotion. Having made a splash in local print media, as well as performing with the Jerry Boyle Orchestra locally on weekends, Harper is about to embark on a promotion tour, with stops in Baltimore, Virginia, North Carolina, Atlanta, and New York. The "Da Habit" video has hit the top five on several local shows. Internet projects are also in the works.

"Naeemah is a career artist with a brilliant future," says Philly 2000 head Richard Jones.

That sentiment is echoed by radio and retail. "She's going to be a major star," says Marty Gibbs, owner of the Sound of Norristown in Norristown, Pa. Notes Patti Jackson, air personality at Philadelphia's WDAS-FM, "If radio gives her a chance, she's going to do very well."

As for Harper—who's published through Who Dat Girl (BMI)—she feels the earlier false starts laid the groundwork for her burgeoning success. "This is the time it was supposed to happen," she says. "I've learned a lot watching and listening to people. I have no complaints over what's happened."

Assistance in preparing this story was provided by Jill Pesselnick.



HARPER

## Kelly Price, Now On Def Soul, Wrapping Up 'Mirror Mirror' Set; Isley Case Decision Due

MIRROR IMAGE: Kelly Price is finishing up her anxiously awaited new album, which she's "99.85% sure will be titled 'Mirror Mirror.'" Price is now a full-fledged member of the Def Soul family following her suit against former label T-Neck, distributor Island, and others for breach of contract and interference (Billboard, March 13, 1999).

"I have an everlasting friendship with [T-Neck principal] Ronnie Isley," says the singer, who's excited about her own label venture, Big Momma Records, which goes through Elektra. Her label's first signing is Harlem, N.Y.-bred R&B teen singer Sasha Allen. "She reminds me of me when I was singing in the church choir as a teen. She's a little girl with a huge voice," says Price. A single is expected by summer.

On Jan. 18, Price and Def Soul labelmates Montell Jordan, Dru Hill, Case, Playa, LovHer, and Kandice Love were gathered in a Burbank, Calif., studio recording a remix of "Love Sets You Free." Produced by Teddy Riley and arranged by Price, the track initially debuted on "The Hurricane" soundtrack, with Price and Aaron Hall sharing vocals.

The remix is a special Def Soul promotion timed in conjunction with Black History Month. The remix goes to radio the last week of January; a live video of the event will be distributed to outlets the first week of February. Proceeds from the commercial single's sales will be donated to breast cancer research.

The cause is very dear to Price: Within two months of the time her first album was released, she discovered her mother and mother-in-law had both been diagnosed with the disease. Her mother-in-law succumbed; her mother is in remission.

"'Love' is a beautiful song with a message that speaks to everybody," says Price. "As long as you're still breathing, there's an opportunity for you to make better whatever your situation is—that's what the song means to me."

ISLEY UPDATE: A decision in Ronald Isley's Jan. 18 bankruptcy hearing (The Rhythm and the Blues, Billboard, Jan. 22) is now set for Feb. 23. At the hearing, the Pullman Group submitted a settlement bid valued at \$6.5 million, and the judge denied Isley's request to dismiss the case entirely.

Bidders of record, including EMI Music Publishing unit April Music and Michael Bolton, plus other interested parties, now have a chance to collectively present



Directorial Debut. LL Cool J, Reverend Run, Rah Digga, and Cam'Ron were among those who attended the video shoot for rapper Noreaga's "Blood Money III" from his gold Tommy Boy album "Melvyn Flint The Hustler." Shown on hand for the artist's debut as a video director, from left, are Tommy Boy video production staffer Karen Jones; video director Nzinga Stewart; Noreaga's rap partner, Capone; Noreaga; and Tommy Boy music marketing staffer Carolyn Williams. Capone-N-Noreaga's new album, "The Reunion," will be released in May.

a higher bid, according to Iain Nasatir, a legal representative of Isley's bankruptcy trustee.

The Pullman Group plans to securitize the Isley Brothers' catalog if the pending Isley bankruptcy proceedings can be resolved.

A DREAM DEAL: The bicoastal production team of Tim and Bob (TLC, Monica, 112, Destiny's Child, Sisqo, Tamar Braxton) has signed a publishing deal with DreamWorks Publishing. The duo has also established two new companies: music production firm Funktowns Productions and label Pure Entertainment with co-owner Nate Smith. Pure Entertainment is partnered with Priority and DreamWorks.

DRUM ROLL: Drummer Ivan Hampden, who keeps the beat for Jennifer Lopez, Luther Vandross, Roberta Flack, and others, is recording his first solo album on World Blue Records. The R&B/jazz release, due this spring, features such Hampden friends as Vandross,

Will Downing, and wife/veteran vocalist Paulette McWilliams (Mary J. Blige, Michael Jackson).

McWilliams, who performs Tuesday (25) in New York at Joe's Pub, is also working on her own album project.

STAY TUNED FOR: A new solo record from celebrated songwriter/artist Valerie Simpson, who's writing and producing the 2000 set with husband/partner Nick Ashford. This marks Simpson's first solo album since her self-titled 1972 Motown project. She performs Monday (24) in New York at her Sugar Bar restaurant... "The Takeover" compilation (due Feb. 29), the first release from Queen Latifah/Shakim Comper's GhettoWorks/Flavor Unit/Warner Bros. label. Featured artists include new talents Antonique, Rowdy Rahz, and F.A.T.E. (For All That's Endured).

SOUND BITES: The Rhythm & Blues Foundation's annual Pioneer Awards will be held in September, according to a spokeswoman; site and dates are to be announced... DreamWorks' Solé has signed a publishing deal with Windswept. The rapper goes on tour March 2-April 3, and her new single, "It Wasn't Me," was remixed by the Neptunes... Ebony Records' Arika Kimble won MP3.com's contest for the best new urban artist and will open for TLC. She performs at the trio's Thursday (27) concert in Fort Lauderdale, Fla.



by Gail Mitchell





JANUARY 29, 2000

| THIS WEEK              | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)       | TITLE                                       | PEAK POSITION |
|------------------------|-----------|-----------|---------------|--|---|---------------|
| <b>NO. 1</b>           |           |           |               |  |   |               |
| 1                      | 2         | 2         | 5             | <b>DMX</b> RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98) 2 weeks at No. 1                               | ...AND THEN THERE WAS X                     | 1             |
| 2                      | 1         | 1         | 3             | <b>JAY-Z</b> ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)  | VOL. 3... LIFE AND TIMES OF S. CARTER       | 1             |
| 3                      | 4         | 4         | 9             | <b>DR. DRE</b> ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)  | DR. DRE — 2001                              | 1             |
| 4                      | 3         | 3         | 4             | <b>2PAC + OUTLAWZ</b> AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)                                   | STILL I RISE                                | 2             |
| 5                      | 5         | 7         | 7             | <b>SISQO</b> DRAGON/DEF SOUL 546816*/DJMG (11.98/17.98)  | UNLEASH THE DRAGON                          | 2             |
| <b>GREATEST GAINER</b> |           |           |               |  |   |               |
| 6                      | 8         | 12        | 5             | <b>SOUNDTRACK</b> PRIORITY 23123* (11.98/17.98)  | NEXT FRIDAY                                 | 6             |
| 7                      | 6         | 5         | 5             | <b>JUVENILE</b> CASH MONEY 542179/UNIVERSAL (12.98/18.98)  | THA G-CODE                                  | 1             |
| 8                      | 7         | 6         | 7             | <b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 73023*/ARISTA (11.98/17.98)  | BORN AGAIN                                  | 1             |
| 9                      | 9         | 17        | 16            | <b>ANGIE STONE</b> ARISTA 19092 (10.98/16.98) HS   | BLACK DIAMOND                               | 9             |
| 10                     | 10        | 11        | 25            | <b>DESTINY'S CHILD</b> ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)  | THE WRITING'S ON THE WALL                   | 2             |
| 11                     | 15        | 18        | 18            | <b>EVE</b> ▲ LET THERE BE... EVE—RUFF RYDERS' FIRST LADY RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)    | LET THERE BE... EVE—RUFF RYDERS' FIRST LADY | 1             |
| 12                     | 11        | —         | 2             | <b>SOUNDTRACK</b> WARNER SUNSET/ATLANTIC 83272*/AG (10.98/17.98)   | ANY GIVEN SUNDAY                            | 11            |
| 13                     | 12        | 14        | 22            | <b>MARY J. BLIGE</b> ▲ MCA 111929* (11.98/17.98)   | MARY  | 1             |
| 14                     | 14        | 10        | 11            | <b>LIL' WAYNE</b> ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)  | THA BLOCK IS HOT                            | 1             |
| 15                     | 13        | 8         | 4             | <b>GOODIE MOB.</b> LAFACE 26064*/ARISTA (10.98/16.98)  | WORLD PARTY                                 | 8             |
| 16                     | 23        | 13        | 63            | <b>JUVENILE</b> ▲ CASH MONEY 153162/UNIVERSAL (11.98/17.98)  | 400 DEGREEZ                                 | 2             |
| 17                     | 16        | 16        | 17            | <b>BRIAN MCKNIGHT</b> ▲ MOTOWN 153708/UNIVERSAL (12.98/18.98)  | BACK AT ONE                                 | 2             |
| 18                     | 18        | 21        | 14            | <b>SOUNDTRACK</b> ● COLUMBIA 69924/CRG (11.98 EQ/17.98)  | THE BEST MAN                                | 2             |
| 19                     | 21        | 23        | 10            | <b>MONTELL JORDAN</b> DEF SOUL 546714/DJMG (11.98/17.98)   | GET IT ON... TONITE                         | 3             |
| 20                     | 17        | 19        | 6             | <b>FUNKMASTER FLEX &amp; BIG KAP</b> DEF JAM 538258*/DJMG (11.98/17.98)                                  | THE TUNNEL                                  | 3             |
| 21                     | 19        | 9         | 11            | <b>MARIAH CAREY</b> ▲ COLUMBIA 63800*/CRG (11.98 EQ/17.98)   | RAINBOW                                     | 2             |
| 22                     | 22        | 22        | 7             | <b>Q-TIP</b> ● ARISTA 2001 14619*/ARISTA (11.98/17.98)   | AMPLIFIED                                   | 4             |
| 23                     | 20        | 15        | 9             | <b>NAS</b> ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)  | NASTRADAMUS                                 | 2             |
| 24                     | 24        | 24        | 14            | <b>DONELL JONES</b> UNTOUCHABLES/LAFACE 26060*/ARISTA (10.98/16.98)                                      | WHERE I WANNA BE                            | 6             |
| 25                     | 25        | 26        | 9             | <b>BOB MARLEY</b> TUFF GONG/ISLAND 546404*/DJMG (11.98/17.98)  | CHANT DOWN BABYLON                          | 21            |
| 26                     | 30        | 25        | 17            | <b>METHOD MAN/REDMAN</b> ▲ DEF JAM 546609*/DJMG (11.98/18.98)  | BLACKOUT!                                   | 1             |
| 27                     | 26        | 27        | 44            | <b>GINUWINE</b> ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)   | 100% GINUWINE                               | 2             |
| 28                     | 27        | 50        | 6             | <b>KELIS</b> VIRGIN 47911 (11.98/16.98) HS   | KALEIDOSCOPE                                | 27            |
| 29                     | 37        | 37        | 25            | <b>HOT BOYS</b> ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)  | GUERRILLA WARFARE                           | 1             |
| 30                     | 32        | 35        | 33            | <b>BLAQUE</b> ● TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)  | BLAQUE                                      | 23            |
| 31                     | 35        | 56        | 34            | <b>DAVE HOLLISTER</b> DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98)                               | GHETTO HYMNS                                | 5             |
| 32                     | 28        | 20        | 9             | <b>WILL SMITH</b> ▲ COLUMBIA 69985*/CRG (11.98 EQ/17.98)   | WILLENNIUM                                  | 8             |
| 33                     | 31        | 30        | 9             | <b>MINT CONDITION</b> ELEKTRA 62353/EEG (10.98/17.98)  | LIFE'S AQUARIUM                             | 7             |
| 34                     | 41        | 41        | 12            | <b>KEVON EDMONDS</b> RCA 67704 (10.98/16.98)   | 24/7  | 15            |
| 35                     | 44        | 55        | 25            | <b>MACY GRAY</b> ● EPIC 69490* (11.98 EQ/16.98) HS   | ON HOW LIFE IS                              | 32            |
| 36                     | 34        | 34        | 9             | <b>KURUPT</b> ANTRIA 2001*/ARTEMIS (10.98/16.98)   | THA STREETZ IZ A MUTHA                      | 5             |
| 37                     | 38        | 29        | 7             | <b>VARIOUS ARTISTS</b> THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3 UTV/DEF JAM 545440/DJMG (10.98/17.98) | THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3 | 29            |
| 38                     | 43        | 39        | 30            | <b>MISSY "MISDEMEANOR" ELLIOTT</b> THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)                       | DA REAL WORLD                               | 1             |
| 39                     | 42        | 47        | 14            | <b>MOS DEF</b> RAWKUS 50141*/PRIORITY (10.98/16.98)  | BLACK ON BOTH SIDES                         | 3             |
| 40                     | 33        | 48        | 17            | <b>IDEAL</b> NOONTIME 47882/VIRGIN (10.98/16.98) HS  | IDEAL                                       | 19            |
| <b>PACESETTER</b>      |           |           |               |  |   |               |
| 41                     | 69        | 76        | 3             | <b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE (11.98/17.98) HS  | SPIRITUAL LOVE                              | 41            |
| 42                     | 46        | 44        | 61            | <b>WHITNEY HOUSTON</b> ▲ ARISTA 19037* (11.98/17.98)   | MY LOVE IS YOUR LOVE                        | 7             |
| 43                     | 39        | 32        | 47            | <b>EMINEM</b> ▲ WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)   | THE SLIM SHADY LP                           | 1             |
| 44                     | 36        | 57        | 16            | <b>SOLE</b> DREAMWORKS 450118/INTERSCOPE (10.98/16.98) HS  | SKIN DEEP                                   | 27            |
| 45                     | 29        | 31        | 12            | <b>CHICO DEBARGE</b> MOTOWN 153263/UNIVERSAL (11.98/17.98)   | THE GAME                                    | 6             |
| 46                     | 40        | 38        | 10            | ♀ ● NPG 14624*/ARISTA (11.98/17.98)  | RAVE UN2 THE JOY FANTASTIC                  | 8             |
| 47                     | 49        | 40        | 33            | <b>JENNIFER LOPEZ</b> ▲ WORK 69351/EPIC (11.98 EQ/17.98)   | ON THE 6                                    | 8             |
| 48                     | 47        | 42        | 10            | <b>CHEF RAEKWON</b> ● LOUD/COLUMBIA 63844*/CRG (11.98 EQ/17.98)  | IMMOBILARITY                                | 2             |

|                       |          |     |  |   |  |    |
|-----------------------|----------|-----|--|---|--|----|
| 49                    | 48       | 36  | 22   | <b>PUFF DADDY</b> ▲ BAD BOY 73033*/ARISTA (11.98/17.98)   | FOREVER  | 1  |
| 50                    | 55       | 52  | 18   | <b>OL' DIRTY BASTARD</b> ● ELEKTRA 62414*/EEG (11.98/17.98)   | N***A PLEASE   | 2  |
| 51                    | 60       | 65  | 38   | <b>ERIC BENET</b> ● WARNER BROS. 47072 (10.98/16.98)  | A DAY IN THE LIFE                                    | 6  |
| 52                    | 52       | 33  | 8  | <b>BEASTIE BOYS</b> ▲ BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE GRAND ROYAL 22940/CAPITOL (17.98/24.98) | BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE        | 14 |
| 53                    | 66       | 67  | 39   | <b>CASE</b> ● DEF SOUL 538871*/DJMG (10.98/16.98)   | PERSONAL CONVERSATION                                | 5  |
| 54                    | 56       | 53  | 36   | <b>SNOOP DOGG</b> ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)  | NO LIMIT TOP DOGG                                    | 1  |
| 55                    | 58       | 84  | 7  | <b>ROME</b> JTJ 7442/GROUND LEVEL (11.98/17.98)   | ROME 2000 THANK YOU                                  | 52 |
| 56                    | 53       | 49  | 10   | <b>E-40</b> CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE SICK WID' IT 41691/JIVE (11.98/17.98)      | CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE | 2  |
| 57                    | 57       | 45  | 39   | <b>B.G.</b> ● CASH MONEY 153265/UNIVERSAL (11.98/17.98)   | CHOPPER CITY IN THE GHETTO                           | 2  |
| 58                    | 78       | 88  | 20   | <b>SOUNDTRACK</b> ● JIVE 41686* (11.98/17.98)   | THE WOOD   | 2  |
| 59                    | 45       | 43  | 12   | <b>MASTER P</b> NO LIMIT 50092*/PRIORITY (11.98/17.98)  | ONLY GOD CAN JUDGE ME                                | 1  |
| 60                    | 63       | 62  | 43   | <b>SILK</b> ▲ ELEKTRA 62234/EEG (10.98/16.98)   | TONIGHT  | 8  |
| 61                    | 51       | 96  | 15   | <b>BRENT JONES AND T.P. MOBB</b> HOLY ROLLER 7012/MCG (11.98/16.98) HS                                      | BRENT JONES AND T.P. MOBB                            | 37 |
| 62                    | 54       | —   | 2  | <b>BLACK INDIAN</b> MAXIMUM CAPACITY 1099 (10.98/16.98) HS  | GET EM PSYCHED! — THE ALBUM                          | 54 |
| 63                    | 67       | 54  | 43   | <b>LIL' TROY</b> ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) HS                                    | SITTIN' FAT DOWN SOUTH                               | 6  |
| 64                    | 83       | —   | 9  | <b>YOUNGBLOODZ</b> LAFACE 26054*/ARISTA (10.98/16.98)   | AGAINST DA GRAIN                                     | 21 |
| 65                    | 65       | 58  | 47   | <b>TLC</b> ▲ LAFACE 26055*/ARISTA (11.98/17.98)   | FANMAIL  | 1  |
| 66                    | 62       | 63  | 7  | <b>RAKIM</b> UNIVERSAL 542082* (11.98/17.98)  | THE MASTER   | 7  |
| 67                    | 64       | 59  | 23   | <b>MOBB DEEP</b> ▲ LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)  | MURDA MUZIK  | 2  |
| 68                    | 68       | 61  | 87   | <b>DMX</b> ▲ RUFF RYDERS/DEF JAM 558227*/DJMG (11.98/17.98)   | IT'S DARK AND HELL IS HOT                            | 1  |
| 69                    | 70       | 70  | 6  | <b>D.J. U-NEEK</b> KINGPIN 579998/THUMP (11.98/15.98)   | GHETTO STREET PHARMACIST VOLUME 1                    | 63 |
| 70                    | 71       | 64  | 57   | <b>DMX</b> ▲ RUFF RYDERS/DEF JAM 538640*/DJMG (11.98/17.98)   | FLESH OF MY FLESH BLOOD OF MY BLOOD                  | 1  |
| 71                    | 82       | 83  | 25   | <b>BARRY WHITE</b> ● PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)   | STAYING POWER  | 13 |
| 72                    | 59       | 46  | 10   | <b>SOUNDTRACK</b> ● YAB YUM/ELEKTRA 62410*/EEG (11.98/17.98)  | LIGHT IT UP  | 4  |
| 73                    | 79       | 66  | 34   | <b>JA RULE</b> ▲ MURDER INC./DEF JAM 538920*/DJMG (11.98/17.98) HS  | VENNI VETTI VECCI                                    | 1  |
| 74                    | 72       | 72  | 73   | <b>LAURYN HILL</b> ▲ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)   | THE MISEDUCATION OF LAURYN HILL                      | 1  |
| 75                    | 81       | 86  | 9  | <b>MARC NELSON</b> COLUMBIA 69160/CRG (10.98 EQ/16.98) HS   | CHOCOLATE MOOD                                       | 37 |
| 76                    | 98       | —   | 2  | <b>VARIOUS ARTISTS</b> PRIORITY 51163 (11.98/16.98)   | HIP HOP DECADE: THE HOT SOUTH                        | 76 |
| 77                    | 85       | 78  | 60   | <b>2PAC</b> ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)  | GREATEST HITS  | 1  |
| 78                    | 74       | 71  | 62   | <b>112</b> ▲ BAD BOY 73021*/ARISTA (10.98/16.98)  | ROOM 112   | 6  |
| 79                    | 61       | 79  | 26   | <b>TRACIE SPENCER</b> CAPITOL 34287 (10.98/16.98) HS  | TRACIE   | 19 |
| 80                    | 80       | 60  | 39   | <b>VARIOUS ARTISTS</b> ▲ RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)                                       | RUFF RYDERS: RYDE OR DIE VOL. 1                      | 1  |
| 81                    | 73       | 77  | 64   | <b>DRU HILL</b> ▲ DEF SOUL 524542/DJMG (10.98/17.98)  | ENTER THE DRU  | 2  |
| 82                    | 76       | 69  | 30   | <b>K-CI &amp; JOJO</b> ▲ MCA 111937* (10.98/17.98)  | IT'S REAL  | 2  |
| 83                    | 86       | 74  | 13   | <b>PHAROAEH MONCH</b> RAWKUS 50137*/PRIORITY (10.98/16.98)  | INTERNAL AFFAIRS                                     | 6  |
| 84                    | 99       | —   | 23   | <b>LIL' KEKE</b> JAMDOWN 1011 (10.98/15.98) HS  | IT WAS ALL A DREAM                                   | 51 |
| 85                    | RE-ENTRY | 6   | 812 SOULJAZ LAY IT DOWN 004 (8.98/13.98)             | HOW WE LIVIN'   | 74   |    |
| 86                    | 75       | 51  | 64   | <b>98 DEGREES</b> ▲ MOTOWN 530956/UNIVERSAL (11.98/17.98)   | 98 DEGREES AND RISING                                | 28 |
| 87                    | 87       | 81  | 62   | <b>R. KELLY</b> ▲ JIVE 41625* (19.98/24.98)   | R.   | 1  |
| 88                    | 92       | —   | 8  | <b>ORIGINAL P</b> WESTBOUND 1114 (7.98/9.98)  | WHAT DAT SHAKIN' (EP)                                | 79 |
| 89                    | 89       | 100 | 13   | <b>CECE WINANS</b> WELLSRING GOSPEL 51711/SPARROW (11.98/15.98)   | ALABASTER BOX  | 55 |
| 90                    | 88       | 92  | 68   | <b>KIRK FRANKLIN</b> ● GOSPO CENTRIC 490178/INTERSCOPE (10.98/17.98)  | THE NU NATION PROJECT                                | 4  |
| 91                    | 97       | 87  | 9  | <b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)   | GOTTA GET THE GROOVE BACK                            | 62 |
| 92                    | RE-ENTRY | 6   | NUFFY RATTI 2527 (8.98/10.98)                        | FOR MY PROTECTION   | 67   |    |
| 93                    | 90       | 80  | 67   | <b>JAY-Z</b> ▲ ROC-A-FELLA/DEF JAM 558902*/DJMG (11.98/17.98)   | VOL. 2... HARD KNOCK LIFE                            | 1  |
| <b>HOT SHOT DEBUT</b> |          |     |  |   |  |    |
| 94                    | NEW      | 1   | NEWSENSE OF PSYCHODRAMA ONE NATION 0823 (9.98/14.98) | NEWSENSE  | 94   |    |
| 95                    | 84       | 68  | 14   | <b>WARREN G</b> ● G-FUNK 73710*/RESTLESS (10.98/16.98)  | I WANT IT ALL  | 4  |
| 96                    | 93       | 94  | 17   | <b>YOLANDA ADAMS</b> ELEKTRA 62439/EEG (10.98/16.98) HS   | MOUNTAIN HIGH...VALLEY LOW                           | 50 |
| 97                    | 95       | 95  | 7  | <b>VARIOUS ARTISTS</b> LEGIT BALLIN' 50000 (11.98/16.98)  | TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1      | 78 |
| 98                    | RE-ENTRY | 6   | TASH LOUD/COLUMBIA 63836*/CRG (11.98 EQ/17.98) HS    | RAP LIFE  | 28   |    |
| 99                    | 91       | 85  | 16   | <b>SMOKEY ROBINSON</b> MOTOWN 153741/UNIVERSAL (10.98/16.98)  | INTIMATE   | 28 |
| 100                   | RE-ENTRY | 2   | SPM DOPEHOUSE 5039 (11.98/16.98) HS                  | THE 3RD WISH  | 89   |    |

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

**Street Smart.**

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JARREAU PREPS FOR 'TOMORROW TODAY'

(Continued from page 40)

pect," Herr says, the label serviced two different noncommercial cuts to radio Jan. 14: "Last Night" to adult R&B stations, while "Just To Be Loved" was sent to jazz/AC outlets. The latter title will be serviced to AC stations on Feb. 28.

Jarreau embarks on an 11-market promotional tour starting March 5 with visits to Washington, D.C.; Baltimore; Philadelphia; New York; Atlanta; Dallas; Houston; Detroit; Chicago; San Francisco; and Los Angeles.

"Our advertising campaign is aimed at jazz and urban-oriented publications, including Jazziz, Upscale, Black Elegance, and Try It Yourself Hair," says Herr. "We'll also be working with Electronic

Urban Report, using an E-mail that will be sent directly to its subscribers." Herr notes that a promotional EPK will be sent to television stations and will be available for in-store play at traditional and non-traditional outlets.

In addition to features in such publications as Sister II Sister and Entertainment Weekly, Jarreau will be seen on a number of television shows, says J'ai St. Laurent-Smyth, Verve's national publicity director. "Al will be doing 'CNN Showbiz Today' in February and 'BET On Jazz' in March. He'll also be seen on E! [Entertainment Television] as one of the hosts of the Jamaica Jazz & Blues Festival, at which he will be performing Jan.

24."

Jarreau's international presence is such that he's undertaking two promotional trips within the next two months to promote "Tomorrow Today," which will be released Feb. 7 in Japan and Feb. 14 in Europe, Australia, and Latin America. The first leg will take Jarreau to the U.K., France, and Germany in January; he'll then visit Japan and return to Europe for an eight-country tour Feb. 3-15 junket.

"Al has a high profile from touring worldwide constantly," says David McDonagh, Verve's VP of international marketing. "Our job is to get the word out to as many people as possible."

The label was aided in maintaining the singer's international profile when it acquired overseas rights to several Jarreau back-catalog titles when he signed with Verve. Seven titles that are available domestically through Warner Bros. have been reissued internationally by Verve over the past year.

U.S. radio and retail anticipation for Jarreau's new set is strong. "This is a return to the classic Jarreau sound, and it's a sound my listeners have been missing," says Anne Gress, PD of WJZZ-FM in

*'I'm still in the game and enjoying it more than ever'*

- AL JARREAU -

Philadelphia. "We'll be playing cuts from it."

Echoing similar sentiments, Charlie McNeil, senior buyer for the 200-strong, Pittsburgh-based National Record Mart chain, considers Jarreau "a solid catalog seller. This record is a nice updating of his sound. It has a crossover appeal not limited to the urban and [jazz/AC] audiences."

For Jarreau, now with new manager Bill Darlington, signing with GRP seemed a logical move.

Jarreau's recent touring schedule has included several dates with symphony orchestras nationwide and consistent trips to Europe, Japan, and Brazil. "Interestingly enough, [Verve/GRP president] Tommy LiPuma produced 'We Got By,' my first album at Warner Bros., in 1975, so it was a reunion for us."

A BMI writer who's published by Al Jarreau Music/Songs of Universal and represented for bookings by Creative Artists Agency's Carol Kinzel, the artist says he's excited about future possible projects at his new recording home. "Come hell or high water, there are certain records—like a big band album, a trio album, a Brazilian album, a record with a symphony orchestra—that I must do before I go sit and watch the grass grow."

A national U.S. tour is planned for June, with future dates in August.



DATU FAISON'S RHYTHM SECTION

**NEXT FRIDAY:** Despite poor reviews from critics and the general media, Ice Cube's sequel "Next Friday" opens No. 1 at the box office, raking in a cool \$19.1 million in its first four days at the box office. Armed with that box office power, the accompanying soundtrack yields a chart gain of more than 14% at R&B core stores, landing the Greatest Gainer in an 8-6 jump. Two radio-only tracks add further fuel to the project: Aaliyah's "I Don't Wanna" (Priority), which rises 47-33 on Hot R&B/Hip-Hop Singles & Tracks for its 18 million listeners, and Wyclef Jean's "Low Income" (Priority), which jumps 76-72 based on an audience of 4.3 million.

**GONE TOO SOON:** Condolences to the friends and family of Richard "Dimples" Fields, who passed away Jan. 15 from a stroke at his home in Oakland, Calif. Services were held near his home on Jan. 18. He is best known for the hit "If It Ain't One Thing... It's Another" (Boardwalk), which was No. 1 on Hot Soul Singles for three weeks in February 1982. He is survived by his six children.

**THAT'S ALL, FOLKS:** Change is the only constant, and the millennium is the biggest signifier of these changing times. In my five-year tenure here at Billboard, I've seen our business hit numerous peaks and valleys as a direct result of the way the cost of doing business in the music industry has and continues to evolve. With the routine radio mergers and acquisitions, the growth and expansion of the Internet and new technology, and, most recently, the purchase of Time Warner by AOL, the landscape is ever-changing. It's this changing environment that has fostered a new opportunity for me at Island/Def Jam Music Group.

Over the years, I've had the pleasure of holding a mirror up to the R&B and hip-hop community, and the results were written through my eyes here in this column each week. I'm going to miss that, and I hope that my words have been enlightening to all those who've read Rhythm Section. I also must give respect to those who paved the way for me to do this: Terri Rossi and Suzanne Baptiste, the R&B chart trailblazers here at the magazine. I would like to thank each of the people too numerous to mention whom I spoke to each week from the various labels, distribution companies, radio stations, retail, and video networks. Thank you to Paxton Baker of BET, who worked with Howard Applebaum and me to put Billboard's forthcoming BET ventures in place. To Geoff Mayfield, Sean Ross, Michael Ellis, Dana Hall, Hank Spann, Johnna Johnson, Silvio Pietroluongo, Howard Lander, Timothy White, Anthony Colombo, Steve Graybow, Michael Cusson, Alex Vitoulis, Jonathan Kurant, Mark Marone, Marc Zubatkin, Wade Jessen, and the rest of the Billboard staff, it's been a pleasure working with all of you. Last but not least, I'd like to thank the late Heston Hosten for all of his direction, support, and encouragement.

Hot Rap Singles™

| THIS WEEK   | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE   | ARTIST                          |
|---|-----------|-----------|---------------|---|---------------------------------|
| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® |           |           |               |   |                                 |
| 1   | 1         | 1         | 11            | <b>Hot Boyz</b> ● MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP<br>(C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †      | No. 1<br>10 weeks at No. 1      |
| 2   | 2         | 3         | 9             | <b>You Can Do It</b> ICE CUBE FEATURING MACK 10 & MS. TOI<br>(C) (D) (T) LENCH MOB/BEST SIDE 53562/PRIORITY †                       |                                 |
| GREATEST GAINER   |           |           |               |   |                                 |
| 3   | 4         | 4         | 6             | <b>G'D UP</b> SNOOP DOGG PRESENTS THA EASTSIDAZ<br>(C) (D) (T) DOGG HOUSE 2041/TVT †  |                                 |
| 4   | 3         | 2         | 14            | <b>4, 5, 6</b> SOLE FEATURING JT MONEY & KANDI<br>(C) (D) DREAMWORKS 459029/INTERSCOPE †  |                                 |
| 5   | 6         | 6         | 14            | <b>Left/Right</b> (C) (D) (X) TIGHT 2 DEF 4501*   | DRAMA                           |
| 6   | 5         | 5         | 10            | <b>Down Bottom/Spit These Bars</b> DRAG-ON & JUVENILE<br>(M) (T) (X) RUFF RYDERS 497186*/INTERSCOPE †                               |                                 |
| 7   | 7         | 7         | 20            | <b>I Want It All</b> ● WARREN G FEATURING MACK 10<br>(C) (D) (T) G-FUNK 73721/RESTLESS †  |                                 |
| 8   | 8         | 8         | 14            | <b>Step To This</b> MASTER P FEATURING D.I.G.<br>(C) (D) (T) NO LIMIT 38680/PRIORITY †  |                                 |
| 9   | 11        | 37        | 18            | <b>Whole Lot of Gangstas Die</b> FLEXX G. FEATURING KURUPT AND ALKATRAZ<br>(C) (D) SHANTY TOWN 1005/HOLLAND GROUP †                 |                                 |
| 10  | 12        | 12        | 20            | <b>Simon Says</b> PHAROAEH MONCH<br>(C) (D) (T) RAWKUS 53567/PRIORITY †   |                                 |
| 11  | 14        | 48        | 12            | <b>In The Game</b> (C) (D) HOLLYWOOD 164031 †   | 0                               |
| 12  | 10        | 9         | 13            | <b>Nastradamus</b> (T) (X) COLUMBIA 79299*/CRG †  | NAS                             |
| 13  | 13        | 10        | 22            | <b>Jigga My N****</b> (C) (D) (T) ROC-A-FELLA/DEF JAM 562201/IDJMG  | JAY-Z                           |
| 14  | 9         | 11        | 6             | <b>Do It Again (Put Ya Hands Up)</b> JAY-Z FEAT. BEANIE SIGEL & AMIL<br>(T) ROC-A-FELLA/DEF JAM 562575*/IDJMG †                     |                                 |
| 15  | 15        | 13        | 6             | <b>What's My Name</b> (T) RUFF RYDERS/DEF JAM 562540*/IDJMG †   | DMX                             |
| 16  | 25        | 22        | 20            | <b>Luv At First Sight</b> CHILDRIN OF DA GHETTO FEATURING SOULTRE<br>(C) (D) (T) HOO-BANGIN' 53564/PRIORITY †                       |                                 |
| 17  | 17        | —         | 9             | <b>I'm Just A Bill</b> IKE JACKSON PRESENTS TOM PAPER<br>(D) (T) .447 0721/HMC †  |                                 |
| 18  | 21        | 16        | 20            | <b>Pimpin' Ain't No Illusion</b> UGK FEATURING KOOL ACE & TOO SHORT<br>(C) (D) (T) JIVE 42633                                       |                                 |
| 19  | 35        | 25        | 7             | <b>Bumpin' Uglies</b> (C) (D) (T) WINGSPAN 0006   | CHUCK SMOOTH                    |
| 20  | 18        | 14        | 12            | <b>Da Rockwilder</b> METHOD MAN/REDMAN<br>(T) DEF JAM 562440*/IDJMG †   |                                 |
| 21  | RE-ENTRY  | 2         |               | <b>G.I. Streets</b> (D) F.O. 234  | F.O. MOB                        |
| 22  | 20        | 19        | 8             | <b>Floss, Don, One</b> (C) (D) (T) VACANT LOT 38679/PRIORITY  | HOT ONES                        |
| 23  | 48        | 20        | 7             | <b>Strokin' 2000</b> (C) (D) (T) WINGSPAN 0005  | GRANDMASTER SLICE               |
| 24  | 19        | 21        | 5             | <b>N 2 Gether Now</b> LIMP BIZKIT FEATURING METHOD MAN<br>(T) FLIP 497183*/INTERSCOPE †   |                                 |
| 25  | 16        | 15        | 26            | <b>U-Way (How We Do It)</b> (C) (D) (T) (X) GHET-O-VISION/LAFACE 24413/ARISTA †   | YOUNGBLOODZ                     |
| 26  | 27        | 27        | 5             | <b>When I B On Tha Mic</b> (T) UNIVERSAL 156619* †  | RAKIM                           |
| 27  | 32        | 32        | 9             | <b>Tha Block Is Hot</b> LIL' WAYNE FEATURING JUVENILE & B.G.<br>(T) CASH MONEY 156546*/UNIVERSAL †                                  |                                 |
| 28  | 30        | 17        | 12            | <b>Still D.R.E.</b> DR. DRE FEATURING SNOOP DOGG<br>(T) AFTERMATH 497192*/INTERSCOPE †  |                                 |
| 29  | 29        | 33        | 15            | <b>Ms. Fat Booty</b> (T) RAWKUS 203* †  | MOS DEF                         |
| 30  | 33        | 35        | 20            | <b>Take A Lick</b> (C) (D) (T) VOLCANO 34281/JIVE †   | AKINYELE                        |
| 31  | 23        | 23        | 14            | <b>Bling Bling</b> B.G. FEATURING BABY TURK, MANNIE FRESH, JUVENILE & LIL' WAYNE<br>(T) CASH MONEY 156483*/UNIVERSAL †              |                                 |
| 32  | 28        | 18        | 14            | <b>Back That Thang Up</b> JUVENILE FEATURING MANNIE FRESH & LIL' WAYNE<br>(T) CASH MONEY 156482*/UNIVERSAL †                        |                                 |
| 33  | 26        | —         | 7             | <b>Bang Bang Boogie</b> CHAMPTOWN INTRODUCING D'PHUZION<br>(D) (T) .447 7017/STRAIGHT JACKET  |                                 |
| 34  | RE-ENTRY  | 22        |               | <b>Bounce To The Ounce</b> (C) (D) (T) DUCK DOWN 53495/PRIORITY †   | O.G.C.                          |
| 35  | 24        | 26        | 29            | <b>Vivrant Thing</b> (T) VIOLATOR/DEF JAM 562170*/IDJMG †   | Q-TIP                           |
| 36  | RE-ENTRY  | 16        |               | <b>Ego Tripping</b> (T) (X) PRG 0412*/DEH TYME  | LT. STITCHIE FEATURING MAD LION |
| 37  | 40        | 47        | 5             | <b>Thick</b> (T) (X) TOMMY BOY 2058*  | D.I.T.C.                        |
| 38  | 45        | 45        | 26            | <b>B-Boy Document 99</b> THE HIGH & MIGHTY FEATURING MOS DEF & MAD SKILLZ<br>(C) (D) (T) EASTERN CONFERENCE/RAWKUS 53498/PRIORITY † |                                 |
| 39  | 31        | 24        | 29            | <b>Jamboree</b> ● NAUGHTY BY NATURE FEATURING ZHANE<br>(C) (D) (T) (X) ARISTA 13712 †   |                                 |
| 40  | RE-ENTRY  | 48        |               | <b>Hard Knock Life (Ghetto Anthem)</b> (C) (D) (T) ROC-A-FELLA/DEF JAM 566977/DJMG †  | JAY-Z                           |
| 41  | 38        | 34        | 8             | <b>We In Here</b> FUNKMASTER FLEX & BIG KAP FEATURING THE RUFF RYDERS<br>(T) DEF JAM 562541*/IDJMG                                  |                                 |
| 42  | 39        | 29        | 34            | <b>Watch Out Now</b> THE BEATNUTS FEATURING YELLAKLAW<br>(C) (D) (T) VIOLATOR 1795/LOUD †   |                                 |
| 43  | 43        | 38        | 18            | <b>Bizarre</b> (C) (D) (T) WU-TANG 53574/PRIORITY   | U-GOD                           |
| 44  | 42        | 44        | 7             | <b>Live From New York</b> (T) LOUD/COLUMBIA 79321*/CRG †  | RAEKWON                         |
| 45  | 50        | 40        | 4             | <b>H-O-S-T-Y-L-E</b> (T) HYDRA 2020*/TOMMY BOY †  | SCREWBALL                       |
| 46  | 44        | —         | 2             | <b>My Hood</b> (T) UNTERENTAINMENT 79331*/EPIC  | CAM'RON                         |
| 47  | 46        | 36        | 8             | <b>We On Fire</b> (T) CASH MONEY 156545*/UNIVERSAL †  | HOT BOYS                        |
| 48  | RE-ENTRY  | 18        |               | <b>Thug Ones</b> HALF-A-MILL FEATURING NOREAGA, MUSALINI AND KOOL G RAP<br>(C) (D) (T) PENALTY 7268/TOMMY BOY †                     |                                 |
| 49  | RE-ENTRY  | 13        |               | <b>Jump Up</b> (C) (D) (T) DUCK DOWN 53491/PRIORITY   | BLACK MOON                      |
| 50  | 41        | 28        | 16            | <b>P.E. 2000</b> (T) (X) BAD BOY 79276*/ARISTA †  | PUFF DADDY FEAT. HURRICANE G    |

○ Records with the greatest sales gains this week. † Videoclip availability. ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). (C) Cassette single available. (D) CD single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) Vinyl single available. (X) CD maxi-single available. Catalog number is for (D). \* Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability. © 2000, Billboard/BPI Communications, and SoundScan, Inc.



# Lucent Technologies

## Bell Labs Innovations

### A CENTURY OF AUDIO INNOVATION

*Lucent is enhancing the quality of entertainment delivery through its secure-access systems just as it's innovating tomorrow's communication network.*

BY STEVE TRAIMAN

In the last century, Bell Labs, the research-and-development arm of Lucent Technologies, has been at the forefront of some of the biggest technical events in communications and the audio world.



- This began with the introduction of the condenser microphone in 1916, in the era of famed Irish tenor John McCormack. Bell Labs discovered a method of capturing very high-quality audio that has continued to be a dominant choice of microphone technology. This microphone is now used by practically all record producers and artists.

- A few years later, Bell Labs worked on the first synchronized

sound movies. These were made when sound for a motion picture was recorded on wax disks and then played on a large turntable connected to a synchronized film projector. The movie was "Don Juan," filmed by Warner Bros. in 1926 and starring John Barrymore as Don Juan de Marana. One year later, the first "talkie," also by Warner Bros.—"The Jazz Singer," starring Al Jolson—was introduced, using lip synchronization.

- In 1928, Bell Labs discovered that sputtering gold on the master record enhanced the sound quality of a recording. This approach, first used on recordings by Jolson and bandleader Paul Whiteman, became known to the music industry as the Gold Master.

- Bell Labs introduced both stereo sound and stereo broadcasting in the 1930s, continually pursuing and researching the ultimate audio experience for consumers.

- In the 1940s, as Bing Crosby and Glenn Miller serenaded the world, Bell Labs fundamentally changed the world with the discov-

music over the Internet.

The widespread availability of the Internet increased demand for multimedia content, including music and video. Historically, transmission and storage of multimedia content was impractical, due to its large size—a maximum 74-minute audio CD takes up 650 Megabytes (MB). Recent innovations in signal processing and computer speed have made it possible to compress this content using algorithms called coders or codecs. Coders make it possible to fit entire feature-length movies onto a DVD video disc or to transmit CD-quality music over a high-speed ISDN line.

The recent Internet music phenomenon is an example of the application of compression to music content. The most commonly used coder is MP3, which provides near-CD-quality music at about 1/10th the space that uncompressed music takes on the CD.

#### COMPRESSION WITHOUT COMPROMISE

Today, Bell Labs is making new in-roads in delivering cutting-edge audio technology to the music industry.

Merging software technology, audio quality and security, Lucent's key technology is the ePAC (enhanced perceptual audio coder) codec. Building on the ongoing audio advances from Bell Labs, ePAC offers—and delivers—high-quality sound in a safe and secure environment.

"The Internet economy is linking everything and everyone," says Joyce Eastman, VP of audio initiatives, Lucent Technologies. "Increasingly, entertainment will be delivered to consumers through

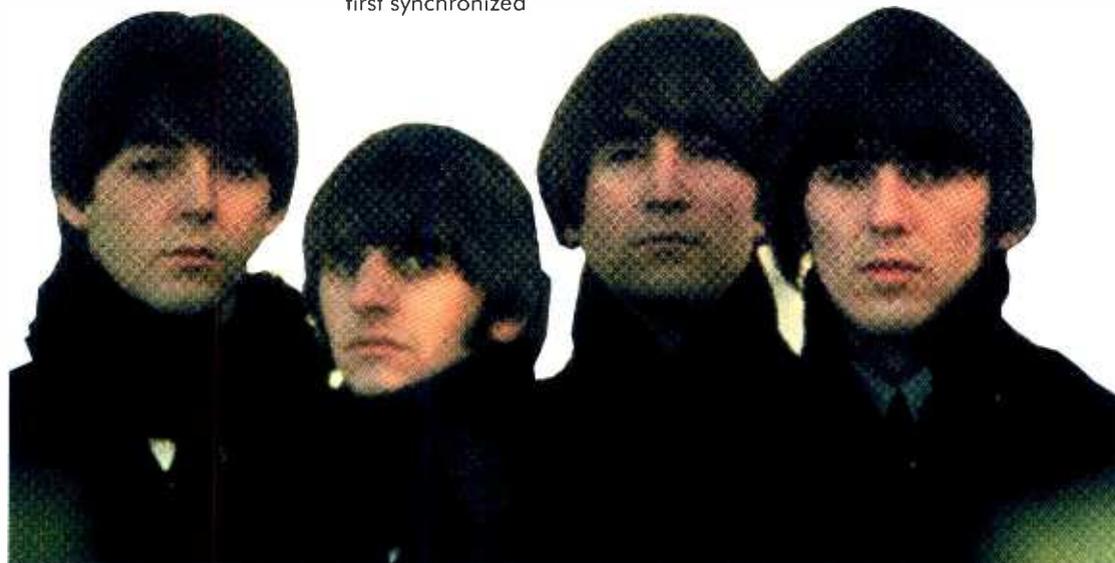
## ePAC™

ery of a technology to be known as the transistor, in 1947.

- This was closely followed by another revolutionary invention in the 1950s, the discovery of the laser, the little red light that "reads" the music from CDs.

- The Beatles were still playing seven-week stints in the Star Club in Hamburg in 1962, beginning their careers with the release of "Love Me Do," when Bell Labs did the first satellite-TV broadcast. Five years later, the Beatles did the first live broadcast linking some 500 million people around the globe on five continents. Viewers saw "All You Need Is Love" being played live on take 58, along with a pre-recorded rhythm track from take 10 of this legendary song.

Bell Labs continued research in audio technology through the years, with the invention of the Perceptual Audio Coder (PAC) in 1992. This set the stage for another total world revolution—creating and popularizing the delivery of



"Jazz" and rock: Al Jolson and the Beatles participated in significant Bell Labs "firsts."

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## Lucent Technologies Bell Labs Innovations

### Innovations: Bell Labs Invention Timeline

**1999**  
Music producer and technology guru Phil Ramone is named senior advisor to Lucent's ePAC group.

**1998**  
Nobel Prize in Physics awarded to Horst Stormer of

Bell Labs and two former Bell Labs researchers, Robert Laughlin and Daniel Tsui, for their discovery of the fractional quantum Hall effect, a new state of matter created when electrons come together to form quasi-particles

with fractional electrical charges.

**1998**  
Smallest video camera fits on one silicon chip the size of a postage stamp.



**1996**  
Enhanced Perceptual Audio Coder (ePAC) delivers CD-quality audio compression.

Elemedia™ software created to efficiently deliver high-quality speech

and music over the Internet.

**1995**  
First commercial DWDM (dense wavelength division multiplexing) light-wave communication system

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#### CENTURY OF INNOVATION

Continued from page L-1

network technology and software. Lucent's goal is to enable seamless distribution of media through the networks and to do it in a way that guarantees the rights of composers and authors and ensures superior quality."

#### INDUSTRY INSIGHTS

As Lucent developed ePAC, it has worked closely with leading music-industry partners to gain a better understanding of their issues and concerns. Lucent was one of the founding members of the Secure Digital Music Initiative (SDMI).

Comprised of more than 140 companies and organizations from the worldwide recording, consumer-electronics and information-technology industries, SDMI is working to support the rights of content owners who wish to deliver music securely. SDMI will enable them to protect their intellectual property in emerging distribution models. During the development of the ePAC system, Lucent also met with such rights organizations as the Harry Fox Agency of the National Music Publishers Assn., ASCAP, BMI, MCPS/PRS, Gema and SESAC to better understand their concerns and incorporate their suggestions into the system.

Lucent's ties to the music industry continue to expand. Legendary music producer and technology guru Phil Ramone is senior advisor to Lucent's Internet music-download initiative. Producer of such noted artists as Billy Joel, Barbra Streisand and Paul Simon and chairman of NARAS, Ramone has been an early adopter of recording technology throughout his career and a pioneer in the growing Internet music industry.

"Lucent brings a wealth of technical credibility to the downloadable-music industry," Ramone says, "and I firmly hold that their solutions are second to none. Producers in the music industry, as well as the average music-lover, deserve the best listening experience possible when hearing music over the Internet. Lucent helps bridge the gap between where we are today and where we need to be in order to sustain a viable Internet music business."

"Phil Ramone is a very well-respected and experienced pillar of the music industry," observes

## JOYCE EASTMAN, VP OF AUDIO INITIATIVES, LUCENT TECHNOLOGIES

Joyce Eastman is responsible for bringing the sound of the future to the Internet music industry, as VP of Audio Initiatives at Lucent Technologies. Her expertise in Internet Protocol (IP) systems network architecture and in secure communications provides an ideal background for her role in creating high-quality, secure systems for Internet music download.

With more than 20 years experience in networks, Joyce began her latest assignment after her role as a founding member of Lucent's second venture—elemedia, a leader in the Internet telephony market—in 1996. Some of her work included leadership in the Internet music arena, as well as other streaming-media opportunities. She was also responsible for audio-performance and focus-group testing of multimedia products.

Joyce has led the development of Lucent's Enhanced Perceptual Audio Coder (ePAC), which delivers the industry's highest-quality audio, at an 11-to-1 compression rate. The new technology is derived from Bell Labs' patented PAC family of audio coders. She also has a patent pending in compressed audio-playback technology.

After joining Lucent's Bell Labs Advanced Technologies division in 1994, Joyce worked on ISDN, cable modems and router-based IP networks. During this time, she produced the first intercontinental Virtual Reality presentation with the "Virtual Pompeii" remote demonstration at the 1995 Telecom Expo in Geneva, Switzerland. Participants in Geneva controlled a demo that was hosted on a server in New Jersey.

Joyce's earliest experience with digital networking dates back to the late-'70s with the U.S. Army, where she managed secure data on the worldwide military network. Her career with Lucent (and AT&T) has spanned network switching, mainframe and mini-computers, IP networks, multimedia—and now ePAC. Telephone: 732-615-5700 ■



Lucent's Eastman, "which is why we are so privileged to have him join us in this advisory capacity. We believe that we offer the highest-quality audio coder with the greatest levels of security, and Phil already has been instrumental in helping us demonstrate these capabilities to the music industry."

#### THE ePAC SOLUTION

The ePAC codec was developed as a part of ongoing research to improve the PAC coder. It hit the scene the same time as popularity of the Internet brought heightened interest in downloading music.

As a new version of PAC, the ePAC codec is an audio-

compression algorithm with the highest-quality audio at the lowest bit rates. At 128 kilobits per second (kbps), ePAC offers CD-transparent stereo sound and, among others, it works within the RealNetworks G2 Player, the industry's most recognized system for

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Serving the Label  
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## software

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PUT YOUR MUSIC COLLECTION AT YOUR FINGERTIPS.



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- Plays and encodes ePACT™ files
- Rips from your own CD's
- Creates and edits multiple playlists
- Manages your songs
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## encoding

[www.vedalabs.com](http://www.vedalabs.com)

TAKE CONTROL OF THE DIGITAL DOWNLOAD MARKET.



vedalabs

We provide digital distribution and encoding services for music labels and audio book companies, no matter how big or small. We are Lucent's preferred encoder/distributor of secure digital audio. To see what we did for Swahili Records, and what we can do for you, visit us at [www.vedalabs.com](http://www.vedalabs.com).

## music

[www.fastsongs.com](http://www.fastsongs.com)

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VedaLabs, Inc. is proud to work with **Lucent Technologies** and currently develops software, hardware and retail platforms for the secure delivery of compressed audio. VedaLabs, Inc. also provides encoding and distribution services for secure audio over the internet, including music and speech. Copyright ©2000 VedaLabs, Inc. ePAC is a registered trademark of Lucent Technologies.

**FREE YOURSELF FROM THE TYRANNY OF FIFTEEN-YEAR-OLD HACKERS.**



# Lucent Technologies

Bell Labs Innovations

Continued from page L-2

developed. DWDM is a technology that allows transmission of digitized information over multiple wavelengths, or colors, of light, to increase the capacity of communications systems.

**1992**  
Digital radio technology allows AM and FM stations to broadcast near-CD-quality music.

**1989**  
Perceptual Audio Coder (PAC) compresses music, voice and other signals

into lower bit rates so they can be transmitted more easily.

**1989**  
Digital high-definition TV software that uses video compression algorithms to create a next-generation

television—which features a sharper picture and improved audio—is developed.

**1979**  
First single-chip digital signal processor (DSP) laid the foundation for today's cellular

phones and modems.

**1978**  
First single-chip echo canceler improves sound quality in telephones and eliminates undesired humming and echoes.

**1969**  
UNIX system is invented by Ken Thompson and Dennis Ritchie. A simple but elegant time-share software system for minicomputers, it can be used for text editing, general computing, switching

## CENTURY OF INNOVATION

Continued from page L-2

streaming media.

The unique ePAC approach developed at Bell Labs relies on psychoacoustic modeling—that is, a representation of how humans hear sound—to compress music in a way that is not noticeable to the ear. Music is compressed at a rate of 11 to 1, thus reducing the transmission time/bandwidth and storage by the same ratio, while still retaining its high fidelity.

## INNOVATIONS PUSH PERFORMANCE

According to Scott Campbell, Lucent director of audio initiatives, several recent improvements in ePAC have pushed its performance levels to new heights. These include an improved coding technique that allows higher-quality audio at lower bit rates and improved psychoacoustic modeling. ePAC's variable bit rates and superior audio quality allow the coder to be used in multiple-bandwidth applications.

After listening to the ePAC codec at the headquarters of Supertracks in Portland, Ore., recently, James DePreist, music director and conductor of the Oregon Symphony, said, "The fidelity of the download was exceedingly impressive. I was struck by the clarity of the sound and found very little difference between ePAC and the highly acclaimed CD that featured the Oregon Symphony."

At MCA Records, the ePAC codec is being used on the Tommy Lee site. "We're using sound clips in the ePAC format to showcase Tommy Lee's new album, 'Methods Of Mayhem,' with its track 'Get Naked,'" says Ralph Cavallaro, the label's director of information resources and technology.

## SOFTWARE DEVELOPMENT

The ePAC technology is supported by a suite of software-development tools designed to facilitate content-encoding, distribution and playback. Software-application developers are already using these tools today, and ePAC works on a variety of computer platforms, including—but not only—the IBM-compatible personal computer.

Using ePAC, a user gets to the music faster, and true CD quality can be heard without significantly increasing storage or transmission requirements. The ePAC codec can be used for streaming audio

**A maximum 74-minute audio CD takes up 650 Megabytes (MB). Recent innovations in signal processing and computer speed have made it possible to compress this content using algorithms called coders. Coders make it possible to fit entire feature-length movies onto a DVD video disc or to transmit CD-quality music over a high-speed ISDN line.**

**The ePAC system includes third-party watermarking and encryption but was designed in a modular form so that content owners/distributors can substitute their preferred watermark and/or encryption.**

## SCOTT CAMPBELL, DIRECTOR OF AUDIO INITIATIVES, LUCENT TECHNOLOGIES

Since the fall of 1998, Scott Campbell has worked to direct Lucent Technologies' efforts for its new Internet audio-compression format Enhanced Perceptual Audio Coder (ePAC). As director of audio initiatives, his wide area of responsibility ranges from product-development work with the Bell Labs

and business opportunities. The other was the first audio company in the U.K. with an e-commerce-driven Web site, launched in 1994.

Scott had previously worked as a sound engineer and producer in the U.K. and also recorded with a number of Grammy Award-winning

artists, including Robbie Robertson and Annie Lennox. After leaving the recording industry, Scott helped convert the U.K. from tape machines to hard-disk audio editors, including helping re-resource all the BBC's production facilities across the U.K. and coordinating the training of some 300 BBC staffers.

His various distinctions include the Creative Concepts Award in 1996



technical team to the negotiation of licensing ePAC to companies in the industry.

With 14 years of experience in the global music business, Scott is an active member of the RIAA technology-standards committee, which is playing a key role in the worldwide SDMI (Secure Digital Music Initiative).

Before coming to Lucent, Scott successfully launched two e-audio ventures in the U.K. One worked with fledgling music e-commerce operations to develop profitable strategies

from the U.K. government's "Information Society Creativity Awards," and he was recognized and by Macromedia for "Outstanding Innovation" with a prototype product called The Soundpad, which was a portable audio recorder. Scott speaks at music conferences around the world, including BAFTA (British Academy Of Film And Television Awards) in London and at similar events held in Munich and Milan, and at NARAS meetings in the U.S. Telephone: 732-615-5700 ■

system operations and trouble-reporting. It later becomes the foundation for the Internet.

**1965**

1 ESS® Switch is the first electronically controlled central-office switch.

**1963**

Touch-tone telephone—using push buttons instead of a rotary dial—developed. This instrument speeded calling and ushered in a new generation of telephone services and capabilities.

**1962**

Cellular technology demonstrated to the United States Federal Communications Commission.

**1962**

First orbiting communications satellite (Telstar I) launched.

Foil electret microphone introduces a high-quality, rugged, inexpensive microphone design that is now used in more than 90% of the world's microphones.

**1958**

Laser is described in a technical paper by Arthur Schawlow and Charles Townes, highlighting its basic principles.

**1951**

Direct-distance dialing enables

customers to dial long-distance calls within the United States without operator assistance.

**1947**

Transistor developed by Nobel Prize winners (1956) John Bardeen, Walter

Continued on page L-7



and/or for downloading. For music-download applications, ePAC is licensed only to secured systems. The ePAC system includes third-party watermarking and encryption, but ePAC was designed in a modular form so that content owners and distributors could substitute their preferred watermark and/or encryption. Music files for download are watermarked with certain copyright information at the time of compression and, then, at the time of purchase or download, with certain transactional information. If a piece of music were somehow to be pirated, this would allow a content owner to trace both the origin as well as the final destination of the song. The ePAC software-development suite of tools incorporates an audio encoder and an audio decoder. In short, this lets a software or hardware developer simply plug in ePAC to the applications they have created or are creating.

#### INITIAL ePAC APPLICATIONS

In the last few months, a growing number of cutting-edge audio systems that incorporate Lucent's ePAC technology have come into the market with both consumer and retailer/distributor applications. This sampling of licensed products highlights the promise of a secure digital-music marketplace.

#### Madison Project

A quiet, yet well-known project within the music industry last year has been IBM's Madison Project, which involves all five major record companies—BMG Entertainment N.A., EMI Recorded Music, Sony Music Entertainment, Universal Music Group and Warner Music Group. The ePAC compression technology was used to facilitate a consumer trial conducted in San Diego with Roadrunner and Time-Warner. Consumers were given a CD writer, color printer and cable access, which enabled them to go into a Web site, purchase music, download it onto their PC, burn it onto CD and print out the CD cover and liner notes.

#### Free Downloadable Player

VedaLabs in Baton Rouge, La., was one of the first companies to license ePAC, in 1997, when it was still Celestial Technologies. "We came across Lucent two years ago, before the Internet music market



really took off," recalls Brian LeBlanc, VedaLabs COO. "We licensed it immediately, due primarily to the fact that the quality was much better than Fraunhofer's MP3 encoder. Lucent's history of innovations in the audio world was very impressive, and we knew we couldn't go wrong if we partnered with those folks."

The company's Audio Library was the first ePAC player and encoder, and VedaLabs is currently developing a line of hardware players specifically for the ePAC file format that will also support other formats. The Audio Library jukebox is a secure application that

can rip CDs or import ePAC downloads, as well as manage playlists and interface with portable devices.

Audio Library is being retooled for release as AudioVeda, a free, downloadable player/encoder with up to 64-kbps bit rate that was available in a demo beta version in December on the [www.audioveda.com](http://www.audioveda.com) and the parent company's [www.vedalabs.com](http://www.vedalabs.com) Web sites. "AudioVeda will be available as a retail product late in the first quarter," LeBlanc says, "and we'll offer an upgraded version with 128 kbps for under \$19.95."

#### Liberating the Listening Environment

Lydstrom, Inc., with offices in Boston and Arlington, Va., was formed to address the growing need for personalized home-

media management solutions. Last July, Lydstrom announced it had licensed the Lucent ePAC technology and that the two companies would work together in developing a new stereo component, the Lydstrom SongBank. This exciting new stereo component allows people to manage, catalog and play back their music collection, particularly current CD collections, in a way that has never before been possible. In addition to revolutionizing the use of CDs for at-home storage and stereo playback right now, in late first half of 2000, the Lydstrom SongBank will be user-upgradeable to allow the download and purchase of online music.

Targeted at the growing market for home-entertainment systems, the Lydstrom SongBank lets people store up to 7,000 songs from CDs and enjoy instant, on-demand, music playback according to type of music, specific artist, album, song or other criteria. Featuring an intuitive touch-screen remote control, consumers can store entire CD collections, organize and play back their music from customized playlists and feed separate playlists

into three different rooms at the same time. Available in the first half of this year, the SongBank can be ordered online for \$599.95 at [www.lydstrom.com](http://www.lydstrom.com).

"In an era of dwindling leisure time, Americans still want to hear the richness of their music as it can be heard best, which is with their stereos," said Rahul Shah, Lydstrom president. "The SongBank is helping to make it easier to access, store and listen to music for both typical consumers and serious audiophiles. Using Lucent's ePAC codec allows us to create a listening experience that has never occurred before in ordinary homes and brings the promise of a virtual, on-demand universal music library closer to reality."

Adds Eastman, "The home-entertainment industry realizes the

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# Lydstrom

**Targeted at the growing market for networked home-entertainment systems, the Lydstrom SongBank, available nationwide in February, will play three songs in three rooms at the same time. It will allow families to effectively manage and catalog various types of media, particularly current CD collections and Internet audio downloads.**

**"While we can't project the future," Lucent's Joyce Eastman says, "we are committed to providing the tools, technology and understanding to create a secure, seamless delivery for all entertainment media to the end user. We will continue to help and support entertainment companies to meet the challenges of the new millennium."**

**Lucent Technologies**  
Bell Labs Innovations

# e.Digital

CORPORATION

e.Digital has developed the industry's first portable multi-codec Internet Music Player design featuring Lucent's ePAC™ format.

The multi-codec Internet Music Player enables individuals to play music files downloaded from the Internet or ripped from their personal CD collection. The palm-sized player offers interoperability along with Hi-fi functionality and auto-codec selection. It offers true multi-codec support without transcoding which could adversely affect sound quality.



This player is available for licensing by consumer electronics manufacturers and other OEM partners.

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#### Features include:

- MicroOS™ File Management System
- Security in the form of decryption, screening, authentication and decoding multiple formats
- Digital rights management support
- SDMI capable
- Removable CompactFlash™, SDFlash™ or IBM microdrive™
- Powered by alkaline or rechargeable NiMH batteries
- True multi-codec support

e.Digital Corporation provides partnership opportunities in developing custom-designed, "feature-rich" digital Internet music players. We offer complete product development, including industrial design, PC board layout, and manufacturing, or can partner with OEMs on any of those processes.

For more information contact e.Digital at:  
[www.edig.com](http://www.edig.com)

858.679.1504 • [info@edig.com](mailto:info@edig.com)

e.Digital Corporation, 13114 Evening Creek Drive South, San Diego, CA 92128 USA

"We feel confident moving to the future with Lucent. They bring a vast knowledge of technology, a place in history and the best quality encoded sound offered by any system anywhere."

—Richard Gottehrer, noted producer and CEO of The Orchard

The largest supplier of independent music to the Internet stores.

[www.theorchard.com](http://www.theorchard.com).

THE ORCHARD  
A place to grow.







# Lucent Technologies Bell Labs Innovations

Continued from page L-5

Brattain and William Shockley is a replacement for vacuum tubes and mechanical relays; the tiny device later revolutionized the entire electronics world.

**1937**  
First electronic

speech synthesizer developed.

**1927**  
First long-distance television transmission of live television images of Herbert Hoover are sent over telephone lines from Washington, D.C. to

an auditorium in New York City.

**1926**  
First synchronized-sound movies are introduced when sound for a motion picture is recorded on wax disks, then played on a large turntable connected

to a synchronized film projector.

**1925**  
First facsimile is publicly demonstrated by Bell System engineers; system has the ability to transmit pictures over telephone wires.



Alexander Graham Bell

**1925**  
First high-fidelity sound recording is made by a system that extends the reproducible sound range by more than an octave on the high and low ends.

## CENTURY OF INNOVATION

Continued from page L-5

benefits of on-demand content, and the Lydstrom SongBank is poised to become any household's new center for audio and media entertainment. The quality benefits of ePAC over competitive solutions become even more apparent when the music is played through a home stereo system."

### Internet Music Player

Based in San Diego, e.Digital is an OEM (original equipment manufacturer) provider that developed a reference design for an SDMI-capable handheld digital-music player featuring Lucent's ePAC technology. The design can also be incorporated into car stereos or home audio systems.

Robert Putnam, e.Digital VP, notes that the company five years ago created the first digital voice recorder based on removable flash memory and was very impressed with the Lucent ePAC technology introduced early last year.

"We ported the ePAC codec to a DSP [digital signal processor] to create an Internet music player that will allow a user to transfer ePAC and other audio formats from their PC to the player," he explains.

Fred Falk, e.Digital CEO, reports exceptional industry response to the first ePAC-player prototypes demonstrated in

In addition to portable players, ePAC's excellent sound quality is ideal for us to integrate into home- or auto-based systems for our OEM customers."

### End-To-End Solutions

Supertracks, headquartered in Portland, Ore., develops and operates end-to-end solutions for digitally downloaded music (DDM). One of the company's key focuses is to leverage Internet technology, including complete e-commerce and electronic promotions, to support the music retailer. In mid-November, Supertracks CEO Charles Jennings announced licensing agreements for ePAC from Lucent and the new DDM platform from Preview Systems, the market leader in electronic-software distribution, which incorporates the recently announced Software Integrity System from Intel. "Preview's DDM solution, with embedded Intel technology, gives Supertracks a proven system for e-commerce, high levels of security and intellectual property-rights management," says Jennings. "We are extremely pleased to have this technology, along with Lucent's ePAC codec, become a part of the Supertracks solution that will be available to retailers later this year."

"The partnership was a natural fit," comments Eastman. "Both Supertracks and Lucent are committed to creating secure and viable solutions for the digital distribution and commerce of music."

With the Supertracks system, the retailer remains merchant-of-record, so the entire transaction, from the consumer's perspective, occurs on the retailer's Web site. A complete audit trail is generated for each transaction, providing accountability for labels, artists, distributors and retailers.

EMI Recorded Music became the first major-label group to make an array of album titles and singles available for sale via digital download, utilizing the Supertracks DDM solution with ePAC encoded music for the launch of its Urocketmusic.com retail site. The first stages of the EMI/Urocketmusic.com/Supertracks launch promo-



tion are limited to purchasers of the Home Music Studio, a new music-skewed computer from NEC. Supertracks is also providing the "rechargeable" Internet Music Cards, which are similar to pre-paid phone cards. Cardholders can choose among titles provided by EMI and purchase music of their choice using the card; the



promotion provides \$20 of music at no cost to the user and allows the user to recharge the card and purchase more music once the initial value is exhausted. "I think, once people get a chance to really experience the quality of this sound, they will be sold on it," Eastman says of ePAC.

### Digital DJ Application

Visiosonic in Clearwater, Fla., licensed ePAC for its Phat, a superslick program that allows the user to mix any digital files just like a DJ and set up like a DJ sound booth with multiple ePAC players. "As a provider of professional sound and mixing equipment designed for club DJs, we could really appreciate the ePAC technology for that application in an Internet product," says Laura

Betterly, Visiosonic president. "We do a lot of technology shows and had the opportunity to hear the quality of Lucent's ePAC just this past August."

That is a free download off the company's www.pcdj.com Web site and includes the ability to download and mix MP3 and WAM files, with ePAC to be incorporated in the update release due later in the first quarter. That lets the user mix audio and video or play two files at one time, and the Web browser allows the play of Internet radio at the same time.

"With digital technology like ePAC available, we wanted to let our customers have all these additional options," Betterly adds. "Our contention is that the next wave of multimedia technology is all digital, and the new ability to distribute [music and video] online is a whole new frontier."

### THE FUTURE OF ePAC

The ePAC codec is only available as a secure digital format for electronic-music delivery and will increasingly be adapted to streaming and broadcast applications, with the first already available. A Java application is now in development that decodes ePAC music files and will let a user download the player and music files with just one click.

Since ePAC is a proprietary codec, it will continue to be improved and will remain backward-compatible, through ongoing innovations from researchers at Bell Labs and Lucent's work with music professionals to meet their multifaceted needs. Lucent Technologies sees the future as a "connected network economy," where all media is delivered electronically.

"While we can't project the future," Eastman says, "we are committed to providing the tools, technology and understanding to create a secure, seamless delivery for all entertainment media to the end user. We will continue to help and support entertainment companies to meet the challenges of the new millennium." ■



e.Digital player

November at Comdex in Las Vegas and Webnoize 99 in Los Angeles, and early this month at CES (Consumer Electronics Show) in Las Vegas. He adds, "The first commercial portable players supporting ePAC are expected on the market in the first half of this year.

# Deliver true CD-quality sound on the Internet (music to industry ears).

 Lucent Technologies' ePAC™ (Enhanced Perceptual Audio Coder) is the new standard in Internet music delivery.

 ePAC provides the highest-quality sound with highest-level security the industry demands.

 It's the latest tuneful innovation from Lucent's Bell Labs (we pioneered the technology that created music on the Internet).

 As network delivery of entertainment grows, look to Lucent's networking know-how for quality, reliability and security that tops the charts.

**Lucent Technologies**  
Bell Labs Innovations

480 Red Hill Road  
Middletown, NJ 07748  
www.lucent.com  
1-732-615-5700

We make the things that  
make communications work.™

## Moonshine Grows With Web, Tours

**ON A MISSION:** Effective immediately, Los Angeles-based dance label Moonshine Music has redesigned and relaunched its Web site (www.moonshine.com), which has been up and running since 1994.

According to British siblings **Jonathan** and **Steve Levy**, who founded the label eight years ago, the Web site has generated a steady cash flow and has drastically cut down on the company's need to allocate funds to traditional advertising. It's a fine example of the company's ever-evolving marketing strategy.

"The music has permeated the marketplace and has emerged as the driving force of the hip and techno-savvy," says Moonshine CEO **Jon Levy**. "We've taken the pulsating excitement of the rave underground and created tremendous opportunity for such popular electronica music artists as **DJ Keoki**, **Carl Cox**, **DJ Dan**, and **Cirrus**. In the process, we brought them mainstream visibility with street-level marketing and the Internet."

In addition to Moonshine Music, Moonshine Media Inc. has a clothing division (Mixwear by Moonshine) and is responsible for the annual Moonshine Over America tour, which has resulted in combined annual sales of over \$15 million, say the brothers. Furthermore, the pair confirm a consistent annual growth of approximately 40% for the independently owned corporation.

On Jan. 14, Moonshine Music signed an exclusive distribution deal with Koch International for the U.S.; it will commence at the end of April, when the label's current distribution agreement with RED expires. Currently, the label has extended its distribution pact with Koch International for Canada.

"Koch's corporate culture and plan for the future fits that of Moonshine's perfectly," explains Moonshine president **Steve Levy**. "Koch has quietly become the leading independent distributor in America, and that's the team that we want to be a part of."

Offers **Michael Koch**, president of Koch International, "We are delighted to welcome Moonshine to the Koch family. Given the consolidation in retail today, distribution has to be efficient, thorough, and aggressive."

Moonshine is distributed by Cargo in the U.K., White and Black in Italy, MNW in Scandinavia, Colossal in Australia, Boarder Music in New Zealand, High Note in Taiwan, and Love Da Records in Hong Kong.

Staying with Moonshine for one more minute, the label will issue the "Better Living Through Circuitry" soundtrack April 25.

Recently acquired by Seventh Art Releasing for distribution, the **John Reiss**-directed documentary takes an in-depth look at the rave movement. Scheduled to be in theaters in late spring, the film features acts like **the Crystal Method**, **DJ Spooky**, **Moby**, **Roni Size**, and **DJ**



by Michael Paoletta

Keoki, among others.

**GROOVE IS IN THE HEART:** We're happy to report that the much-missed Groove Radio is back, albeit in a different form. On Jan. 11, the electronic dance music format was made available—24 hours a day, seven days a week—to the global club community via the Internet at www.grooveradio.com.

Groove Radio's founder and dance music veteran **Swedish Egil** (aka **Egil Aalvik**) will handle all programming duties for the Santa Monica, Calif.-based operation. So, expect to hear various genres of dance music, including house, trance, slo-mo electronica, and drum'n'bass.

"There's an influential audience that has been under-served and is hungry for dance music and the exciting sounds and visuals of club culture," says Egil. "We're taking our knowledge and experience of the past and bringing them together with the ingredients that made radio, TV, and the music industry great—vision, tal-

ent, and opportunity—and using the fantastic technologies of this digital revolution to create a new kind of entertainment center."

Grooveradio.com features high performance technology and a variety of streaming platforms. Egil says that there are plans to include video broadcasting, merchandising, and music distribution.

"We want to replace the passive radio experience and build a dynamic community of like-minded fans," he says. "A place where people can meet, greet, get information, or simply listen to some wicked groove music. Grooveradio.com will continue to be dedicated to the future of music and will always deliver on its promise to showcase emerging artists and DJs."



**Her Imagination.** Logic Records' latest signing, **SK8** (pronounced "skate"), is making noise on U.S. dancefloors with the **Todd Terry**-produced/SK8-penned "My Imagination." Club jocks were serviced with a promotional 12-inch in December. On Jan. 11, Logic issued a commercial single, complete with remixes by **Ray Roc**. In addition to working on her debut album with the likes of **John Poppo** and **Terry**, SK8 is trekking across the country in support of "My Imagination." Shown after a recent club performance at the club Exit in New York, from left, are **DJ Denny Tsettos**, **SK8**, and **DJ Eddie Baez**.

### The Dance TRAX HOT PLATE

• **Joi Cardwell**, "Jump For Joi" (Nervous single). A top five hit on Billboard's Hot Dance Music/Club Play chart in '95, "Jump For Joi" receives millennium mixes courtesy of **Richie Santana**, **Peter Bailey**, and **Anthony Acid**. DJs who embraced **Razor 'N' Guido's** remixes of **Kim English's** "Unspeakable Joy" will not be disappointed.

• **Matthias "Matty" Heilbronn** Presents **Tribute**, "Spread Yourself" (Boombastic/Peppermint Jam Germany single). **Gwen Guthrie's** Paradise Garage-era staple "Peanut Butter" gets completely worked over by Heilbronn, who thankfully lost none of the song's original sass.

• **Peshay** Featuring **Kym Mazelle**, "Truly" (Blue/Universal Island U.K. single). The unique pairing of a drum'n'bass artist and a veteran club diva is only enhanced by the restructuring antics of **Farley & Heller**.

• **Eternal Sun**, "Afro-Swyped"/"The Quest" (Wave single). One year after the underground success of "6/8 Drumz," **Eternal Sun** (aka producers **Matt Keyz** and **DJ Romain**) return with "Afro-Swyped," an equally percussive stomper. The flip side is awash in funky guitar and jazzy beats.

• **Matthew Boone**, "Throop Street Blues"/"La Peau Douce" (Montreux Recordings/Peppermint Jam Germany single). "Throop" is quite the uplifting disco-house jam that owes quite a bit to **First Choice**, while "Douce" is pure deep-house bliss.

• **Hideki Kosakai** Featuring **Paul E. Alexander**, "Drama On The Dance Floor" (Nite Grooves single). Alexander's deadpan delivery collides with minor chord stabs on this progressive houser. And the downtempo breakdown is wreaking havoc on the dancefloors of **DJs Junior Vasquez** and **Victor Calderone**.

## Dutch Act Zuco 103 Busts Boundaries On Six Degrees

BY AMANDA NOWINSKI

**SAN FRANCISCO**—Boundaries between world music, jazz, and electronic music all but disappear with **Zuco 103**, the Amsterdam-based trio whose full-length debut, "Outro Lado," streets Feb. 29 on Six Degrees Records.

The act is a cross-cultural collaboration between Brazilian singer **Lilian Vieira**, German keyboardist **Stefan Schmid**, and Dutch drummer **Stefan Kruger**.

Vieira's soulful, honey-hued Portuguese vocals provide a warm counterpart to Schmid's and Kruger's live, downtempo instrumentation, which runs the rhythmic gamut of bossa nova, samba, drum'n'bass, hip-hop, funk, and dub.

"This last century, we thankfully left a lot of traditions behind,"

says **Kruger**, who also drums for the Dutch electro-jazz outfit **SfeQ**. "Musicians no longer see borders; there's no reason to think the old way. With technology, you can merge Cuban and Brazilian sounds with dance music. Using samplers, instruments, and turntables, you can make any sound you want. This allows you to connect with the rest of the world."

The three jazz-trained musicians began working on the album two years ago, inspired by a series of compatible jam sessions. "Stefan and I have been playing jazz together for 15 years, but we felt we found something unique with **Lilian** and the dance beats," recalls **Schmid**.

After composing a solid repertoire of tracks, the group began performing live at nightclubs in Amsterdam. These days, **Zuco 103** tours regularly throughout Europe with an extended lineup that includes bassist **Has B.**, percussionist **Claus Toft**, and **DJ Git Hyper**.

Because of the limited dance music scene in the Netherlands, the band insists that playing in other European cities is a necessary component to its survival. "We're better known outside [the Netherlands] because here we have more of a rock culture," **Kruger** explains.

"We don't have the support of local labels, and although the club we play live at every Monday night in Amsterdam is packed, it's still very underground. We're not taken

very seriously by the Dutch people yet."

Despite the band's struggle for local recognition, **Zuco 103** has no plans to leave the socially diverse, affordable Amsterdam. "People are incredibly open-minded here," acknowledges **Kruger**. "Plus, we have a huge amount of different cultures living here. There are a lot of Cubans, Brazilians, and Africans. It's a very healthy atmosphere."

**Zuco 103** is published by the Brussels-based **Le Edition de la Bascule** and is part of **Six Degrees Records'** North American distribution deal with **Ziriguiboom Discos**, the Brazilian imprint of the Brussels-based **Crammed Disc** label.

**Bob Duskis**, president and co-founder of San Francisco-based

independent **Six Degrees Records**, predicts that the cultural eclecticism of **Zuco 103** will attract a multi-market appeal.

"One of the fascinating things about this band is that its music works for fans of world music and Brazilian sounds, as well

as for fans of dance and electronica," explains **Duskis**. "Our marketing approach will be hitting on all of these markets to capitalize on the group's unique broad appeal."

"Outro Lado" will be mailed to college, modern rock, and specialty radio Feb. 2.

In late autumn, **Six Degrees Records** launched an extensive print advertising campaign for all **Ziriguiboom Discos** releases, and according to **Duskis** the label will implement a comprehensive Internet marketing strategy.

"A full Internet campaign is being planned," confirms **Duskis**, "with pages dedicated to the band on the www.sixdegreesrecords.com Web site."

**Duskis** also says that the label will have a variety of cross-promotions and reciprocal links with music and lifestyle online publications. Additionally, he confirms that record-release information will be posted on electronica, ambient, techno, and world newsgroups, as well as chat lines and message boards.

At press time, a schedule for **Zuco 103's** North American tour was being finalized for late spring/early summer.



ZUCO 103

### Billboard. Dance Breakouts

JANUARY 29, 2000  
CLUB PLAY

1. TAKE MY SOUL PLASMIC HONEY  
JELLYBEAN
2. WHAT A GIRL WANTS  
CHRISTINA AGUILERA RCA
3. IF YOU WANNA DANCE  
NOBODY'S ANGEL HOLLYWOOD
4. TROUBLE WITH BOYS LORETA REPRISE  
MARIO PIU TOMMY BOY SILVER LABEL
5. COMMUNICATION (SOMEBODY ANSWER THE PHONE)  
MARIO PIU TOMMY BOY SILVER LABEL

### MAXI-SINGLES SALES

1. KI KI RI BU DJ LAZ PANDISC
2. SMALLTOWN BOY (RUNAWAY)  
BRICE STREETBEAT
3. TOUR DE FORCE COVENANT METROPOLIS
4. TURN ME OVER WONDERBOX JELLYBEAN
5. (JUST) ME & YOU NEW VISION  
STRICTLY RHYTHM

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

|                           |              |           |               | <b>CLUB PLAY</b>   |  |                 |  |
|---------------------------|--------------|-----------|---------------|--|--|-----------------|--|
|                           |              |           |               | COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS                              |  |                 |  |
| THIS WEEK                 | LAST WEEK    | 2 WKS AGO | WKS. ON CHART | TITLE  | ARTIST                                     |                 |  |
|                           |              |           |               | IMPRINT & NUMBER/PROMOTION LABEL   |  |                 |  |
| <b>◀ No. 1 ▶</b>          |              |           |               |  |  |                 |  |
| 1                         | 2            | 3         | 10            | THAT SOUND STRICTLY RHYTHM 12576 †   | MICHAEL MOOG                               | 1 week at No. 1 |  |
| 2                         | 3            | 10        | 7             | TAKE A PICTURE F-111 44788/REPRISE †   | FILTER                                     |                 |  |
| 3                         | 6            | 12        | 7             | I'M OUTTA LOVE EPIC PROMO †  | ANASTACIA                                  |                 |  |
| 4                         | 4            | 8         | 10            | TAKE ME LOVE ME (SQUEEZE ME BABY) GROOVILICIOUS 202/STRICTLY RHYTHM                  | FRIBURN & URIK                             |                 |  |
| 5                         | 14           | 25        | 4             | TEMPERAMENTAL ATLANTIC PROMO   | EVERYTHING BUT THE GIRL                    |                 |  |
| 6                         | 1            | 2         | 9             | ABOVE THE CLOUDS TOMMY BOY 2053  | AMBER                                      |                 |  |
| 7                         | 9            | 15        | 8             | RHYTHM DIVINE INTERSCOPE 497226 †  | ENRIQUE IGLESIAS                           |                 |  |
| 8                         | 10           | 13        | 8             | DON'T STOP FRESKANOVA 219/MAMMOTH †  | FREESTYLERS                                |                 |  |
| 9                         | 16           | 20        | 6             | BLUE (DA BA DEE) REPUBLIC 156638/UNIVERSAL †   | EFFEL 65                                   |                 |  |
| 10                        | 12           | 17        | 9             | VOID (I NEED YOU) TOMMY BOY SILVER LABEL 2049/TOMMY BOY                              | CATAPILA                                   |                 |  |
| 11                        | 28           | —         | 2             | I LEARNED FROM THE BEST ARISTA PROMO †   | WHITNEY HOUSTON                            |                 |  |
| 12                        | 19           | 26        | 7             | (I) GET LOST REPRISE 44783 †   | ERIC CLAPTON                               |                 |  |
| 13                        | 21           | 29        | 6             | HORN HORN GROOVILICIOUS 204/STRICTLY RHYTHM  | PERFECT PHASE                              |                 |  |
| 14                        | 20           | 22        | 9             | LISTEN TO THE PEOPLE VITAL 2000  | SMALL VOICES CALLING FEATURING MARTHA WASH |                 |  |
| 15                        | 13           | 7         | 11            | FLY AWAY (BYE BYE) PLAYLAND 53571/PRIORITY   | EYES CREAM                                 |                 |  |
| 16                        | 7            | 1         | 12            | SUPERSONIC WORK 79307/550-WORK †   | JAMIROQUAI                                 |                 |  |
| 17                        | 8            | 5         | 12            | AIN'T THAT A LOT OF LOVE EASTWEST 67014/EEG  | SIMPLY RED                                 |                 |  |
| 18                        | 15           | 4         | 12            | ALL AROUND THE WORLD JELLYBEAN 2562  | SOUL SOLUTION FEATURING CAROLYN HARDING    |                 |  |
| 19                        | 5            | 6         | 11            | DOV'E L'AMORE WARNER BROS. 44774   | CHER                                       |                 |  |
| 20                        | 17           | 18        | 8             | NEVER DANCE ATLANTIC 84633   | LINDA EDER                                 |                 |  |
| 21                        | 11           | 9         | 10            | 17 AGAIN ARISTA PROMO †  | EURYTHMICS                                 |                 |  |
| 22                        | 18           | 11        | 10            | WAKE UP NERVOUS 20362  | DAWN TALLMAN                               |                 |  |
| 23                        | 26           | 30        | 6             | AL-NAAFYISH (THE SOUL)-Y2K MIXES CUTTING 445   | HASHIM                                     |                 |  |
| 24                        | 30           | 34        | 6             | MOVE YOUR BODY WAAKO 1291  | OSIO                                       |                 |  |
| 25                        | 32           | 36        | 4             | I SEE YOU BABY JIVE ELECTRO 42646/JIVE   | GROOVE ARMADA                              |                 |  |
| 26                        | 35           | 39        | 4             | I BELIEVE IN LOVE IMAGO PROMO/WARNER BROS. †   | PAULA COLE BAND                            |                 |  |
| <b>◀ POWER PICK ▶</b>     |              |           |               |  |  |                 |  |
| 27                        | 40           | —         | 2             | UP IN FLAMES C2 PROMO/COLUMBIA †   | SATOSHI TOMIIE                             |                 |  |
| 28                        | 33           | 35        | 7             | DEEP IN U JELLYBEAN 2571   | AL E MOOD                                  |                 |  |
| 29                        | 36           | 46        | 3             | DAMMIT JANET GROOVILICIOUS 209/STRICTLY RHYTHM                                       | PANTS & CORSET                             |                 |  |
| 30                        | 24           | 23        | 10            | DON'T GO (1999 MIXES) MUTE/KINETIC 44740/REPRISE                                     | YAZ  |                 |  |
| 31                        | 23           | 14        | 12            | MYSTERIOUS TIMES CONTAGIOUS 1011   | SASH! FEATURING TINA COUSINS               |                 |  |
| 32                        | 29           | 27        | 8             | LA MOUCHE ASTRALWERKS 6283   | CASSIUS                                    |                 |  |
| 33                        | 45           | 51        | 2             | STOP PLAYING WITH MY MIND STRICTLY RHYTHM 12585                                      | BARBARA TUCKER                             |                 |  |
| 34                        | 22           | 21        | 13            | DO IT PROPERLY STAR 69 PROMO/ THE COLLABORATION (VICTOR CALDERONE & PETER RAUHOFFER) |  |                 |  |
| 35                        | 37           | 41        | 4             | CAN'T HELP IT TWISTED PROMO/MCA  | FUNKY GREEN DOGS                           |                 |  |
| 36                        | 34           | 28        | 11            | I ROCK LOGIC 3000 70435/LOGIC †  | TOM NOVY FEATURING VIRGINIA                |                 |  |
| 37                        | 41           | 45        | 3             | MAKE SOME NOISE JELLYBEAN 2575   | MIKE SKI                                   |                 |  |
| 38                        | 46           | —         | 2             | PLANET LOVE JELLYBEAN 2578   | TAYLOR DAYNE                               |                 |  |
| 39                        | 44           | —         | 2             | STOP THE ROCK 550 MUSIC 79313/EPIC †   | APOLLO FOUR FORTY                          |                 |  |
| 40                        | 43           | —         | 2             | YOU'RE WHERE I BELONG MOTOWN PROMO/UNIVERSAL †                                       | TRISHA YEARWOOD                            |                 |  |
| 41                        | 25           | 24        | 13            | GET DOWN GROOVILICIOUS 200/STRICTLY RHYTHM   | AVANT GARDE                                |                 |  |
| <b>◀ HOT SHOT DEBUT ▶</b> |              |           |               |  |  |                 |  |
| 42                        | <b>NEW ▶</b> | 1         | 1             | SSST...(LISTEN) NERVOUS 20406  | JONAH                                      |                 |  |
| 43                        | 31           | 19        | 14            | IT'S A FINE DAY RAMPAGE 0104   | MISS JANE                                  |                 |  |
| 44                        | 27           | 16        | 18            | GET GET DOWN MOODY 9624 †  | PAUL JOHNSON                               |                 |  |
| 45                        | 38           | 37        | 14            | HE LOVES ME 2 SILK 9903  | CECE PENISTON                              |                 |  |
| 46                        | <b>NEW ▶</b> | 1         | 1             | WHEN THE HEARTACHE IS OVER VIRGIN PROMO †  | TINA TURNER                                |                 |  |
| 47                        | <b>NEW ▶</b> | 1         | 1             | YOU WON'T SEE ME CRY RISK 017/PLASTIK  | MARKUS SCHULZ                              |                 |  |
| 48                        | <b>NEW ▶</b> | 1         | 1             | ALRIGHT TOMMY BOY SILVER LABEL 2056/TOMMY BOY  | RICHARD "HUMPTY" VISSION FEAT. DEVON'E     |                 |  |
| 49                        | 49           | 47        | 3             | HE'S ALL I WANT V2 97061   | ANGELMOON                                  |                 |  |
| 50                        | <b>NEW ▶</b> | 1         | 1             | MOVE YOUR BODY JELLYBEAN 2560  | JOHNNY VICIOUS FEAT. JUDY ALBANESE         |                 |  |

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

|                            |                 |           |               | <b>MAXI-SINGLES SALES</b>   |                                 |                   |  |
|----------------------------|-----------------|-----------|---------------|---|---------------------------------|-------------------|--|
|                            |                 |           |               | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b> |                                 |                   |  |
| THIS WEEK                  | LAST WEEK       | 2 WKS AGO | WKS. ON CHART | TITLE   | ARTIST                          |                   |  |
|                            |                 |           |               | IMPRINT & NUMBER/DISTRIBUTING LABEL   |                                 |                   |  |
| <b>◀ No. 1 ▶</b>           |                 |           |               |   |                                 |                   |  |
| 1                          | 1               | 1         | 36            | SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381 †   | AMBER                           | 15 weeks at No. 1 |  |
| 2                          | 2               | 2         | 18            | I NEED TO KNOW (T) (X) COLUMBIA 79251/CRG †   | MARC ANTHONY                    |                   |  |
| 3                          | 4               | 4         | 12            | ALL OR NOTHING/DOV'E L'AMORE (T) (X) WARNER BROS. 44774 †   | CHER                            |                   |  |
| 4                          | 5               | 7         | 10            | NEW YORK CITY BOY (T) (X) PARLOPHONE 35014/SIRE †   | PET SHOP BOYS                   |                   |  |
| 5                          | 6               | 5         | 62            | BELIEVE (T) (X) WARNER BROS. 44576 †  | CHER                            |                   |  |
| 6                          | 7               | 3         | 27            | BOOM, BOOM, BOOM, BOOM!! (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †  | VENGOBOYS                       |                   |  |
| <b>◀ GREATEST GAINER ▶</b> |                 |           |               |   |                                 |                   |  |
| 7                          | 23              | —         | 2             | I SEE YOU BABY (T) (X) JIVE ELECTRO 42646/JIVE  | GROOVE ARMADA                   |                   |  |
| 8                          | 8               | 6         | 8             | THE GREATEST ROMANCE EVER SOLD (T) (X) NPG 13749/ARISTA †   | THE ARTIST                      |                   |  |
| 9                          | 9               | 10        | 73            | SUAVEMENTE (T) (X) SONY DISCOS 82795 †  | ELVIS CRESPO                    |                   |  |
| 10                         | 10              | 8         | 6             | GET IT ON TONITE (T) DEF SOUL 562576/IDJMG †  | MONTELL JORDAN                  |                   |  |
| 11                         | 3               | 15        | 7             | HE'S ALL I WANT (T) (X) V2 97061  | ANGELMOON                       |                   |  |
| 12                         | 11              | 16        | 7             | SUN IS SHINING (THE REMIXES) (T) (X) TUFF GONG/PALM PICTURES 7023/RYKODISC  | BOB MARLEY                      |                   |  |
| 13                         | 16              | 13        | 86            | PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER  | LORDS OF ACID                   |                   |  |
| 14                         | 14              | 18        | 13            | SUN IS SHINING (T) (X) EDEL AMERICA 005880 †  | BOB MARLEY VS. FUNKSTAR DE LUXE |                   |  |
| 15                         | 13              | 14        | 21            | MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 †   | WHITNEY HOUSTON                 |                   |  |
| 16                         | 19              | 21        | 23            | 9PM (TILL I COME) (T) (X) RADIKAL 99004 †   | ATB                             |                   |  |
| 17                         | 12              | 12        | 50            | BLUE MONDAY (T) (X) F-111/REPRISE 44555/WARNER BROS. †  | ORGY                            |                   |  |
| 18                         | 15              | 17        | 29            | I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 †  | DONNA SUMMER                    |                   |  |
| 19                         | 17              | 11        | 12            | POKEMON THEME (X) ROBBINS 72038   | POKEMON THEME                   |                   |  |
| 20                         | 21              | 19        | 14            | ALL IS FULL OF LOVE (X) ELEKTRA 63723/EEG †   | BJORK                           |                   |  |
| 21                         | 20              | 23        | 69            | MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †   | STARDUST                        |                   |  |
| 22                         | 18              | 9         | 18            | HEARTBREAKER (T) (X) COLUMBIA 79261/CRG †   | MARIAH CAREY FEATURING JAY-Z    |                   |  |
| 23                         | 24              | —         | 5             | MAMBO ITALIANO (X) JELLYBEAN 2576   | WISEGUY ORCHESTRA               |                   |  |
| 24                         | 33              | 31        | 6             | ABOVE THE CLOUDS (T) TOMMY BOY 2053   | AMBER                           |                   |  |
| 25                         | 22              | 22        | 37            | STRONG ENOUGH (T) (X) WARNER BROS. 44644 †  | CHER                            |                   |  |
| 26                         | 28              | 24        | 6             | BLUE (DA BA DEE) (T) REPUBLIC 156638/UNIVERSAL †  | EFFEL 65                        |                   |  |
| 27                         | 26              | 20        | 91            | MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822/CRG †  | MARIAH CAREY                    |                   |  |
| 28                         | 31              | 37        | 6             | ANOTHER WAY/AVENUE (T) (X) MUTE 9098 †  | PAUL VAN DYK                    |                   |  |
| <b>◀ HOT SHOT DEBUT ▶</b>  |                 |           |               |   |                                 |                   |  |
| 29                         | <b>NEW ▶</b>    | 1         | 1             | LOVER (T) (X) ANTLER SUBWAY 6055/NEVER  | LORDS OF ACID                   |                   |  |
| 30                         | 25              | 34        | 19            | SITUATION/DON'T GO (1999 MIXES) (T) (X) KINETIC/REPRISE 44740/WARNER BROS.  | YAZ                             |                   |  |
| 31                         | 32              | 30        | 27            | BODYROCK (T) (X) V2 27595 †   | MOBY                            |                   |  |
| 32                         | 29              | 32        | 83            | PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC †  | JAYDEE                          |                   |  |
| 33                         | 27              | 28        | 38            | IT'S OVER NOW (T) (X) ARISTA 13656 †  | DEBORAH COX                     |                   |  |
| 34                         | 41              | 47        | 7             | VOID (I NEED YOU) (T) (X) TOMMY BOY SILVER LABEL 2049/TOMMY BOY   | CATAPILA                        |                   |  |
| 35                         | 30              | 39        | 18            | FIVE FATHOMS (LOVE MORE) (T) (X) ATLANTIC 84530/AG †  | EVERYTHING BUT THE GIRL         |                   |  |
| 36                         | <b>RE-ENTRY</b> | 9         | 9             | MAMBO NO. 5 (T) (X) REPLICA 97001   | L.B. PROJECT                    |                   |  |
| 37                         | 36              | 26        | 50            | I STILL BELIEVE (M) (T) (X) COLUMBIA 79104/CRG †  | MARIAH CAREY                    |                   |  |
| 38                         | <b>RE-ENTRY</b> | 4         | 4             | THAT SOUND (T) (X) STRICTLY RHYTHM 12576 †  | MICHAEL MOOG                    |                   |  |
| 39                         | 37              | 33        | 26            | WINDOWLICKER (X) WARP 35007/SIRE †  | APHEX TWIN                      |                   |  |
| 40                         | 47              | —         | 6             | I DO BOTH JAY & JANE (T) (X) AUREUS 431/WARLOCK   | LA RISSA                        |                   |  |
| 41                         | 40              | 35        | 25            | RED ALERT (T) (X) X/ASTRALWERKS 6273/CAROLINE †   | BASEMENT JAXX                   |                   |  |
| 42                         | <b>NEW ▶</b>    | 1         | 1             | TAKE A PICTURE (T) F-111/REPRISE 44788/WARNER BROS. †   | FILTER                          |                   |  |
| 43                         | 34              | 46        | 23            | STOMP TO MY BEAT (T) (X) PLAYLAND 53454/PRIORITY †  | JS-16                           |                   |  |
| 44                         | 35              | 27        | 14            | WAITING FOR TONIGHT (T) WORK 79292/550-WORK †   | JENNIFER LOPEZ                  |                   |  |
| 45                         | 46              | 48        | 43            | NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †  | MADONNA                         |                   |  |
| 46                         | <b>RE-ENTRY</b> | 29        | 29            | GIVE IT TO YOU (T) (X) INTERSCOPE 497052 †  | JORDAN KNIGHT                   |                   |  |
| 47                         | 43              | 49        | 13            | GOT THE GROOVE (T) (X) GROOVILICIOUS 079/STRICTLY RHYTHM  | SM-TRAX                         |                   |  |
| 48                         | <b>RE-ENTRY</b> | 3         | 3             | MAMBO NO. 5 (X) STREETBEAT 059  | LENNY BAGEL & BLUE MAMBO        |                   |  |
| 49                         | 38              | 29        | 25            | BAILAMOS (T) (X) OVERBROOK 497104/INTERSCOPE †  | ENRIQUE IGLESIAS                |                   |  |
| 50                         | <b>RE-ENTRY</b> | 7         | 7             | SO WHAT! (T) (X) WARNER BROS. 44709   | JANE'S ADDICTION                |                   |  |



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## Effanel Installs Second Neve Capricorn In Its N.Y. Digs

NEW YORK mobile recording powerhouse Effanel Music turned heads three years ago when it acquired a digital console, the AMS Neve Capricorn, for use in its truck.

Until then, the conventional wisdom was that digital boards posed too great a risk to use in live situations.

Well, since then Effanel has had such a positive experience with the Capricorn that the company has just installed a second one in its downtown studio. The board occupies part of a large room that Effanel built as a tracking/mixing/project space.

"Our business was growing, and the direction it was growing in was on the post end," says Effanel owner **Randy Ezratty**. "We had had a Solid State Logic [analog] console in this room, but it just wasn't something we had our hearts into, so we sold the SSL and looked at different digital consoles. Then it occurred to me that not only do we love the Capricorn, but we'd become really good at it."

The availability of two Capricorns will facilitate Effanel's work flow, effectively enabling the company to work on two projects at once.

"We were turning away business we couldn't accommodate in the truck," says Ezratty. "Now, we can do a job in some location anywhere in the country and the next morning continue working in the garage while the truck is still out or en route somewhere else."

Effanel's second Capricorn is a 72-fader board that was originally owned by New York facility Chung King. The console was designed to be compatible with a nearly identical one at midtown studio Right Track Recording.

Ezratty admits that the Capricorn isn't exactly the most fashionable digital console in the market. The oldest of the digital boards, it was introduced amid great fanfare in the early '90s, only to be plagued by software bugs in its early years.

However, the Capricorn has since

become a workhorse not only for Effanel but also for such high-profile studios as New York's Right Track and Skywalker Sound in Marin County, Calif., where the soundtracks to "Titanic" and "Star Wars: Episode 1—The Phantom Menace" were mixed on an AMS Neve console.

"I have a great deal of respect and admiration for AMS Neve," says Ezratty. "They have a console that seems to be the one that every other [digital] console is compared to, and it's arguably the busiest and most successful console in operation. Most of the speaker manufacturers that I saw at the [fall 1999 Audio Engineering Society Convention] were demonstrating recordings made on Capricorn consoles."

Ezratty adds that his choice of the Capricorn reflects his view that the best tools for the job aren't necessarily the latest ones or the ones the manufacturers are pushing at any given moment.

"Everybody who's into this manufacturer-driven frenzy is being taken for a ride," says Ezratty. "I want somebody to be able to walk into my studio and get to work, not only in terms of operation but in making music. I respect people like **Bob Clearmountain**. Bob goes to work and uses his tools every day, and they're not necessarily the latest ones out there."

"The real problem with the current mind-set in the industry, that you need to continually replace equipment with stuff that is only different by nuance or 'better' by nuance, is that the learning curve ends up sapping any of the potential quality upgrade," he says.

Not that Ezratty is reluctant to make quantum leaps. In fact, the purchase of his first Capricorn in December 1996 was considered revolutionary for a mobile recording company, and Ezratty does not rule out a similarly bold move in the future.



by Paul Verna

"When we bought our first Capricorn," says Ezratty, "it made sense to us to go from a powerful analog console to a powerful digital console. The next leap has to be as significant as that one for us to consider it."

Among other things, its use of a digital board has enabled Effanel to singlehandedly mix audio for the Grammy Awards telecast—a task

*'Now we can continue working in the garage while the truck is still out or en route'*

- RANDY EZRATTY -

that traditionally was split between two trucks in order to handle the logistics of switching channel configurations on analog consoles.

"We're going to our fourth Grammy as a single truck," says Ezratty. "Everybody held their breath three years ago at [New York's] Madison Square Garden, but now the Capricorn is expected to be there."

Immediately following this year's Grammys—which are scheduled for Feb. 23 in Los Angeles—the Effanel truck will be stationed at nearby Capitol Studios to mix a surround-sound DVD of the show.

The multichannel aspect of Effanel's work was another argument for setting up a second Capricorn as a mirror image of the truck.

"We were asked to do an **Eric Clapton** DVD and a **Shania Twain** demo for [the National Academy of Recording Arts and Sciences], and that got the juices flowing for us to set up a surround-sound mixing environment in the truck," explains Ezratty. "Those projects led to our doing the **Dave Matthews [Band]** 'Listener Supported' DVD and the 'Divas '99' DVD. All those mixes were already written in the Capricorn in stereo, so that made it that much more economical and efficient for us to continue working in surround on the Capricorn."

Ezratty notes that demand for 5.1-channel work "just seems to keep growing, and the fact that a lot of those projects originated in the truck puts us ahead of the competition."

**THE CITY OF SOUND:** The most beautiful city on earth, the one that took the world's breath away with the

dazzling millennium fireworks display at its famed Eiffel Tower, will kick off the Audio Engineering Society's (AES) convention schedule Feb. 19-22 with the 108th AES Convention.

AES executive director **Roger Furness** reports that a stellar combination of cutting-edge technologies, papers, workshops, unique special events, and exhibitors will converge to make the Paris AES one of the best ever.

"For over 50 years, the AES and its conventions have provided an invaluable forum for the exchange of new ideas within the international audio community," says Furness in a statement. "Today, as the concept of globalization comes of age, the AES' role has become increasingly significant."

The convention committee has developed 19 paper sessions featuring more than 100 individual entries covering subjects from active control of noise by wave-field synthesis to audio watermarking of MPEG-2 AAC bit streams.

The AES Convention's 15 workshops will cover such topics as multichannel sound in the cinema, MPEG-4 Version 2 audio, and audio online.

The technical tour program will include visits to two of Paris' top facilities, Plus XXX and Guillaume Tell, as well as behind-the-scenes looks at such large sound installations as the Stade de France and the Palais des Congrès (which happens to be the site of the convention). In addition, excursions will take AES attendees to performance venues with especially interesting acoustics, including the Institut de Recherche et Coordination Acoustique/Musique, the Opéra Bastille, and the Conservatoire National Supérieur de Musique.

While most of the recent AES conventions have had a theme, 108th convention chairman **Daniel Zalay** says in the statement, "We made a conscious decision not to choose a formal theme for [this] convention. Audio technology has become so

multifaceted we felt it inappropriate to single out a specific development.

"We have, however, noticed several interesting trends," he continues. "These include the emergence of networks and the Internet as important new distribution channels for audio data, the 'invasion' of DSPs [digital signal processing] into virtually all aspects of audio technology, and the breakthrough of multichannel audio. These subjects will be covered extensively in the paper sessions and workshops. They are also sure to translate into new products on display in the exhibition hall."

In order to give attendees a real-world demonstration of multichannel recording techniques, the AES will offer a workshop that will compare several microphone configurations for surround sound, according to Zalay.

"We learned of a multichannel production at the Paris Conservatory and asked them to record the performance with eight of the currently available multichannel microphone configurations," he says. "The results will debut at the convention. I look forward to that event as a personal show highlight."

Exhibition planner **Hermann A.O. Wilms** notes that approximately 300 exhibitors are expected to showcase their products and/or services on the trade-show floor, including six of the 12 companies that exhibited at the first European AES Convention in 1971 in Cologne, West Germany: AKG, Beyerdynamic, Dolby, NTP, Neumann, and Studer.

"This year, with the addition of 20 first-time exhibitors, we have grown to a complement of 300, many of which have expanded their stand space," says Wilms, who was instrumental in setting up the 1971 AES event and has since continued to play an active role in the conventions. "This trend clearly points to two important developments in the professional audio business: The future looks extremely bright, and increased stand sizes suggest that there will be lots of new products on display."



**Slash Under The Radar.** Guitar icon Slash, of Guns N' Roses fame, and producer Jack Douglas have embraced Otari's 24-bit Radar II platform for Slash's latest project. Shown at New York facility Manhattan Center, where the album was recently mixed, from left, are Slash, mixing engineer Jay Messina, and Douglas.



**La Vida Rosa.** Producer/songwriter and Grammy nominee Robi Draco Rosa (of Ricky Martin fame) worked on three new tracks for an upcoming Julio Iglesias album at Conway Recording Studios in Hollywood. Shown at Conway's Solid State Logic 9000J, standing from left, are engineer Benny Faccone, assistant Tony Rambo, songwriter/Pro Tools operator Randy Barlow, Rosa, and guitarist Rusty Anderson. Seated is Conway office manager Alyssa Romano.

## AUDIO TRACK

### NEW YORK

**R&B NEWCOMER** Jimmy Cozier has been working on his debut album for Arista Records at Chung King. Cozier is best known for writing the Janet Jackson & BLACKstreet hit "Girlfriend" and is currently working on Mya tracks with Swizz Beatz, Wyclef Jean, and Jerry Duplessis.

### NASHVILLE

**LEE ANN WOMACK** mixed an MCA Records album at Starstruck Studios with producer Frank Lidell and engineers Mike McCarthy and Daniel Kresco. Also at Starstruck, Millennium Chorus mixed with producer Greg Nelson and engineers Bill Deaton and J.R. Rodriguez; Jason Sellers mixed for BNA Records with producer Walter Aldridge and engineers Ed Seay, John Saylor, and Bryan McConkey; Nicol Smith held a listening party for a Curb Records release produced by Chris Rodriguez and engineered by McConkey; and Tim Rushlow tracked an Atlantic project with producer David Malloy and engineers Kevin Beamish, Kresco, and McConkey.

**AT EAST IRIS**, Wynonna Judd

worked in Studio A mixing an upcoming release on the Solid State Logic 9000J Series console; Gary Nicholson and James Stroud produced, Ed Cherney engineered, and Kevin Szymanski assisted. In other sessions at East Iris, producer/engineer David Leonard was mixing Sparrow artist Michelle Tumes' upcoming release on the SSL 9000J, working from tracks recorded on Otari Radar II, Studer A-827, and Sony 3348; Szymanski assisted. Also, artist/producer Radney Foster used East Iris' Studio B Pro-Tools Suite to produce material by the Kinleys for Epic; Chuck Turner engineered.

### LOS ANGELES

**PRIORITY RECORDS** artist Bad Azz tracked and mixed in the Solid State Logic Axiom-MT room at Skip Saylor with producers Jelly Roll, Blacktoven, and Lil Beau. Chris Puram and Daniel Romero engineered, with Ian Blanch, Paul Smith, and Regula Merz assisting. Skip Saylor was also busy with R&B artist Jon B., who tracked and mixed in the Axiom room, with Romero engineering and Blanch and Smith assisting. Also working at Skip Saylor was alternative rock act Chloe, which mixed in the Axiom room with pro-

ducer/engineer Rob Stennett, who was assisted by Blanch and Smith.

### OTHER LOCATIONS

**DEF JAM** recording artist Kelly Price worked at Doppler Studios in Atlanta recording songs for her upcoming release. Carlos & Dada, Montell Jordan, Shep Crawford, and Eddie Horst were among the producers on the sessions, which were engineered by Ralph Cacciurri and Brian Smith and assisted by Steve Fisher. Also at Doppler, Elektra Records artist Sasha worked on material for her upcoming album, produced by Anthony Dent, engineered by Blake Eisenman, and assisted by Cacciurri.

**IN THE CLEVELAND** suburb of Bedford, Ohio, 609 Recording Studios recently hosted former Dead Boys guitarist Jimmy Zero's new band, Lesbianmaker, which recorded the track "Take Me In Your Yours (Heroin)" for a compilation. MC5 guitarist Wayne Kramer handled production, and 609 owner Don Depew engineered. Other acts that have recorded at 609 include Guided By Voices, Cobra Verde, New Bomb Turks, Manimals, Crypticker, Ether Net, and Breaker.

**AT INDRE STUDIOS** in Philadel-

phia, power rock band Static-X taped a radio show for local rock outlet WYSP; recorded by Static-X engineer Bruce and studio staffer Bogdan Hernik. The band was promoting its latest Warner Bros. album, "Wisconsin Death Trip." In other sessions at Indre, pianist Stephen Kessler found the studio on the Internet and traveled from his

home in Australia to record a piano recital on the studio's Baldwin SF-10 Concert Grand; the project was engineered by Matthew Milner.

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.



**Allison Oar Fin Land.** Tone-Cool Records artist Bernard Allison, who is the son of legendary bluesman Luther Allison, recorded his current album at Oar Fin Studios in Minneapolis with producer Jim Gaines. Shown in the control room, from left, are Allison, Gaines, Paul Diethelm of the Jonny Lang Band, and James Knowles of the Bernard Allison Band.

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## PRODUCTION CREDITS

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| CATEGORY                                | HOT 100   | R&B  | COUNTRY   | MODERN ROCK  | DANCE SALES  |
|---|---|--|---|--|--|
| TITLE<br>Artist/<br>Producer<br>(Label) | WHAT A GIRL WANTS<br>Christina Aguilera/<br>G. Roche<br>(RCA) | HOT BOYZ<br>Missy "Misdemeanor"<br>Elliott/<br>Timbaland<br>(The Gold Mind/EastWest) | BREATHE<br>Faith Hill/<br>B. Gallimore,<br>F. Hill<br>(Warner Bros./WRN)      | ALL THE SMALL<br>THINGS<br>Blink-182/<br>Jerry Finn<br>(MCA) | SEXUAL (LA DA DI)<br>Amber/<br>The Berman Bros.<br>(Tommy Boy) |
| RECORDING<br>STUDIO(S)<br>Engineer(s)   | BANANA BOAT<br>(Burbank, CA)<br>Mario Luccy                   | MASTER SOUND<br>(Virginia Beach, VA)<br>Senator Jimmy D                              | OCEANWAY<br>(Nashville)<br>Julian King<br>Ricky Cobble                        | MAD HATTER<br>(Los Angeles)<br>Sean O'Dwyer                  | GALLERY<br>(New York)<br>C.H. Berman                           |
| CONSOLE(S)/<br>DAW(S)                   | Custom  | Amek G 2520  | Neve 8078   | Neve 8078  | SSL 6000   |
| RECORDER(S)                             | Pro Tools   | Studer A827  | Sony 3348   | Sony 3348  | Studer A827  |
| MIX MEDIUM                              | Pro Tools   | Ampex 499  | Ampex 467   | Quantegy   | Ampex 499  |
| MIX DOWN<br>STUDIO(S)<br>Engineer(s)    | PACIFIQUE<br>(Burbank, CA)<br>Dave Way                        | MANHATTAN CENTER<br>STUDIOS<br>(New York)<br>Timbaland<br>Jimmy Douglass             | STARSTRUCK<br>(Nashville)<br>Mike Shipley<br>J.R. Rodriguez<br>Bryan McConkey | SOUTH BEACH<br>(Miami Beach, FL)<br>Tom Lord-Alge            | GALLERY<br>(New York)<br>Dr. Moe<br>C.H. Berman                |
| CONSOLE(S)/<br>DAW(S)                   | SSL 9000J   | Neve VR  | SSL 9000  | SSL 4072 G+<br>w/Ultimation                                  | SSL 6000   |
| RECORDER(S)                             | Studer A820   | Panasonic 3800   | Sony 3348   | Sony 3348  | Studer A827  |
| MASTER<br>MEDIUM                        | Quantegy 499  | Ampex 467 DAT  | Ampex 467   | Quantegy GP9   | Ampex 499  |
| MASTERING<br>Engineer                   | OASIS<br>Eddy Schreyer  | POWERS HOUSE<br>OF SOUND<br>Herb Powers  | THE MASTERING LAB<br>Doug Sax   | BERNIE GRUNDMAN<br>Brian Gardner                             | ABSOLUTE<br>Leon Zervos  |
| CD/CASSETTE<br>MANUFACTURER             | BMG   | WEA  | WEA   | UNI  | WEA  |

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**RED**  
**DISTRIBUTION**



**20TH**  
**ANNIVERSARY**



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



# Secrets Of RED's Success

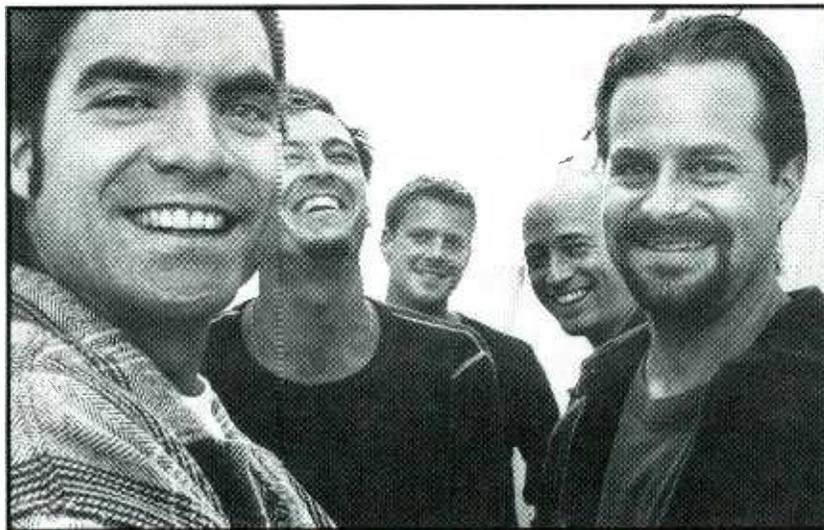
There are many. Chief among them is thinking like the labels it distributes.

BY DON WALLER

Currently celebrating its 20th anniversary, RED Distribution began in May 1979 as Important Record Distributors. As the original name implies, the firm's primary focus was selling records imported from England, Europe and Japan to the U.S. market. RED VP of human resources and accounting services Tova Hoffman, a 20-year veteran and the company's self-described "den mother," remembers its humble origins: "Our first office was in the back of Rick's restaurant [in Jamaica, Queens], located near the airport. The inside wall was unpainted cinder blocks, and there were bars on the windows—you'd have thought you were in jail.

"I was one of a five-person staff," Hoffman continues. "We had three desks, a coffee machine, a copier, and a Telex—no fax! And no computers! Everything was done manually—can you imagine? We took turns cleaning the place. In the beginning, I did everything—billing, collections, monitoring the warehouse, all the financial transactions. And, I'm proud to say, we never borrowed a

Records, was spurred by the need to feed this national independent-distribution system. Relativity's earliest releases included licensed product by such U.K. acts as the Cure, Robyn Hitchcock, Gene Loves Jezebel and the Cocteau Twins, as well as homegrown efforts from the Beastie Boys and Talas, featuring master bassist Billy Sheehan. Along with handling boatloads of English releas-



Columbia's Train



Fiction Records' the Cure

penny from a bank to operate." Within a year, the company moved to a larger office about two blocks away and had become what 14-year veteran Howard Gabriel (then Important's VP of marketing, now Red Ink's VP/general manager) calls "the first national independent distributor in the county to regionalize with a network of offices." According to RED VP of product development Alan Becker, himself a 19-year veteran of the organization, the creation of an in-house indie record label, Relativity

es from the 4AD and Beggars Banquet labels, as well as the London cast of "Les Miserables," Important distributed Joan Jett's first album on Blackheart Records. Becker also credits John Zazula, whose Important-distributed Megaforce record label was home to the earliest efforts by Metallica ("Kill 'Em All") and Anthrax ("Fistful Of Metal"), for determining the direction of Important's second in-house imprint, Combat Records, which issued pioneering albums by future metal icons

Continued on page R-10

## RED

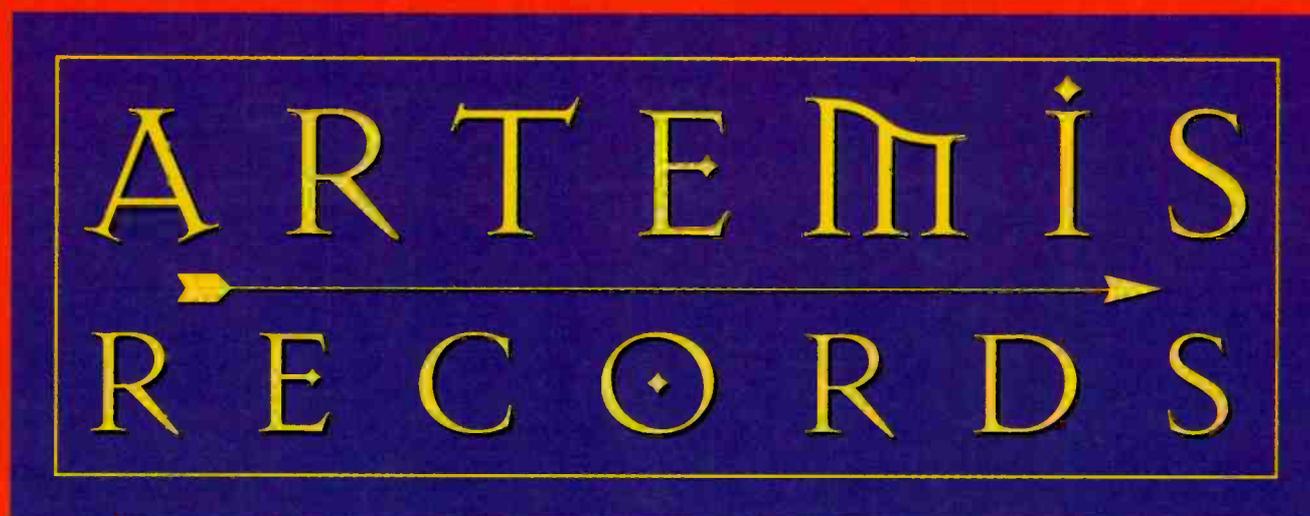
### Through The Years

- 1979** • Important Record Distributors (IRD) is founded during the summer to offer "post-Sex Pistols" U.K. singles and album imports to growing U.S. market.
- 1981** • IRD manufactures certain U.K. releases in the U.S. and forms Relativity Records. In this manner, IRD augmented import services by offering European labels sales, promotion and marketing services in addition to distribution.
- 1983** • IRD manufactures its first U.K. releases in the U.S. under production and distribution deals that include EPs "Lets Go To Bed" by the Cure on Fiction Records and "Cookie Puss" by the Beastie Boys on Rat Cage Records (through then-U.K.-based Southern Studios).
- 1984** • IRD solidifies its U.K. product base by exclusively representing key artists from Creation Records (My Bloody Valentine, House Of Love), Beggars Banquet and 4AD Records (Modern English, Cocteau Twins), as well as the Robyn Hitchcock and T-Rex catalogs.
- 1985** • IRD helps New Jersey record-shop owner John Zazula manufacture and distribute his new hard-rock label Megaforce. The first releases on Megaforce are Metallica's debut, "Kill 'Em All," and Anthrax's "Fistful Of Metal."
- 1985** • Relativity creates new imprint

Continued on page R-6



CONGRATULATIONS TO ALL AT RED ON THEIR 20TH ANNIVERSARY.



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# The Billboard Interview

# Ken Antonelli

BY DON WALLER

**H**e started out playing trumpet in his grade-school band, switched to electric bass when the Beatles hit, then co-founded White Wing Records, "the coolest record store in Niles, Ohio" (a suburb of Youngstown). In 1977, Ken Antonelli became a buyer for PIKS Distribution in Cleveland, taking an Arista regional-marketing gig in 1985. After a stint as VP of sales for EMI Records, he served as president of John Tesh's GTS label until it was sold to PolyGram in 1995. Three years ago, Antonelli joined RED Distribution as senior VP/GM and, recently, was promoted to president. Here, in the wake of RED's recent purchase by German-based edel music, Antonelli addresses the company's current—and future—direction.

**What changes have you seen at RED within the past three years?**

I think the most significant change at the company has been a much more detailed level of marketing. Like any company, once you have a system in place, you're constantly refining it. We have an incredible tracking system that our account-service reps use. It's all computerized, and it's really enabled us to pinpoint our marketing strategies.

Certainly, one of the main things we've done is to stress quality over quantity. Going back a little bit, I think there were 90 labels here in 1989. We currently have about 20, but many of those—Shrapnel, Metal Blade, Roadrunner, Epitaph—have been with us for more than 10 years. We've become very selective about who we do business with. But everybody wants to release fewer records and work the ones that you have, more. However, when you subscribe to that concept—that less is more—every one of those labels has got to perform. You've got to make sure that you have the right 20 labels—not just with the music they release but with the people who work there.

We also added some different types of music that RED hadn't sold in the past without really compromising the culture of the company, the upper-demo stuff, for example—like Keiko Matsui, an adult-contemporary/jazz artist who sells well in excess of 250,000–300,000 units. She's a great artist who has a great catalog—and the N2K artists, such as Jonathan Butler and Candy Dulfer. That's become a pretty good growth area for the company, and I think that maybe I had something to do with that.

And there are a couple of recent success stories that I'm really proud of. The first Coal Chamber album on Roadrunner never charted on The Billboard 200, but it sold more than 400,000 copies. They're a hard-rock band that we put in a couple of programs that we designed for young bands like that, and they toured on Ozzfest, but Roadrunner certainly did a tremendous job of marketing, as well. It was a great team effort.

Same with the Train album, which came out through Red Ink. We worked that record for more than a year, got it up to about 200,000 copies, then Columbia took it over, and the album just went gold.

**Do you see this sort of long-term commitment becoming more commonplace?**

Yes. You have to. It's no secret. But again, we stress the quality rather than the quantity. We can stay in the game longer than most people. And we have the machinery within the company to enhance your chances of actually having that kind of success. As I said, our tracking system, which we created in-house, helps us to stay with these records.

And all that information flows both ways. We have very close relationships with our labels. They have access to all our information. There are lots of different ways to pinpoint trends when it comes to breaking records or how certain markets are reacting or which strategies to use, and this information is all shared.

**Is this an extension of what might be called RED's unique corporate culture?**

The internal culture of the company—not only for the people that work here, but for the labels we distribute—was very apparent to me from when I first walked in the door. I've always thought that was a very valuable asset to how our company operates. And I've really felt obligated to not only maintain that, but also add to that.

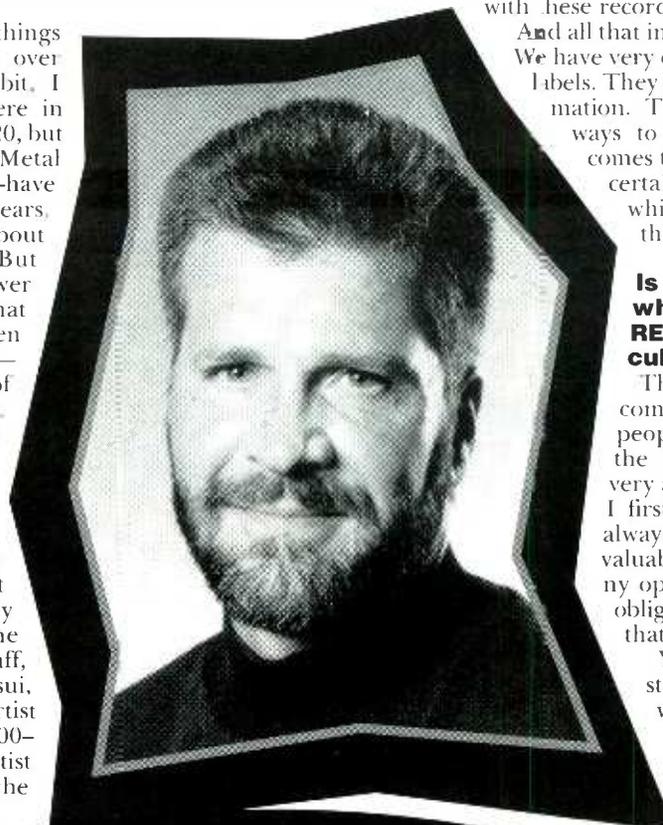
You also have to understand that my relationships with many of the people here go back a long time.

Back when this company was called Important, Howie Gabriel [now VP/general manager for Red Ink] used to sell me records when I was working for PIKS. And Jon Horn, who's now our national accounts manager in Cleveland, hired me for that job. Our VP of marketing, Laura G. Marques, worked

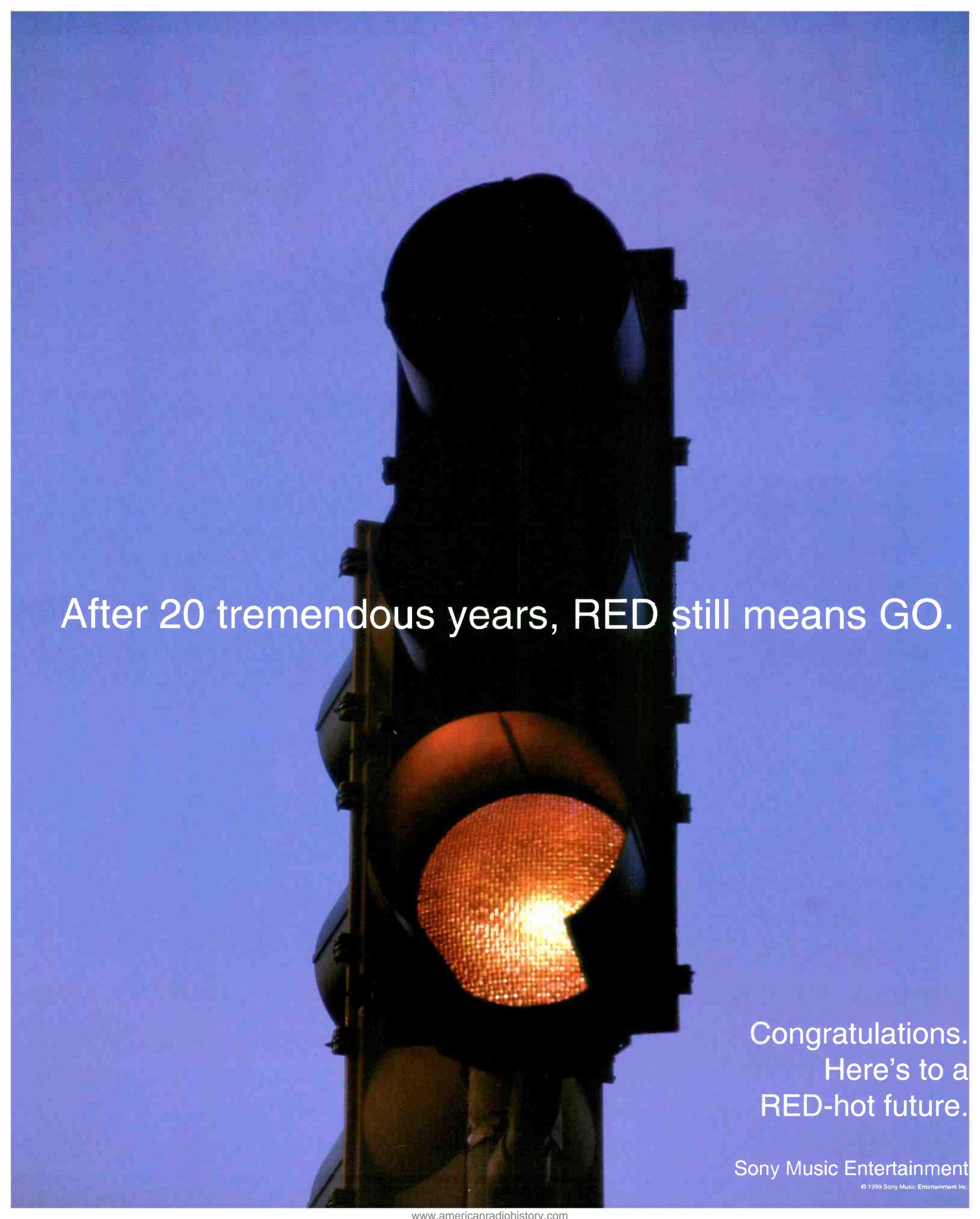
with me at Arista. Brenda Hazell, our senior director of urban marketing, worked with me at EMI, and Lou Tatulli, our VP of field sales, was the Arista label liaison when he worked at BMG Distribution.

And we really work together well as a team. In a lot of ways, we try to run the company as a label because we feel that attitude best serves our labels, which are—ultimately—our product source. Because a lot of people here have label experience, they can identify with certain needs that certain labels have in certain stages of development. That translates into more insightful decisions about what's the

*Continued on page R-16*



**"We are now part of the first multinational independent distribution network. Previously, when the international distribution rights were available to a label that we distributed here in North America, we couldn't offer those options to anyone. Now we can."**



After 20 tremendous years, RED still means GO.

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# Painting The Future RED

Not a company to rest on its laurels, RED is looking to technology to expand its business horizon

BY DEBBIE GALANTE BLOCK

**R**ED Distribution did not reach its 20th anniversary by standing still. Technological initiatives, as well as unique marketing techniques, have kept it ahead of the curve and has led it into the new millennium. For example, the days of spreadsheets and weekly sales reports have gone the way of the dinosaur because RED has created its own up-to-date tracking system and business-to-business Internet initiatives. And, the company has positioned itself to take advantage of the growing synergy between music and video gaming as a new way to sell music.

## RED'S TECHNOLOGY

Spreadsheets were an untimely way of getting information to Account Service Representatives (ASRs), according to Laura G. Marques, VP of marketing. "Thus, our MIS department invented a handheld tracking system that allows our 24 ASRs to gather information at a store during the day and to transmit the data that night through a central database. As a result, information is available to our salespeople, upper management and labels the next morning. It has allowed us to know immediately the inventory at a particular store," she explains.

Digital photography is another aspect of RED's ASR tracking system. "It's not like the old days, when you had people carrying in posters to put up a display," says Ken Antonelli, president. Any label that wants to see how many displays are being put up will have immediate access. The need for display books has been eliminated, as have film, developing and mail costs.

Stores, and ultimately RED, benefit from another account database that is associated with a mapping program for radio-station radiuses and tour marketing. Marques explains, "If a radio station plays a record from one of the RED labels, we can look at all of the stores in that marketplace, then call those stores so they may benefit from the airplay." Also, if one of RED's bands is playing at a certain club, retail stores in that area can be advised in advance of that tour coming through town so they may better prepare themselves for surges in demand.

And, that's not all with regard to new technologies. A business-to-business Web site that features all aspects of

RED's daily workings is available to sales reps for account management. Although it has been in place for a little over two years, it's constantly being refined. "We believe our business-to-business Web site is where the future lies in terms of how it relates to our customers, the labels," says Antonelli. "Every piece of detailed information, such as our ASR tracking, pricing schedules, our salesmen information, all the customer reports, etc., is available and searchable to the customer on that Web site." Information is tracked one day and available the next.

"The level of detail our b-to-b offers is unsurpassed. Our sales reps are a mouse-click away from any detail on any product for any configuration, date or artist, at any time," says Marques.

RED has also just signed a deal with Advertising Checking Bureau to incorporate their advertising/checking system into its b-to-b Web site. "We needed a system to manage information in terms of authorization and credits when advertising is running. We have been doing so much more of it than we used to, it became necessary to automate that system as well," Antonelli says. This system should be available to customers in February.

## RED INTERACTIVE

Another wave of the future comes with RED's desire to bring the worlds of music and video gaming together. In August 1999, RED Interactive released its first CD, "Duke Nukem: Music To Score By." Megadeth recorded the original theme. "About two-and-a-half years ago, I became obsessed with PC gaming. Playing 'Doom' and 'Quake' really got me excited. I

*Continued on page R-20*



Mitchell Wolk



Continued on page R-20

## THROUGH THE YEARS

*Continued from page R-2*

Combat Records. First releases on Combat include Megadeth's debut, "Killing Is My Business," and Slayer's "Hell Awaits." These labels, along with Metal Blade, Roadrunner and Shrapnel, were the beginnings of an underground heavy-metal explosion that put IRD on the map.

Broadway following a successful run in London. Important Records begins to import, then manufacture, the London cast album, which spawns four gold and one platinum album for Relativity Records, First Night Records and the various international casts of this global hit.

**1986**  
• IRD becomes home for semi-

national U.S. independent labels Sub Pop, Twin Tone, SST, Enigma, Touch And Go and DB as "indie rock" scene takes shape. These labels attract the very best new alternative rock acts as the underground U.S. rock world is set to explode. Later, the labels Matador and Mammoth continued this legacy for IRD.

**1987**  
• Epitaph Records begins its



reign as punk rock's dominant label. Initial signings, the Offspring, Pennywise, NOFX and Rancid, will go on to critical and commercial fortune while a movement centers around label owner Brett Gurewitz's steadfast independence.

**1988**  
• Relativity's success with rock-guitar wiz-

ard Joe Satriani's "Surfing With The Alien" starts a movement in rock instrumentals. Relativity would later lay another milestone in the genre with Steve Vai's "Passion And Warfare" in May of 1990.

**1990**  
• Original owners Steve Mason and Barry Kobrin sell a 50% stake in IRD to Sony Music.

*Continued on page R-8*



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# Pairing Music To Wine Tastings, Snowboarding

A&R sensibilities and corporate friendships move units and make cash registers ring for up-and-coming clients.

BY DEBBIE GALANTE BLOCK

**F**inding new ways of marketing and making the cash registers ring is a challenge, but RED Distribution is flush with ideas. Its RED Ink division has been successful in partnering with record labels to provide marketing, promotion and artist development. Now, modeled after Red Ink, comes RED Urban Music Marketing (RUMM), which will focus on helping bring underground hip-hop music into the mainstream.

Also, as a way of finding new audiences for its music labels, RED has partnered with companies outside the music industry in order to attract those who love music but hate the record store.

## MARRIAGE WITH CORPORATE AMERICA

With so many items providing competition for entertainment dollars these days, RED Distribution sought a way to differentiate itself. "We had to figure out a way to reach consumers via their lifestyle, not just by their musical taste. We needed—and continue to need—to attract people who drink wine, drive Jaguars and buy Rolaxes. Those are the people who have a higher level of disposable income," says Laura G. Marques, VP of marketing.

To achieve its goal, RED began to tap into other people's audiences. "We had jazz music that appealed to wine

drinkers, and punk music that appealed to snowboarders. To find those new customers, we partnered with other corporations for cross-promotions. For example, we will work with a wine company to distribute jazz CDs at their wine tastings," Marques explains. Where do they find these partners? At conventions that have absolutely nothing to do with the record business. RED seeks out contacts for sponsorships and partnerships. The company has even done a couple of consumer-driven campaigns where it was able to split costs among corporate partners, labels and itself. "It was very reasonable for all of us," says Marques.

## RED INK AND RUMM

Red Ink was started two years ago as an offshoot of Tri-Star Music, which was a Sony label created to develop overseas Sony acts for the U.S. market. "It was an experiment that worked to a certain extent, but we decided to enlarge the spectrum and to work with Sony labels to develop artists in the U.S.," says Howard Gabriel, VP and general manager.

Sought are young entrepreneurs who are looking for marketing and distribution assistance. Under the RED umbrella, there are about 20 labels, including some with well-known or emerging artists, such as Eminent (Emmylou Harris) and New West (Stan Ridgeway).

Red Ink's mission is to provide such services as creating and implementing each phase of an artist's marketing plan, including sales, promotion, administration and publicity; developing budgets; creating marketplace awareness; managing inventory; interfacing with RED Distribution; and analyzing marketplace information.

"RUMM is based on the same marketing structure and was born to find a home for the great, emerging hip-hop underground that we see becoming a force in independent music," says Alan Becker, general manager. The urban

market, he says, is much like the alternative market was 10 years ago: vibrant, local groups on the verge of going national or even worldwide.

"RUMM will offer sales and product management and will be a guide for these labels through the distribution system and the retail landscape to a more mainstream account that, we believe, will be the ultimate destination for these records," Becker explains.

RUMM is looking for labels that are making great records but have not yet developed the marketing area of their company. Three labels that fit this criteria will have their first albums released through RED in early March. They are Hieroglyphics (Del The Funky Homosapien's "Black On Both Sides"), Stimulated (Missin' Linx's "Exhibit A") and D.J. Honda Recordings (DJ Honda's "hIII").

The services RUMM will offer labels are much the

same as offered by RED Ink: sales, consisting of help in scheduling and planning releases; manufacturing; creating marketing plans and release sheets; overseeing the initial sales solicitation process; and coordinating with the promotion marketing and sales teams of RED Distribution.

"We'll either work with a label's independent network of promoters or publicists, or we will refer them. The idea is to help these labels take the grass-roots work that they have done and bring it to retail in a way we have successfully done in the past with other labels. We believe that what these labels are doing now should be netting them a much bigger business than they are actually getting," Becker says.

"The industry is based on independent record labels, and we hope to continue in that vein. We have distribution expertise coupled with a label's A&R vision. That helps provide records with the best chance for success at both retail and consumer levels," Gabriel says. ■



Laura G. Marques and Howard Gabriel

## THROUGH THE YEARS

Continued from page R-6

### 1991

• IRD begins an association with Mercury Records. The first joint project, Ugly Kid Joe's debut EP "As Ugly As They Wanna Be," goes on to sell over 1.2 million copies. It becomes the biggest-selling EP at that time. The success highlights the practice of major labels utilizing an inde-

pendent to help in the artist-development process.

### 1993

• IRD is renamed Relativity Entertainment Distribution, or RED.  
• The Relativity label tacks in a new, more urban direction after the company meets with Violator Management chief



Chris Lighty. Underground hip-hop stars the Beatnuts, Chi Ali and Fat Joe all have their debut albums released through this new arrangement with Violator.

• Sal Licata is named president of RED Distribution.  
• With new Relativity president Harry Palmer in place, a deal is struck with legendary rap label Ruthless Records. The first Ruthless/Relativity release,



Eazy E's "It's On (Dr. Dre) 187um Killa," goes on to sell over 1.6 million copies.

### 1994

• Sony buys the remaining stake in RED Distribution.  
• The Offspring's "Smash" is released in April. By the end of the decade, the album will have sold 6 million copies in the U.S.

and more than 2 million overseas. The success raises awareness of other artists on the Epitaph roster.



• Roadrunner reaps commercial acceptance as Type O Negative's "Bloody Kisses," released in August 1993, begins its ascent toward gold status. Other Roadrunner acts Sepultura, Machinehead,

Continued on page R-10

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# The Transatlantic Connection

## By buying into RED, edel is coming to America

BY WOLFGANG SPAHR

**HAMBURG**—When edel music AG announced in October that it was acquiring 80% of RED, this leading German independent music company took a leap toward status as a global player in the U.S. market.

“The U.S. is the most important market for the further development of edel as a worldwide company,” says Michael Haentjes, CEO of edel. “While we are already well-positioned in Europe, the most important territory for our business, the U.S., is still rather weak. With the acquisition of RED, we believe we can accelerate our growth and become a significant player there. This agreement with Sony Music provides the extra value we were looking for.”

As Sony’s independent distribution arm, RED will continue to handle Sony’s indie repertoire, including releases on the Loud Records label.

“This is a good opportunity for both RED and Sony Music,” says Mel Ilberman, chairman of Sony Music International. “RED, the leading U.S. independent distributor, can boost edel’s presence in the U.S. market, while Sony Music will provide edel with important support services in territories outside the U.S.”

The RED acquisition comes at a time of rapid international growth for edel, which has long been established in its home market with such hit acts as Scooter and Blümchen. Last year, a secondary stock offering by edel

raised about 102 million euros, valued at the time at \$107.9 million. The terms of the RED deal were not announced, but edel reportedly paid \$70 million for its 80% share of the company.



Michael Haentjes

In addition to the RED/Sony deal, edel in recent weeks has announced its intentions to buy 50% of Capricorn Records from owner/president Phil Walden. The company also formed a U.S. publishing company with Desmond Child, Deston Songs, with an initial investment reported to be \$40 million. That company will be run by Child, his manager Winston Simone and former PolyGram Publishing president David Hockman, now chairman of edel Music Publishing Worldwide.

“We are incredibly hungry,” says Haentjes. “When we have a successful act here in Germany, such as female singer Blümchen, for example, we try it out with our foreign companies and local partners.

We all urgently need revenues. However, our targets are generally more ambitious than those that we officially announce.

“We are working with a genuine strategy, which is based on our experience and the realization that, with five majors, the music market has become relatively inflexible with lots of potential going to waste. On the other hand, the Internet, in particular, is worrying many independents, justifiably and at the right time.

“So what we’re saying is this: Come and join us, and you can continue doing what you think is right. To this extent, we have the right strategy at the right time.” ■

### RED’S SUCCESS

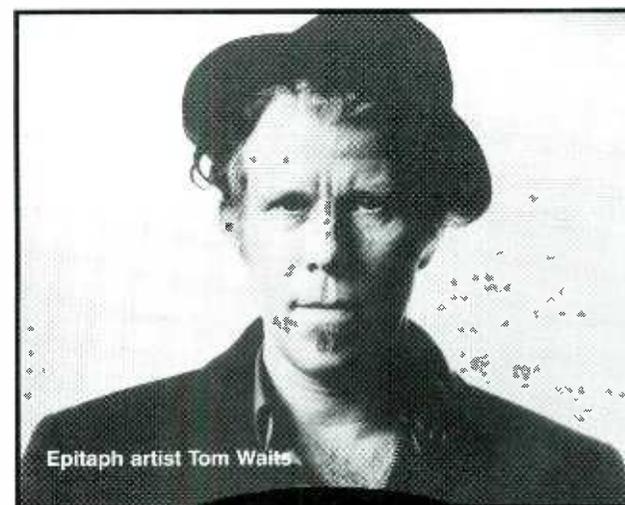
Continued from page R-2

Megadeth (“Killing Is My Business”) and Slayer (“Hell Awaits”). The similarly minded Metal Blade and Shrapnel labels, both of which are still distributed by RED, joined the fold shortly thereafter.

### RAGS TO RICHES TO RECONCEPTUALIZATION

Gabriel says another reason for creating these in-house labels was that “we ended up doing a lot of A&R for major labels. They’d be calling us up, asking, ‘How are you doing with this as an import?’”

In the meantime, the number of American independent labels specializing in what would come to be known as



Epitaph artist Tom Waits

“I was one of a five-person staff. We had three desks, a coffee machine, a copier and a Telex—no fax! And no computers! Everything was done manually—can you imagine? We took turns cleaning the place.”

—TOVA HOFFMAN  
RED VP OF HUMAN RESOURCES  
AND ACCOUNTING SERVICES

“alternative rock” simply exploded. And RED—now relocated to a two-story building in Hollis, Queens—distributed everything from Sub Pop, SST, Twin-Tone and Enigma to DB, which issued R.E.M.’s first single.

By the end of the ‘80s, even more punk-oriented labels, such as Epitaph, had been added to the mix. At one point, RED was distributing between 100 and 150 labels. Other factors fueling the company’s growth were the emergence of the CD market and the Relativity label’s runaway success with

Continued on page R-12

### THROUGH THE YEARS

Continued from page R-8

Life Of Agony and Fear Factory begin to show signs of a commercial breakthrough, as well.



#### 1995

- New Ruthless signing Bone Thugs-N-Harmony release their

breakthrough album, “Eternal,” in July. The album goes on to sell over 5.2 million copies in the U.S. and stays on The Billboard 200 for more than 2 years.



#### 1996

- Relativity solidifies its rap presence with two key label additions: Suave House (Eightball &

MJG, Tela, Crime Boss) from Houston and Hypnotize Minds (Three 6 Mafia, Gangsta Boo, Project Pat) from Memphis.

- Former GTS Records president Ken Antonelli is named senior VP/general manager of RED Distribution.



#### 1997

- RED Distribution adds two of the

premier contemporary-jazz labels of 1997: N2K Encoded Music (home to Jonathan Butler, Arturo Sandoval and Candy Dulfer) and Countdown Records (Keiko Matsui and Paul Taylor). • RED Distribution is awarded NARM Independent Distributor Of The Year for the third consecutive year. The award is then retired and new criteria is created by NARM for future awards in this category.

- Roadrunner releases the eponymous debut album by Coal Chamber in February and launches an artist-development campaign based around the annual Ozzfest tour that results in a gold album for the band. The album is successful, and Ozzfest proves to be an effective springboard for Roadrunner as it uses the tour to launch other artists, including Slipknot in 1999.

Continued on page R-12



# WARLOCK SALUTES RED'S 25TH ANNIVERSARY



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**RED'S SUCCESS**

*Continued from page R-10*

guitar hero Joe Satriani's "Surfing With The Alien" album.

"The '80s were when all the pieces fell into place," says Becker. "We put together our label base, our customer base, our sales staff and our whole attitude about marketing, which was to educate buyers and provide better service than our indie competitors."

"When the '90s came, America went through this almost-total economic collapse that really hit retailers hard—and, of course, indies are always the last to get paid. And there was this mass defection of labels and artists to major-label deals. So we really had to reinvent ourselves."

The solution was for company cofounder Barry Kobrin to purchase his U.K. partner Steve Mason's share of the

company. In 1991, Sony provided the capital for him to do so. With Sony at the financial controls, the company was eventually rechristened RED Distribution and relocated to its current offices on Fifth Avenue in Manhattan. Sony purchased Kobrin's share in 1994.



Also that year, the final process of reconceptualization began when—under the theory that less is more—the roster was pared from 90 labels to a core of 20. "We wanted to compete in the marketplace, but not with each other," Gabriel explains. "We decided to concentrate on labels with which we had exclusive distribution deals. After all, how many releases can you physically work?"

"By cutting back, we actually drove our volume up," says RED VP of sales Dean Tabaac, an 11-year veteran of the company. "We could focus more and actually work a project for two years if it warranted that kind of attention. We've got four regional offices, 15 sales offices and 25 Account Service Reps (ASRs) who visit 300 stores a week—all linked with this incredible computer system."

**A STRING OF SMART SUCCESSES**

Meanwhile, Becker notes, "We also got more into urban-oriented music, including electronic dance-type stuff with labels like Moonshine."

RED also established the Red Ink label, which assists developing acts on Sony's labels, as well as other young, entrepreneurial labels such as Emmylou Harris' Eminent, the roots-rock oriented New West and guitar hero Steve Vai's new Favored Nations label.

RED's recent success stories include Coal Chamber's self-titled debut on Roadrunner, which came out in early '97 and slowly sold

*Continued on page R-14*



Future Heroes Of Heavy Metal: Metallica, Anthrax and Megadeth

**THROUGH THE YEARS**

*Continued from page R-10*

**1998**

Columbia Records releases the eponymous debut album by San Francisco-based alternative rock act Train. Columbia, in a unique marriage, distributes the album through RED Distribution. The joint efforts of Columbia and



RED's internal marketing team, RED Ink, help the album go gold in 1999.

Warlock Records releases Trick Daddy's "www.thug.com" on the Slip-N-Slide label, which roars to gold status and is currently on its way to platinum. Careful artist development makes this breakthrough all the more satisfying



for the veteran label. Warlock starts following this success with artists DJ Skribbles, C-Bo, Spice 1 and its new association with contemporary-jazz label N-Coded Music.

**1999**

Rap powerhouse Loud Records joins RED Distribution and inherits Relativity's artists and catalog.



This row-even-stronger label unleashes potent new albums from the Beatnuts, Teardropclubupthugz and Inspectah Deck and is preparing new albums from Three 6 Mafia and Dead Prez. Roadrunner Records has its biggest year ever, thanks to new albums from Fear Factory ("Obsolete"), Coal Chamber



("Chamber Music"), Slipknot ("Slipknot") and Type O Negative ("World Coming Down").

Germany's edel music AG acquires 80% of RED Distribution from Sony Music. Ken Antonelli is named president of RED Distribution.

Source: RED Distribution

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**LOUDER THAN EVER**

**RED'S SUCCESS**

*Continued from page R-12*

more more than 400,000 units. Its second album is approaching those numbers after only four months. The same goes for another Roadrunner band, Slipnot, which has been steadily selling 9,000 to 12,000 copies a week without significant radio airplay.

Then there's Train's debut album, which Red Ink nurtured from first-week sales of 3,000 to about 221,000 units before Columbia took over the project. Warlock/Slip-N-Slide rapper Trick Daddy's 1998 album, "www.thug.com," also sold 3,000 copies in its first week and is currently nearing platinum.

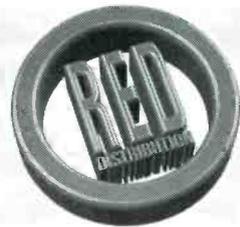
"Train started in one of our artist-development programs," explains RED VP of field sales Lou Tatulli, who's been with the company for nearly six years. "We've also done really well with our new monthly catalog programs—catalog is certainly going to be a bigger part of our business in the future. But with our high-tech systems and our ASRs, we can spot trends better and react even faster than ever. The only difference between us and the majors is revenue. We've got all the backroom sophistication, and our guys are as good as anybody on the street."

Lately, there have been a pair of high-profile additions to the RED family of labels: Danny Goldberg's Artemis and Steve Rifkin's Loud, the latter of which has absorbed the Relativity imprint. RED also held its first convention, a company-wide affair, in September of last year.

But the biggest news out of RED in recent months came in November 1999, when Germany-based indie edel music AG purchased an 80% ownership stake in the company (Sony retains 20%).

**A REAL RECORD COMPANY**

"This company has really had two histories," says Becker, "and we're about to enter our third. Right now, our business is evenly divided between rap music, rock—punk and hard stuff—and 'other,' which is everything from world music, jazz and gospel to R&B, country and other adult-type styles. Emmylou Harris and Tom Waits were big records for us.



Tova Hoffman

"When people ask me, 'How do I get a distribution deal with RED?' and 'What are you looking for?,' I tell them to look at a person like Brett Gurewitz at Epitaph. He didn't create a company out of market research and statistical analysis and raising money on Wall Street. He did it 'cause he's a musician and knows his audience, knows what they listen to, what they eat, when they go to bed, everything. You need to have those qualities of leadership and passion. You need to show me your ability to get something started in your hometown. That's real to me."

"We don't have the mentality of a corporation," says Hoffman. "If I want to talk to [RED president] Ken Antonelli, I can just walk down to his office. I don't have to go through a million people to schedule a meeting six weeks from now. We're a family here—you can tell by how many people have been here for so many years—and we like to elevate from within."

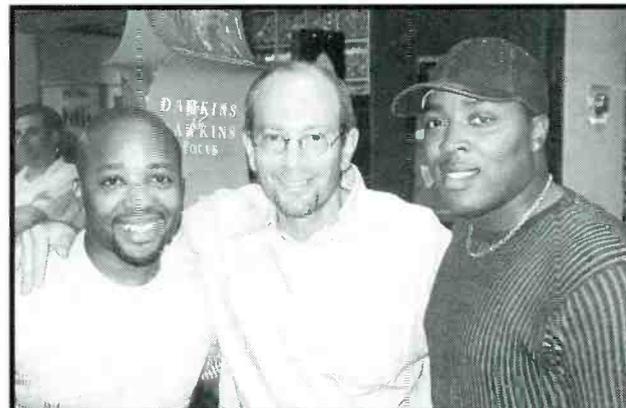
"We think like we're one of the labels we distribute," adds Tabac.

"We're not just filling orders," seconds Gabriel. "We're assisting entrepreneurial execs, who have a great sense of A&R, with the marketing and distribution of their product. We've earned the trust of retailers, and we're matching the accounts' profiles with those of the artists. We're here to develop your label by relaying the story."

"We've learned a lot," Gabriel continues. "We've adapted to the needs of the marketplace. All of us—our labels and our staff—are like a family that's grown together. We have incredible detail in our communication, and we share all of this information with our labels and with retail. We market smartly. We already know we're the best indie distributor in America. Now we're emerging as



Robyn Hitchcock and Joe Satriani



Alan Becker (center) with gospel act Dawkins & Dawkins

a global company.

"I like what Emmylou Harris said when she first came up here to visit us: 'This feels great. This feels like when I first started out in the early '70s. This feels like a real record company.'" ■

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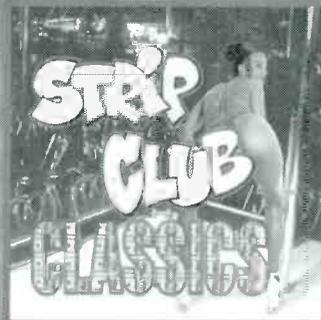


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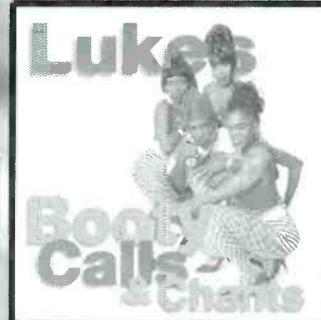
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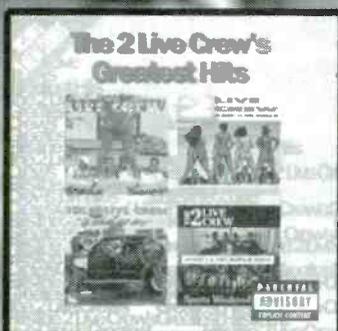
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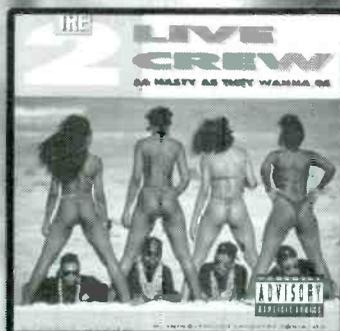
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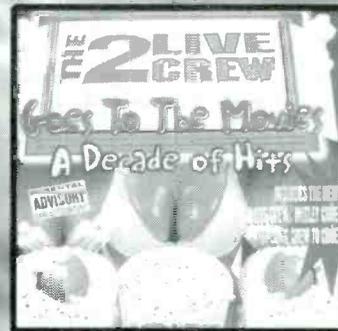
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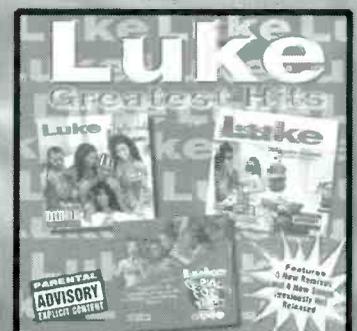
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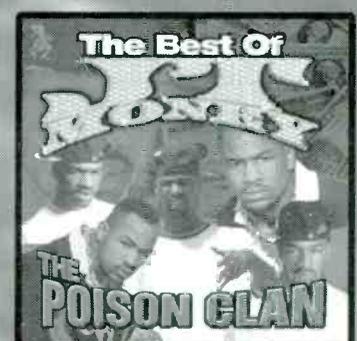
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Continued from page R-4

right or wrong thing to do. We make decisions very collectively here. I don't have the manpower that the majors do, but, pound-for-pound, I have one kick-ass team.

You know, three-quarters of the people who work here are either ex-musicians or current musicians. From Howie Gabriel and myself to Dean Tabacac [VP of sales], Alan Becker [VP of product development], Jim Cooperman [VP of business affairs] and Eric Anderson—our national marketing director—who played guitar on the new Busta Rhymes record. So we can provide our own entertainment for company parties [laughs]. Obviously, music is a really important part of the day here. It was part of the company's culture 20 years ago, and it's still here.

**Speaking of adding to the legacy, RED Distribution recently celebrated its 20th anniversary with its first convention.**

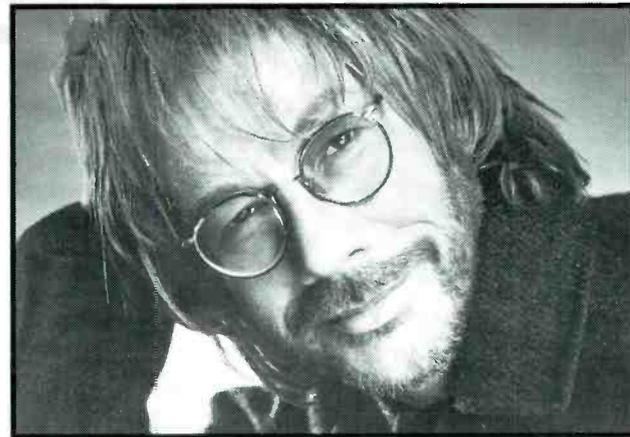
That was truly a landmark. As I mentioned in the keynote address, it was not really a celebration of our past, but



a celebration of our future. Because RED not only has managed to stay intact throughout the first 20 years of its existence but also has managed to adapt and continue to be an important factor in today's record business.

It was an incredible turning point in the company, not only from the standpoint of bringing the people and the labels together—we brought in everybody from the mail-room on up—but it really surprised a lot of people, from our labels to our vendors to the people who work here, just how tight-knit this company really is, and how much there is to look forward to.

In the key note, I told everybody that they should never be afraid of change. Change is good. Of course, I didn't really know that the situation with edel was developing, but I guess those sentiments were more profound than I realized at the time. Change is good, and it's only going to get better.



Artemis artist Warren Zevon



Roadrunner act Coal Chamber

**So what are the benefits of this new deal with edel music?**

One of the most important things, as far as RED Distribution goes, is that we've become an international company literally almost overnight. We are now part of the first multi-national independent distribution network. Previously, when the international-distribution rights were available to a label that we distributed here in North America, we couldn't offer those options to anyone. Now we can.

**"We're an independent company—that's how we perceive ourselves—and we'll continue to be an independent company as we grow the business. But we're going to grow smart. We're going to make the right acquisitions and the right distribution deals. We're going to be a global company in every sense of the word."**

And from edel's perspective, it gives them the opportunity to have a greater product source for all their companies overseas. So it's a very strategic alliance.

And [edel CEO] Michael Haentjes is an incredibly perceptive person. He's given us the green light to be really aggressive in building the company in whatever way we see fit. But if you were a customer or a label, you'd see no change in the way we're doing business. Sony continues to perform all the functions that it previously did, so there's no change in any level of service whatsoever. It's a seamless transition. It's a remarkable way to accelerate the growth of RED in a manner that really facilitates this process. It's going to make it so much easier to do business.

**But even before edel's arrival, you'd signed new deals with Danny Goldberg's Artemis and Steven Rifkin's Loud labels.**

Yes. They were both just barely on board when we had our convention. But anytime you can bring people like Danny Goldberg and Steve Rifkin into the RED Distribution fold, it becomes that much more significant on both sides of the fence. These are people who deliver in everything they do and say. They are connected to the artistic

Continued on page R-18

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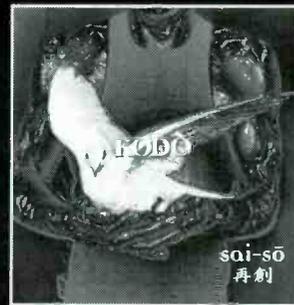
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**THE BILLBOARD INTERVIEW**

*Continued from page R-16*

community and the creative community and the street community in every way, shape and form. They obviously feel, in the context of what they're doing, that RED Distribution has a great deal to offer them.

Again, it's more quality than quantity. Just those two labels themselves represent a dynamic force in RED Distribution that separates us from any of our closest competitors.

**Where do you see RED Distribution being in five years?**

We're an independent company—that's how we perceive ourselves—and we'll continue to be an independent company as we grow the business. But we're going to grow smart. We're going to make the right acquisitions and the right distribution deals. We're going to be a global company in every sense of the word.

And we will continue to grow the technological sector of our company. We will have a lot of developments on our business-to-business Web site that will really become the core of RED Distribution. As this continues to evolve, it will enable our salespeople and our customers to process a lot



N2K artist Candy Duffer

of information in a very user-friendly way. That will allow us to accelerate our growth, but at a much healthier pace that won't overburden us. Certainly, labels will be able to do much more marketing-intensive campaigns. But this is all very straightforward. It's not really some mysterious plan.

We're in a position where you hear so much hype about the Internet—and there's no doubt that it is a major factor, in terms of marketing. We already have a department that's dedicated to Internet marketing as it relates to what's available from our customers' standpoint and how all those pieces fit together to create a cohesive plan within a traditional marketing sense. But just because you make something ubiquitous doesn't mean that people will want it. And the things that are still most impactful, in terms of making your product desired by the consumer, are radio, MTV, word-of-mouth, browsing, etc.

We'll also probably expand into some different product lines, such as some very high-quality video stuff. We're looking at combining snowboarding and skateboarding footage with music that we currently distribute through RED. But again, more quality than quantity.

And we'll continue to take advantage of whatever the major companies can't do, and do those things better [than any other independent]. We'll continue to explore the growth possibilities in adult-oriented music—meaning contemporary jazz, gospel, all those kinds of things. But you've got to align yourself with the people who know those markets, who know how to market to their consumer and know how to develop their fan base. We want to be the destination spot for those people. We want to become the dominant player in the independent distribution business and to continue to align ourselves with exciting, creative people who will help us maintain that dominance.

*Continued on page R-22*

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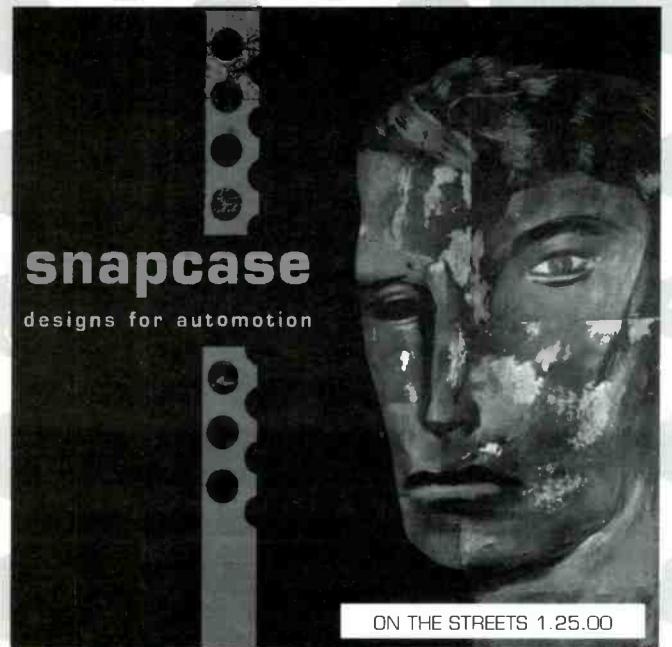
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### THE FUTURE

Continued from page R-6

knew that the synergy between music and gaming had to happen. If you take the two worlds, combine them and view that world as one, there is a much bigger audience to market to," says Mitchell Wolk, VP of finance and administration. The next album from RED Interactive will be "Grand Turismo II," featuring music licensed from other labels. Artists include Creed and Gary Numan. This two-disc set will consist of a music CD and a Playstation game demo that will also include interviews with the developers and other Playstation related items. It will be priced at \$17.98, according to Wolk.

The whole concept of "Grand Turismo II" and, ultimately, RED Interactive is to satisfy music and game enthusiasts and to gain new fans in each area. "If someone is a gaming fan, with this CD, they are getting a really good Playstation disc with an accompanying added-value soundtrack. If they are a music fan, then this is a great album with the added value of Playstation material. To be successful with video-game soundtracks, it is necessary to be well-educated, not only in music, but in gaming," Wolk says.

Competition for the entertainment dollar continues to heat up. Just as artists such as Prince and David Bowie reinvent themselves each decade, so must successful businesses. Music will always be an entity, but the way consumers get their music continues to change. Movie soundtracks were a dominating force through the 1990s, and Wolk expects game soundtracks to do even better because their demographic is even broader. The format has been legitimized as the National Academy of Recording Arts and Sciences has decided to add three video-game-music categories to Grammy competition. By creating RED Interactive, the company has shown its intent to stay ahead of the curve. ■



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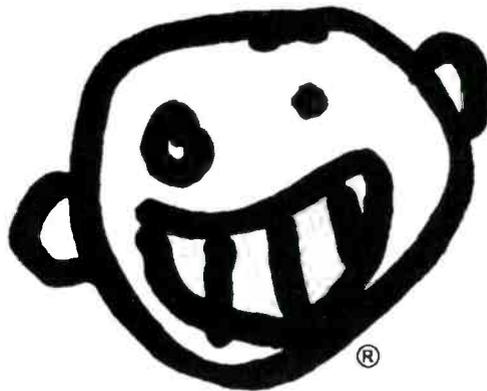
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## THE BILLBOARD INTERVIEW

Continued from page R-18

But the edel acquisition makes a significant difference in how big a player we can become in the world market. There's never really been an independent distribution company with the network that we have in the United States that can now integrate into the foreign markets. This is completely unique. If you're looking for quality distribution on a global level, we can now provide that from an independent standpoint. Of course, most of our existing labels already have international deals—some of them with edel in some territories—and we'll address those issues as those deals lapse, but I'm really looking at the new labels that we'll be bringing in. I want them to know we can offer that menu of services.

Right now, we're going through a learning curve, integrating with the foreign companies that edel has and becoming part of that organization. But we have been given a mandate to build our company from a domestic standpoint—which will inevitably lead to increased product flow from the international standpoint—and that's what we're really focusing on for the moment.

### Once you get everything integrated and all the new technology up and running, then what?

Then watch out! This company is really going to surprise a lot of people. That might sound simplistic, but let me try and explain where I'm coming from. When you see an act like Tom Waits have his biggest-selling record ever on an independent label [Epitaph], and Warren Zevon coming out on an independent [Artemis], and Emmylou Harris releasing a record on an independent [Eminent] that went through Red Ink—and these were all 200,000-plus records—I think it's only a matter of time before we become a destination spot for a lot of artists like that.

Once the creative community gets comfortable with the idea that they can come here through a label that's distributed by RED and have access to all the international distribution, all the technology that's equal to anything out there, and—more than anything—we're going to give them the attention that they deserve, I think that's really going to expedite the growth of this company. Once we're fully integrated as a global company, we're going to be able to prove to artists that they can have as good a career through one of our distributed labels as they could with anybody.

### What types of music do you see becoming significant growth areas?

World music, for one. But the biggest growth segment in terms of active music buyers is in the adult demographic. Those older baby boomers who are nearing the end of their working career are looking for something to wind them down, relax them, and ease them into that next phase of their lives. And there's a lot of ways to expose artists that appeal to that demo that weren't there five or six years ago: VH1 Storytellers, the so-called triple-A radio format, etc.

Right now, there doesn't seem to be any real cultural revolution taking place. Certainly, rap has had an impact on the culture, but the majors have all caught up with that.

However, when you're looking at the next generation of kids coming up, you have all these sons and daughters of the baby boomers who are currently at the age where all these big teen acts are making an impact on them. And because there are so many of these kids—there were about 70 million baby boomers, and this new generation of kids numbers close to 60 million—the moment these kids grow past the Britney Spears and Hanson and the Backstreet Boys, you're going to see another cultural revolution.

I have no idea what that might be, but it will be something different that, again, will spur a musical attachment for that particular segment of the population and will produce a different sort of setting for that group of people. And, as always, the independents will be at the forefront of that. I want to have RED Distribution in place and be able to offer people whatever that music is at the very creative edge of what that might be. I have to make it easy for that person to get into my system. ■



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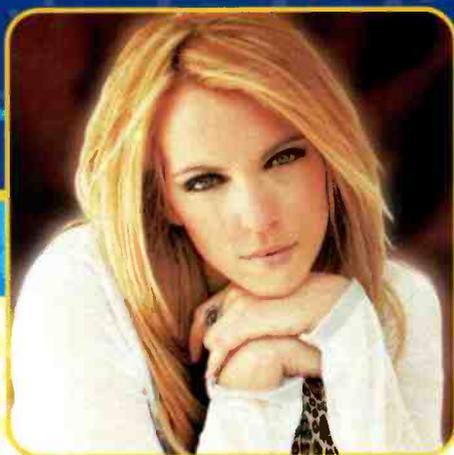
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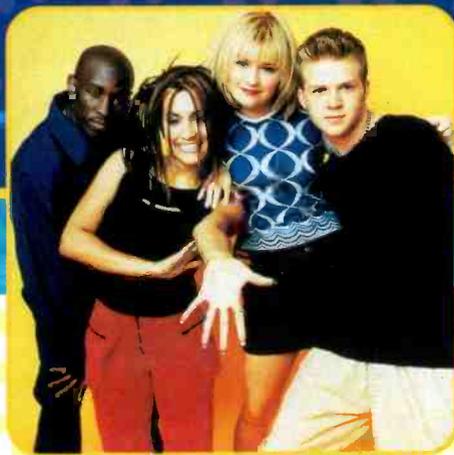
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## Chad Austin Fulfills 'All My Dreams' Asylum Commits To Traditional Country With Newcomer's Set

BY DEBORAH EVANS PRICE

NASHVILLE—Newcomer Chad Austin says he had no choice but to seek a career in the music business. "I had to go into it," he says. "I had no choice. I'd probably got kicked out of the family if I hadn't."

With the March 21 release of his debut album, "All My Dreams" (Asylum), the Andice, Texas, native is making his family proud.

"Ever since I can remember, I've heard music. Everybody in my family plays an instrument, all of them," says Austin, who was born Raymond Ray

Maynard.

"We used to have a family band, and we'd play around town in [Veterans of Foreign Wars meeting places], the Legion halls, and all those things.

We've done a lot of that. I have an aunt who plays fiddle. My dad plays guitar, and I've got an uncle who plays drums. We all picked something that someone else didn't, and we learned to play it. A

few of us play piano. I play piano and guitar."

Austin isn't the only family member to score a record deal. His father tried his hand at country music success in the early '70s and charted with a tune called "Living End."

"He had a single that played a lot on the smaller stations around Texas, Louisiana, and Mississippi," says Austin, who adds that his father gave him solid career advice. "It's hard. That's what he told me. 'It ain't no cakewalk, and if you're going to make it, you're going to

(Continued on page 51)



AUSTIN



**Reba By Request.** Prior to taping A&E's "Live By Request Starring Reba McEntire" at Sony Studios in New York City, the MCA Nashville artist visited with friends. Shown, from left, are Paul Rappaport, Columbia Records VP of broadcasting and event marketing; show host Mark McEwen; McEntire; Jodi Hurwitz of Automatic Productions; Dave Weigand, MCA Nashville VP of marketing and sales; A&E's Delia Fine; A&E's Kris Slava; and McEntire's manager/husband, Narvel Blackstock.

## 'Big "D" Jamboree' Is A Treasure; Big-Name Talent Plays Houston Rodeo, Radio Seminar

**ALBUM OF THE WEEK:** Dallas' celebrated "Big 'D' Jamboree" is no more, but its spirit lives on in a new double-CD package. The show, which began in 1946 as the "Texas State Barn Dance," was briefly the "Lone Star Jamboree" and became the "Big 'D' Jamboree" when it moved into Dallas' Sportatorium in 1948 and began broadcasting on KRLD.

During its 15-year run, the "Jamboree" hosted performances from Elvis Presley, Johnny Cash, Gene Vincent, Johnny Dollar, and Carl Perkins, among others.

Now a dedicated "Big 'D'" fan has put together a labor of love and issued "The Big 'D' Jamboree Live Volumes 1 & 2" on Dragon Street Records, his homemade label (see Declarations of Independents, page 71).

Dallas musician and music fan David Den-

nard had issued previous albums of Ronnie Dawson and Vincent material from "lost" "Big 'D'" tapes and heard about a mother lode of Armed Forces Radio Network "Big 'D'" transcriptions at the Country Music Foundation here. He found 16 performances there. He went on to the Library of Congress and unearthed almost 100, licensed many of them from the grandson of Sportatorium owner and "Big 'D'" founder Ed McLeMore, and set about getting clearances.

The result is a well-researched, profusely illustrated (see accompanying photograph of the almost-forgotten sensation Charline Arthur) package with 25 country performances on one disc and 29 rockabilly cuts on the other. None of these performances have been available before on CD. Artists include the young Cash, Arthur, Wanda Jackson, Vincent, Cowboy Copas, Lawton Williams, Orville Couch, Ferlin Husky, Perkins, Leon Payne, Hank Locklin, Warren Smith, and more.

Dennard has pressed 2,500 copies. He can be reached at dragonst@flash.net.

**ON THE ROW:** Ralph Stanley was inducted into the Grand Ole Opry during a Jan. 15 performance at the Ryman Auditorium.

Nashville-based country fan magazine Music City News closed its doors Jan. 14 after 37 years of publishing. The monthly publication, founded by country

artist Faron Young, had for the past 10 years co-produced the fan-based TNN-Music City News Awards Show, but TNN recently announced it would henceforth partner its awards show with Country Weekly magazine. Music City News had a staff of nine.

Nashville's Broken Bow Records signs a distribution agreement with Houston-based Southwest Wholesale. The label has current releases by Damon Gray and Joanie Keller.

Duane Eddy signs for management with Dan Orsborn and Brian Kagan. Kagan heads Synergy Associates, and Orsborn runs the Orsborn Co.

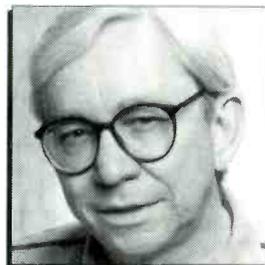
**ROUND UP:** Staffers at the Houston Livestock Show & Rodeo have been hinting that they were going to diversify the talent at this year's version

of the extravaganza, which runs Feb. 18-March 5 at the Astrodome, and they weren't kidding.

The rodeo, which annually draws more than 1 million people at 55,000 a show, opens with Willie Nelson and Merle Haggard, closes with Houston favorite Clay Walker, and in between will showcase (chronologically) Lonestar, Jo Dee Messina, LeAnn Rimes, the Judds, Alan Jackson, Boyz II Men, Enrique Iglesias, Tony Bennett, Smokey Robinson, Sammy Kershaw and Shedaisy, Los Tucanes De Tijuana and A.B. Quintilla Y Los Kumbia Kings, Clint Black and Steve Wariner, Rod Stewart, Brooks & Dunn, Reba McEntire, Steve Miller Band, Robert Earl Keen, and Kenny Rogers.

**COUNTRY RADIO SEMINAR:** The talent lineup is set for the March 1-4 event at the Nashville Convention Center. Martina McBride opens the seminar with the national anthem on Thursday. That day's MCA luncheon will feature Alecia Elliott and Sons Of The Desert.

Trace Adkins and Tim Rushlow will perform at Friday's ASCAP luncheon. Reba McEntire will sing at Saturday's Country Music Assn. lunch, followed by Bob DiPiero, Chely Wright, Victoria Shaw, and a mystery guest at "WCRC Live." The New Faces show that evening will feature Andy Griggs, Montgomery Gentry, Brad Paisley, Shedaisy, and Keith Urban.



by Chet Flippo



ARTHUR

## NARAS Compiles Interviews With Pioneering Songwriters For Film

BY CHET FLIPPO

NASHVILLE—Music Row here was built by songs and songwriters, and now the Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS) has embarked on a project to preserve that history.

Recording Academy Media Productions (RAMP) is beginning to document the history of the recording industry.

As part of that project, titled "Grammy Living History Program," the Nashville chapter is showing the two-hour film "Nashville Songwriters."

Done in six segments by producers Robert K. Oermann and William Byrd, "Nashville Songwriters," the first RAMP project, is a series of interviews with prominent country songwriters.

In introducing a preview showing to a gathering of songwriters and Academy members here, NARAS president/CEO Michael Greene says, "We developed the concept about a year ago and knew it was important to send our crews out to the hinterlands to find seminal musical people.

"Nashville is obviously the songwriting capital of the world, so we started it here," Greene says.

Noting that the project is archival as well as instructional, NARAS Nashville chapter senior executive director Nancy Shapiro says the film will be available by appointment for showings.

Because of the initial demand, Shapiro says, the Academy is now scheduling group showings for Music Row companies.

"We're encouraging groups to get together to request showings," says Shapiro. "Otherwise, we'll become a movie theater."

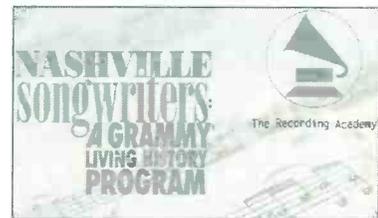
"Nashville Songwriters" was edited down from nearly 100 hours of filmed and videotaped interviews done by Oermann and Byrd.

The six 20-minute segments, each capable of being shown sepa-

ately, are titled "Dollars And Sense," "Writers At Work," "Nashville Dreams," "Music In The Air," "Behind The Song," and "Seeing Stars."

"All of the original interviews are now in the NARAS archives," says Oermann. "Anyone who sees the program could then go back and see the entire two-hour interview with Cindy Walker, for instance."

Some of the pioneering Nashville songwriters interviewed for the project include Harlan Howard, Cindy Walker, Marijohn Wilkin, Waylon Jennings, Hank Cochran, Norro Wilson, Floyd Tillman, Bill



Mack, Merle Kilgore, Johnny Russell, Red Lane, Bob McDill, Donna Fargo, Bobby Braddock, Bill Anderson, Whitey Shafer, Bill Rice, Doodle Owens, and Jerry Chesnut.

"This is an ongoing project," says Shapiro. "One that will likely never end. There is so much more to come—both in Nashville and all over the country. The Academy is documenting all kinds of music in all genres and facets. There's more to come in Nashville as well, not just focusing on songwriters."

Greene notes that the project is also instructional.

"A lot of kids coming up in the industry today don't have a clear idea of how the business became what it is today," he says. "We hope these [films] can paint a picture that all of us can apply to the business. We are fortunate to be in the best business in the world, and we should take it and each other more seriously."

# Billboard TOP COUNTRY ALBUMS

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

JANUARY 29, 2000

| THIS WEEK              | LAST WEEK  | 2 WKS AGO | WKS. ON CHART | ARTIST  | TITLE                          | PEAK POSITION |
|------------------------|------------|-----------|---------------|---|--------------------------------|---------------|
| <b>No. 1</b>           |            |           |               |   |                                |               |
| 1                      | 1          | 1         | 20            | <b>DIXIE CHICKS</b> ▲ <sup>3</sup> MONUMENT 69678/SONY (11.98 EQ/17.98)           | FLY                            | 1             |
| 2                      | 2          | 2         | 115           | <b>SHANIA TWAIN</b> ◆ <sup>15</sup> MERCURY 536003 (10.98/17.98)                  | COME ON OVER                   | 1             |
| <b>Hot Shot Debut</b>  |            |           |               |   |                                |               |
| 3                      | <b>NEW</b> | 1         | 1             | <b>MARK WILLS</b> MERCURY 546296 (11.98/17.98)                                    | PERMANENTLY                    | 3             |
| 4                      | 3          | 3         | 10            | <b>FAITH HILL</b> ▲ <sup>2</sup> WARNER BROS. 47373/WRN (11.98/17.98)             | BREATHE                        | 1             |
| 5                      | 4          | 4         | 37            | <b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77942 (10.98/17.98)                         | A PLACE IN THE SUN             | 1             |
| <b>Greatest Gainer</b> |            |           |               |   |                                |               |
| 6                      | 7          | 9         | 33            | <b>LONESTAR</b> ▲ BNA 67762/RLG (10.98/16.98)                                     | LONELY GRILL                   | 3             |
| 7                      | 6          | 6         | 103           | <b>DIXIE CHICKS</b> ▲ <sup>8</sup> MONUMENT 68195/SONY (10.98 EQ/17.98) <b>HS</b> | WIDE OPEN SPACES               | 1             |
| 8                      | 5          | 5         | 12            | <b>LEANN RIMES</b> ▲ CURB 77947 (10.98/17.98)                                     | LEANN RIMES                    | 1             |
| 9                      | 8          | 8         | 12            | <b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18892 (10.98/17.98)                        | UNDER THE INFLUENCE            | 2             |
| 10                     | 9          | 13        | 46            | <b>KENNY CHESNEY</b> ▲ BNA 67655/RLG (10.98/16.98)                                | EVERYWHERE WE GO               | 5             |
| 11                     | 12         | 12        | 36            | <b>SHEDAISY</b> ● LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>           | THE WHOLE SHEBANG              | 6             |
| 12                     | 11         | 11        | 18            | <b>MARTINA MCBRIDE</b> ● RCA 67824/RLG (10.98/16.98)                              | EMOTION                        | 3             |
| 13                     | 10         | 10        | 8             | <b>REBA MCENTIRE</b> ● MCA NASHVILLE 170119 (11.98/17.98)                         | SO GOOD TOGETHER               | 5             |
| 14                     | 13         | 15        | 96            | <b>JO DEE MESSINA</b> ▲ CURB 77904 (10.98/16.98)                                  | I'M ALRIGHT                    | 5             |
| 15                     | 16         | 21        | 12            | <b>GARY ALLAN</b> MCA NASHVILLE 170101 (11.98/17.98)                              | SMOKE RINGS IN THE DARK        | 9             |
| <b>Pacesetter</b>      |            |           |               |   |                                |               |
| 16                     | 19         | 20        | 11            | <b>TOBY KEITH</b> DREAMWORKS 450209/INTERSCOPE (10.98/16.98)                      | HOW DO YOU LIKE ME NOW?!       | 16            |
| 17                     | 15         | 18        | 16            | <b>CLINT BLACK</b> RCA 67823/RLG (10.98/16.98)                                    | D'LECTRIFIED                   | 7             |
| 18                     | 18         | 19        | 33            | <b>BRAD PAISLEY</b> ARISTA NASHVILLE 18871 (10.98/16.98) <b>HS</b>                | WHO NEEDS PICTURES             | 13            |
| 19                     | 14         | 17        | 91            | <b>FAITH HILL</b> ▲ <sup>4</sup> WARNER BROS. 46790/WRN (10.98/16.98)             | FAITH                          | 2             |
| 20                     | 24         | 30        | 36            | <b>KENNY ROGERS</b> ● DREAMCATCHER 004 (11.98/16.98)                              | SHE RIDES WILD HORSES          | 6             |
| 21                     | 21         | 23        | 61            | <b>GARTH BROOKS</b> ◆ <sup>12</sup> CAPITOL 97424 (19.98/26.98)                   | DOUBLE LIVE                    | 1             |
| 22                     | 22         | 25        | 30            | <b>GEORGE JONES</b> ASYLUM 62368/EEG (10.98/16.98)                                | COLD HARD TRUTH                | 5             |
| 23                     | 31         | 34        | 41            | <b>MONTGOMERY GENTRY</b> COLUMBIA 69156/SONY (10.98 EQ/16.98) <b>HS</b>           | TATTOOS & SCARS                | 10            |
| 24                     | 20         | 24        | 11            | <b>TRACE ADKINS</b> CAPITOL 96618 (10.98/16.98)                                   | MORE...                        | 9             |
| 25                     | 26         | 26        | 46            | <b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170050 (10.98/16.98)                         | ALWAYS NEVER THE SAME          | 2             |
| 26                     | 23         | 22        | 17            | <b>BROOKS &amp; DUNN</b> ● ARISTA NASHVILLE 18895 (10.98/16.98)                   | TIGHT ROPE                     | 6             |
| 27                     | 32         | 28        | 35            | <b>CHELY WRIGHT</b> MCA NASHVILLE 170052 (10.98/16.98) <b>HS</b>                  | SINGLE WHITE FEMALE            | 15            |
| 28                     | 29         | 39        | 13            | <b>ANNE MURRAY</b> STRAIGHTWAY 20231 (19.98/19.98)                                | WHAT A WONDERFUL WORLD         | 22            |
| 29                     | 34         | 29        | 11            | <b>TY HERNDON</b> EPIC 69899/SONY (10.98 EQ/16.98)                                | STEAM                          | 14            |
| 30                     | 30         | 27        | 89            | <b>MARK WILLS</b> ▲ MERCURY 536317 (10.98/16.98) <b>HS</b>                        | WISH YOU WERE HERE             | 8             |
| 31                     | 33         | 33        | 24            | <b>ALISON KRAUSS</b> ROUNDER 610465/MERCURY (10.98/16.98)                         | FORGET ABOUT IT                | 5             |
| 32                     | 36         | 35        | 87            | <b>SOUNDTRACK</b> ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)                      | HOPE FLOATS                    | 1             |
| 33                     | 41         | 43        | 41            | <b>JOHNNY CASH</b> COLUMBIA 69739/SONY (7.98 EQ/11.98)                            | 16 BIGGEST HITS                | 18            |
| 34                     | 35         | 32        | 21            | <b>CLAY WALKER</b> GIANT 24717/WARNER BROS. (10.98/16.98)                         | LIVE, LAUGH, LOVE              | 5             |
| 35                     | 37         | 40        | 13            | <b>ROY D. MERCER</b> VIRGIN 48214 (9.98/15.98) <b>HS</b>                          | HOW BIG'A BOY ARE YA? VOLUME 6 | 16            |
| 36                     | 40         | 41        | 32            | <b>CHRIS LEDOUX</b> CAPITOL 99781 (10.98/16.98)                                   | 20 GREATEST HITS               | 17            |

| THIS WEEK | LAST WEEK  | 2 WKS AGO | WKS. ON CHART | ARTIST  | TITLE  | PEAK POSITION |
|-----------|------------|-----------|---------------|---|--|---------------|
| 37        | 27         | 31        | 11            | <b>VARIOUS ARTISTS</b> UTV 545203/UNIVERSAL (10.98/17.98)                       | SUPERSTAR COUNTRY HITS   | 27            |
| 38        | 38         | 38        | 34            | <b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 83185/AG (10.98/16.98)                  | HOME TO YOU  | 16            |
| 39        | 42         | 44        | 35            | <b>DWIGHT YOAKAM</b> REPRISE 47389/WRN (10.98/16.98)                            | LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S    | 10            |
| 40        | 44         | 45        | 37            | <b>JESSICA ANDREWS</b> DREAMWORKS 450104/INTERSCOPE (8.98/12.98) <b>HS</b>      | HEART SHAPED WORLD   | 31            |
| 41        | 53         | 73        | 21            | <b>ASLEEP AT THE WHEEL</b> DREAMWORKS 450117/INTERSCOPE (10.98/16.98) <b>HS</b> | RIDE WITH BOB  | 24            |
| 42        | 45         | 50        | 75            | <b>WILLIE NELSON</b> LEGACY 69322/COLUMBIA (7.98 EQ/11.98)                      | 16 BIGGEST HITS  | 29            |
| 43        | 43         | 51        | 12            | <b>DOLLY PARTON</b> SUGAR HILL 3900 (12.98/16.98)                               | THE GRASS IS BLUE  | 24            |
| 44        | 52         | 57        | 18            | <b>JOHN PRINE</b> OH BOY! 019 (9.98/15.98)                                      | IN SPITE OF OURSELVES  | 21            |
| 45        | 46         | 48        | 73            | <b>ALABAMA</b> ▲ <sup>1</sup> RCA 67633/RLG (19.98/28.98)                       | FOR THE RECORD: 41 NUMBER ONE HITS                               | 2             |
| 46        | 50         | 52        | 34            | <b>MARY CHAPIN CARPENTER</b> COLUMBIA 68751/SONY (10.98 EQ/17.98)               | PARTY DOLL AND OTHER FAVORITES                                   | 4             |
| 47        | 39         | 37        | 15            | <b>VARIOUS ARTISTS</b> WARNER BROS. 47537 (10.98/16.98)                         | COUNTRY FUN  | 37            |
| 48        | 48         | 42        | 14            | <b>JEFF FOXWORTHY</b> WARNER BROS. 47427/WRN (10.98/16.98)                      | GREATEST BITS  | 17            |
| 49        | 47         | 46        | 72            | <b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18864 (10.98/16.98)                      | HIGH MILEAGE   | 1             |
| 50        | 17         | 7         | 8             | <b>GARTH BROOKS</b> ▲ CAPITOL 23550 (10.98/16.98)                               | THE MAGIC OF CHRISTMAS   | 1             |
| 51        | 49         | 47        | 11            | <b>TRACY BYRD</b> RCA 67881/RLG (10.98/16.98)                                   | IT'S ABOUT TIME  | 20            |
| 52        | 58         | 69        | 32            | <b>ANDY GRIGGS</b> RCA 67596/RLG (10.98/16.98) <b>HS</b>                        | YOU WON'T EVER BE LONELY   | 15            |
| 53        | 56         | 58        | 62            | <b>TOBY KEITH</b> ● MERCURY 558962 (11.98/17.98)                                | GREATEST HITS VOLUME ONE   | 5             |
| 54        | 59         | 62        | 10            | <b>THE MAVERICKS</b> MERCURY 170112 (10.98/17.98)                               | SUPER COLOSSAL SMASH HITS OF THE 90'S: THE BEST OF THE MAVERICKS | 45            |
| 55        | 60         | 63        | 21            | <b>LINDA RONSTADT &amp; EMMYLOU HARRIS</b> ASYLUM 62408/EEG (11.98/17.98)       | WESTERN WALL — THE TUCSON SESSIONS                               | 6             |
| 56        | 55         | 53        | 37            | <b>STEVE WARINER</b> CAPITOL 96139 (10.98/16.98)                                | TWO TEARDROPS  | 6             |
| 57        | 51         | 49        | 17            | <b>RANDY TRAVIS</b> DREAMWORKS 450119/INTERSCOPE (10.98/16.98)                  | A MAN AIN'T MADE OF STONE  | 15            |
| 58        | <b>NEW</b> | 1         | 1             | <b>MINDY MCCREADY</b> BNA 67920/RLG (4.98/9.98)                                 | SUPER HITS   | 58            |
| 59        | 64         | 59        | 17            | <b>YANKEE GREY</b> MONUMENT 69085/SONY (10.98 EQ/16.98) <b>HS</b>               | UNTAMED  | 41            |
| 60        | 54         | 56        | 21            | <b>MERLE HAGGARD</b> TBA/BNA 67844/RLG (24.98 CD)                               | FOR THE RECORD — 43 LEGENDARY HITS                               | 38            |
| 61        | 61         | 61        | 31            | <b>ALABAMA</b> RCA 67793/RLG (10.98/16.98)                                      | TWENTIETH CENTURY  | 5             |
| 62        | 63         | 54        | 23            | <b>SHERRIE AUSTIN</b> ARISTA NASHVILLE 18881 (10.98/16.98) <b>HS</b>            | LOVE IN THE REAL WORLD   | 14            |
| 63        | 57         | 36        | 43            | <b>LILA MCCANN</b> ASYLUM 62355/EEG (10.98/16.98)                               | SOMETHING IN THE AIR   | 5             |
| 64        | 62         | 70        | 29            | <b>LYLE LOVETT</b> CURB 111964/MCA (10.98/17.98)                                | LIVE IN TEXAS  | 7             |
| 65        | 67         | 68        | 37            | <b>MERLE HAGGARD</b> LEGACY 69321/EPIC (7.98 EQ/11.98)                          | 16 BIGGEST HITS  | 56            |
| 66        | 66         | 67        | 79            | <b>VARIOUS ARTISTS</b> ARISTA NASHVILLE 18850 (10.98/16.98)                     | ULTIMATE COUNTRY PARTY   | 12            |
| 67        | 65         | 60        | 21            | <b>BRYAN WHITE</b> ASYLUM 62278/EEG (10.98/16.98)                               | HOW LUCKY I AM   | 7             |
| 68        | 70         | —         | 42            | <b>GEORGE JONES</b> EPIC 69319/SONY (7.98 EQ/11.98)                             | 16 BIGGEST HITS  | 50            |
| 69        | 69         | 71        | 41            | <b>TRACY BYRD</b> MCA NASHVILLE 170048 (11.98/17.98)                            | KEEPERS/GREATEST HITS  | 5             |
| 70        | 68         | 65        | 77            | <b>CLAY WALKER</b> ● GIANT 24700/WARNER BROS. (10.98/16.98)                     | GREATEST HITS  | 9             |
| 71        | 71         | 66        | 38            | <b>CHAD BROCK</b> WARNER BROS. 47071/WRN (10.98/16.98) <b>HS</b>                | CHAD BROCK   | 37            |
| 72        | 75         | —         | 49            | <b>ROY D. MERCER</b> VIRGIN 46854 (9.98/15.98) <b>HS</b>                        | HOW BIG'A BOY ARE YA? VOLUME 5                                   | 13            |
| 73        | 25         | 16        | 17            | <b>GEORGE STRAIT</b> MCA NASHVILLE 170093 (11.98/17.98)                         | MERRY CHRISTMAS WHEREVER YOU ARE                                 | 10            |
| 74        | 28         | 14        | 17            | <b>REBA MCENTIRE</b> MCA NASHVILLE 170092 (11.98/17.98)                         | SECRET OF GIVING: A CHRISTMAS COLLECTION                         | 10            |
| 75        | 72         | 75        | 35            | <b>PATTY LOVELESS</b> EPIC 69809/SONY (10.98 EQ/16.98)                          | CLASSICS   | 6             |

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

# Billboard Top Country Catalog Albums

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

JANUARY 29, 2000

| THIS WEEK | LAST WEEK | ARTIST   | TITLE                           | TOTAL CHART WEEKS |
|-----------|-----------|--|---------------------------------|-------------------|
| 1         | 1         | <b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77886 (10.98/16.98)                    | EVERYWHERE                      | 137               |
| 2         | 2         | <b>SHANIA TWAIN</b> ◆ <sup>11</sup> MERCURY 522886 (10.98/17.98) <b>HS</b>   | THE WOMAN IN ME                 | 258               |
| 3         | 3         | <b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98) | THE GREATEST HITS COLLECTION    | 122               |
| 4         | 7         | <b>PATSY CLINE</b> MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)               | HEARTACHES                      | 57                |
| 5         | 5         | <b>GARTH BROOKS</b> ◆ <sup>10</sup> CAPITOL 29689 (10.98/15.98)              | THE HITS                        | 230               |
| 6         | 4         | <b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA 67516/RLG (10.98/16.98)            | EVOLUTION                       | 125               |
| 7         | 6         | <b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)      | THE GREATEST HITS COLLECTION    | 221               |
| 8         | 8         | <b>HANK WILLIAMS JR.</b> ▲ <sup>4</sup> CURB 77638 (6.98/9.98)               | GREATEST HITS, VOL. 1           | 293               |
| 9         | 10        | <b>JOHN DENVER</b> MADACY 4750 (5.98/7.98)                                   | THE BEST OF JOHN DENVER         | 82                |
| 10        | 9         | <b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77659 (9.98/15.98)                     | NOT A MOMENT TOO SOON           | 303               |
| 11        | 11        | <b>PATSY CLINE</b> ▲ <sup>3</sup> MCA NASHVILLE 320012 (7.98/12.98)          | 12 GREATEST HITS                | 669               |
| 12        | 12        | <b>TRISHA YEARWOOD</b> ▲ <sup>2</sup> MCA NASHVILLE 170011 (11.98/17.98)     | (SONGBOOK) A COLLECTION OF HITS | 123               |
| 13        | 14        | <b>CHARLIE DANIELS</b> ▲ EPIC 64182/SONY (5.98 EQ/9.98)                      | SUPER HITS                      | 259               |

| THIS WEEK | LAST WEEK | ARTIST  | TITLE                                      | TOTAL CHART WEEKS |
|-----------|-----------|---|--|-------------------|
| 14        | 15        | <b>WILLIE NELSON</b> ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)                       | SUPER HITS                                 | 277               |
| 15        | 18        | <b>LEANN RIMES</b> ▲ <sup>2</sup> CURB 77885 (10.98/16.98)                      | YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS | 120               |
| 16        | 16        | <b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDER 610325/DJMG (10.98/16.98) <b>HS</b> | NOW THAT I'VE FOUND YOU: A COLLECTION      | 170               |
| 17        | 13        | <b>GEORGE STRAIT</b> ▲ <sup>6</sup> MCA NASHVILLE 110651 (10.98/16.98)          | PURE COUNTRY (SOUNDTRACK)                  | 371               |
| 18        | 17        | <b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 83060/AG (10.98/16.98)                | GREATEST HITS                              | 111               |
| 19        | 25        | <b>TRAVIS TRITT</b> ▲ WARNER BROS. 46001/WRN (10.98/16.98)                      | GREATEST HITS — FROM THE BEGINNING         | 208               |
| 20        | 23        | <b>THE CHARLIE DANIELS BAND</b> ▲ <sup>3</sup> EPIC 65694/SONY (7.98 EQ/11.98)  | A DECADE OF HITS                           | 499               |
| 21        | —         | <b>JOHNNY CASH</b> ● COLUMBIA 66773/SONY (5.98 EQ/9.98)                         | SUPER HITS                                 | 128               |
| 22        | 20        | <b>VINCE GILL</b> ▲ <sup>4</sup> MCA NASHVILLE 111047 (10.98/16.98)             | WHEN LOVE FINDS YOU                        | 275               |
| 23        | 24        | <b>VARIOUS ARTISTS</b> MADACY 1326 (15.98 CD)                                   | THE BEST OF COUNTRY                        | 10                |
| 24        | —         | <b>COLLIN RAYE</b> ▲ EPIC 67893/SONY (10.98 EQ/16.98)                           | THE BEST OF COLLIN RAYE — DIRECT HITS      | 111               |
| 25        | 22        | <b>ANNE MURRAY</b> SBK 31158/CAPITOL (10.98/16.98)                              | THE BEST...SO FAR                          | 9                 |

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



# Songwriters & Publishers

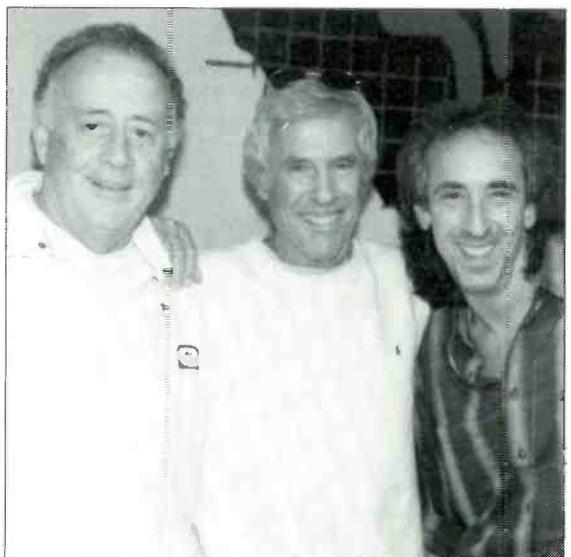
ARTISTS & MUSIC



**Holiday With Music.** The Zomba Group of Companies recently hosted its annual Holiday Open House at its West Hollywood offices. Some 800 guests from the West Coast music and film music community paid a visit. Live music performances were among the treats. Shown, from left, are David Landau of Arista Records; Bonnie Greenberg, music supervisor; Neil Portnow, senior VP of West Coast operations for the Zomba Group; and Dawn Soler, music supervisor.



**Lots Of Young, Brain Power.** BMG Songs, the U.S. unit of BMG Music Publishing Worldwide, has signed Boston-based writers/producers Dow Brain and Brad Young, who run Underground Productions, to a co-publishing deal. The pair currently has a hit with the single "Girl On TV," performed by LFO on Arista Records. Shown, from left, are Stanley Schneider, VP of legal and business affairs at BMG Music Publishing Worldwide; Nicholas Firth, BMG Music Publishing president; Young; Brain; and Clyde Lieberman, VP of U.S. creative operations for BMG Songs.



**Ridin' High.** A Eurt Bacharach and Tim Rice song, "Walking Tall," is featured in the hit film "Stuart Little." Lyle Lovett performs the vocal for the soundtrack, released on Universal/Motown. Shown, from left, at the recording session are Bob Fead, president of Burt Bacharach Music; Bacharach; and Elliot Lurie, who co-produced the session with Bacharach.



**Brumley Signs Writer.** Nick Pellegrino, seated, is the first writer signed to the new Nashville division of A. E. Brumley & Sons Inc. Heading the division as VP of creative/writer development is Mike Porter, left, who signed Pellegrino. Also shown is Bob Brumley, president/CEO of Brumley Music Group, which was founded by his father, Albert E. Brumley, writer of the gospel classic "I'll Fly Away."



**Twenty-Two Years And Counting.** Writer/producer Glen Ballard has extended his 22-year association with Universal Music Publishing Group, with the company planning to release a promo CD of his top songs. Shown, from left, David Renzer, Universal Music Publishing Group worldwide president, presents Ballard with a plaque commemorating his long ties to the company.



**West Coast Party.** EMI Music Publishing recently had two reasons to celebrate on the West Coast. One was a No. 1 hit, "Genie In A Bottle," performed by Christina Aguilera, and the other was the opening of a new EMI Music Publishing Studio in Santa Monica, Calif. Shown, from left, are Damon Booth, director of creative; Jody Gerson, senior VP of creative; Carla Ondrasik, VP of writer and catalog development; David Frank, an EMI writer; Steve Kipner, an EMI writer; Steve Backer, executive VP of West Coast; and Matt Messer, manager of creative.

## NO. 1 SONG CREDITS

| TITLE                                   | WRITER                         | PUBLISHER  |
|---|--------------------------------|--|
| <b>THE HOT 100</b>                      |                                |  |
| I KNEW I LOVED YOU                      | Darren Hayes, Daniel Jones     | Rough Cut/ASCAP, WB/ASCAP  |
| <b>HOT COUNTRY SINGLES &amp; TRACKS</b> |                                |  |
| BREATHE                                 | Holly Lamar, Stephanie Bentley | Cal IV/ASCAP, Universal-Songs Of PolyGram International/BMI, HopeChest/BMI |
| <b>HOT R&amp;B SINGLES</b>              |                                |  |
| HOT BOYZ                                | Missy Elliott, Timothy Mosley  | Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP                       |
| <b>HOT RAP SINGLES</b>                  |                                |  |
| HOT BOYZ                                | Missy Elliott, Timothy Mosley  | Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP                       |
| <b>HOT LATIN TRACKS</b>                 |                                |  |
| FRUTA FRESCA                            | Gaira Productions              | Martin Madera  |

## Harry Fox Warns Of Sony Suit, Alleging Copyright Violations

**HFA CITES WARNING TO SONY:** A law firm representing mechanical royalty collection group the Harry Fox Agency (HFA) says in a memo to HFA publisher clients that the agency has authorized it to sue Sony Music Entertainment for alleged copyright violations on recordings manufactured in the U.S. and distributed in "many countries" in Latin America.

"We write to advise you that HFA's audit of Sony has brought to our attention certain... copyright violations by Sony," says a memo signed by **Carey R. Ramos** of the New York law firm of Paul, Weiss, Rifkind, Wharton & Carrison.

The memo, dated Jan. 10, cites alleged violations in the areas of free distribution and promotional use, discontinued merchandise, and additional export claims outside of Latin America, where HFA

claims recordings were sent without obtaining licenses from HFA or its publisher-principals.

In the memo, publishers are advised that "should Sony fail to cure such default within 30 days, we will commence legal action on your behalf against Sony for failure to pay mechanical royalties to HFA's publisher-principals." HFA does not take legal action unless it is authorized to do so by its clients.

Sony Music Entertainment declined to comment on the memo.

**LOWERY, SONY/ATV ADD PUB:** In addition to the sale of his publishing company to Sony/ATV Music Publishing (*Billboard Bulletin*, Jan. 13), **Bill Lowery** tells *Words & Music* that he's formed a co-venture with Sony/ATV called **Bill Lowery Music**. Lowery, who will continue to operate the Lowery Music Co. from his base in Atlanta, says the new company has already picked up 25 copyrights and is negotiating to buy a catalog. The new company is cleared via BMI, but Lowery says an ASCAP-cleared firm is in the works.

**THIELE HEADS WEB MUSIC SHOWCASE:** **Bob Thiele Jr.**, songwriter/producer, will serve as president of the music industry-gear unit of a Web site that will showcase talent from the various arts. The Web site, *Iam.com*, is expected to launch in the first quarter of this year. A 90-second commercial is being prepared to be aired in New York and Los Angeles at the 72nd Academy Awards in March, as well as on MTV.

According to Thiele, son of the late legendary pop/jazz producer **Bob Thiele**, he and others are auditioning talent to represent *Iam.com*'s music division in the commercial. Funding the Web site are Lehman Brothers Venture Partners and Sierra Ventures.



by Irv Lichtman

**M & M NET TIES:** Los Angeles-based publisher **Music & Media** In-

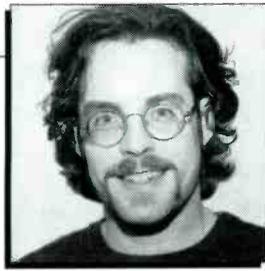
ternational and MP3dom.com, formed in November by **Josh Futterman** to provide free downloads of new music screened by label and publishing staffers, have teamed for a Web-based publishing and licensing entity, MP3dom Music.

Music & Media, whose CEO is publishing vet **Billy Meshel**, will provide MP3dom Music with exploitation, administration, and licensing services. The co-venture, said to be the first with a direct Internet tie-in, expects to sign one-year deals with writers, who will receive a 50/50 split on all placements of their material and can withdraw after six months.

**PRINT ON PRINT:** The following are the best-selling folios from the Hal Leonard Corp.:

1. **Red Hot Chili Peppers**, "Californication."
2. **Indigo Girls**, "Shaming Of The Sun."
3. **Sarah McLachlan**, "Surfacing."
4. "Big Bad Voodoo Daddy."
5. 98°, "98° And Rising."

## Classical KEEPING SCORE



by Bradley Bamberger

**T**RAGI-COMEDY: It's not often that classical music is invoked on Broadway, and we probably couldn't hope for better than Peter Shaffer's "Amadeus," a Tony Award-winning smash in its first 1,000-show run in 1980 and now selling out its revival at the Music Box Theater. This new production (once again directed by Peter Hall) originally opened in 1998 at London's Old Vic Theatre, and it retains the original's power to move with its mix of historical drama and poetic license—even though the gravity of Mozart has long since been threatened by the banality of endless marketing schemes like "Mozart Makes You Smarter" and "Mozart For The Morning." Yet read on, for a record company has managed to contribute a sour note to even this sweet experience.

First, though, the particulars of the play: David Suchet stars as Antonio Salieri, and while supplanting F. Murray Abraham's tragic weight with a preening conceit (which might be more historically accurate), he still manages to achieve the right element of vulnerable villainy necessary to the part. Michael Sheen is the principal in the title role, although Keeping Score saw understudy Jake Broder. While unduly emphasizing the ridiculous side of the composer's persona, Broder became more persuasive as the play progressed, finally achieving something close to real pathos. All the other actors are excellent, as are the costumes and stage setting. The musical direction and sound design leave something to be desired, though; for a play about the power of music to drive men's souls to either heaven or hell, the production keeps the music strangely writ small. All in all, though, this Broadway "Amadeus" is highly alive, evocative, and entertaining—and vastly more substantial than much of the fare currently blighting the Great White Way.

In its ability to make better use of Mozart's music, the wonderful Milos Forman film of "Amadeus"—which won eight Academy Awards, including best picture, in 1984—perhaps inevitably surpassed the play in terms of sheer emotional impact. Warner Home Video has an impressive DVD of the film, which includes an alternate music-only track for Sir Neville Marriner's beloved Mozart score (remastered in Dolby Surround Sound) among its special features. The film's original double-disc Fantasy Records soundtrack album (Fantasy founder Saul Zaentz produced the movie) topped Billboard's year-end classical chart in 1985 and even made No. 60 on that year's final pop album list. Selling more than a million copies, the "Amadeus" soundtrack

also finished 1986 at No. 2 on the classical chart and 1987 at No. 11. Fantasy issued a deluxe three-disc boxed set of the soundtrack in 1991.

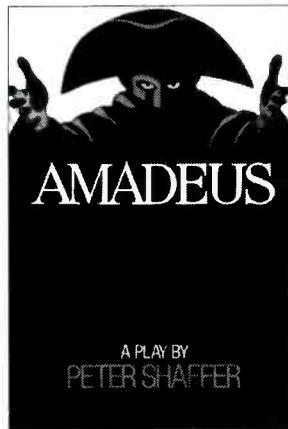
To coincide with the Broadway revival of "Amadeus," Universal's Decca Broadway imprint has issued a "soundtrack" album to the play, also featuring the oft-anthologized Mozart performances on Philips by Marriner, the Academy Of St. Martin-In-The-Fields, and such soloists as pianist Alfred Brendel. Here's where the sour note creeps in. This tacky release seems to underline the increasingly low view of classical music by large corporations, as well as their frequent inability to take advantage of a golden opportunity. For a limited-edition disc such as this, you would think the label would have done something rather special, particularly since the album is aimed at a prime target audience for classical music—the theater-going public.

Instead, the cheap Decca Broadway "Amadeus" album features incredibly bush-league cover art and design, making the music seem like a dispensable aspect of the play. Typical of the times, space in the design was found to thank record company personnel extravagantly on the back of the album, yet no information is included about the complete pieces from which the musical extracts were taken. There are also no cues as to what Mozart/Marriner albums to turn to next, and there is precious little information about the composer or even the play itself on the inside. The photos are negligible. In musical content, the disc more or less mirrors Philips' "Best Of Mozart" set from '87; there, at least, Marriner's performances themselves are foolproof. (Again, though, credit is conspicuously given to a compilation "A&R coordinator," but no credit is given to the original session producers.)

Adding injury to insult, the Decca "Amadeus" disc is shamelessly sold for \$20 at the theater—when it could be had for \$17.99 down the street at the Times Square Virgin Megastore (and \$13.99 at Tower Records). Nearly everyone buying souvenirs of the event could have plumped down money for a disc instead of or in addition to a T-shirt or some such, but no one in his or her right mind should pay \$20 for such a shoddy CD—and from the looks of it, few were. Finally, isn't it a bit manipulative to emblazon a cover snipe on the album that trumpets "featuring Dame Kiri Te Kanawa" when she sings for less than four minutes out of a 75-minute program?

Major labels complain about not being able to sell enough classical music, and then they put out sub-par collections such as this—even when the hard work (the recording of the music) was done long ago and has been paid for many times over. Why sell such glorious music short, particularly when given the ideal promotion—a performance of "Amadeus"?

If you can't be in New York to see the play, you can read "Amadeus" in a Harper & Row paperback. Read it along to the Fantasy soundtrack album.



**Columbia And "The Insider."** Columbia Records senior VP/GM Will Botwin and "The Insider" director Michael Mann recently congratulated Lisa Gerrard and Pieter Bourke, composers and performers of the score to the major motion picture "The Insider," following the world-premiere live performance of the score at New York's Shine. "The Insider" soundtrack is available on Columbia Records/Sony Music Soundtrax. Shown at the performance, from left, are Botwin, Bourke, Gerrard, and Mann.

# Top Contemporary Christian

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL   | TITLE   |
|-----------|-----------|---------------|---|---|
| 1         | 1         | 12            | <b>VARIOUS ARTISTS</b> ▲<br>SPARROW 1703/CHORDANT 6 weeks at No. 1                          | <b>NO. 1</b><br>WOW-2000: THE YEAR'S TOP 30 CHRISTIAN ARTISTS AND SONGS |
| 2         | 2         | 31            | <b>VARIOUS ARTISTS</b> ●<br>MARANATHA/INTEGRITY 1583/WORD                                   | WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS                     |
| 3         | 3         | 8             | <b>MICHAEL W. SMITH</b> REUNION 10041/PROVIDENT   | THIS IS YOUR TIME   |
| 4         | 5         | 10            | <b>JARS OF CLAY</b> ESSENTIAL/SILVERTONE 10499/PROVIDENT                                    | IF I LEFT THE ZOO   |
| 5         | 8         | 3             | <b>TRIN-I-TEE 5:7</b> B-RITE 6952/WORD <b>IS</b>  | SPIRITUAL LOVE  |
| 6         | 7         | 31            | <b>STEVEN CURTIS CHAPMAN</b> ● SPARROW 1695/CHORDANT  | (SPEECHLESS)  |
| 7         | 9         | 13            | <b>CECE WINANS</b> WELLSRING GOSPEL/SPARROW 1711/CHORDANT                                   | ALABASTER BOX   |
| 8         | 10        | 57            | <b>SIXPENCE NONE THE RICHER</b> ●<br>SQUINT 7032*/WORD <b>IS</b>                            | SIXPENCE NONE THE RICHER  |
| 9         | 11        | 16            | <b>P.O.D.</b> ATLANTIC 83245/CHORDANT <b>IS</b>   | THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN                                   |
| 10        | 14        | 26            | <b>VARIOUS ARTISTS</b> ●<br>WORD 9776   | WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE                       |
| 11        | 17        | 9             | <b>NEWSBOYS</b> SPARROW 1720/CHORDANT   | LOVE LIBERTY DISCO  |
| 12        | 13        | 68            | <b>KIRK FRANKLIN</b> ● GOSPO CENTRIC/INTERSCOPE 490241/WORD                                 | THE NU NATION PROJECT   |
| 13        | 12        | 13            | <b>ANNE MURRAY</b> STRAIGHTWAY 0231/CHORDANT  | WHAT A WONDERFUL WORLD  |
| 14        | 30        | 11            | <b>VARIOUS ARTISTS</b><br>SPARROW 1729/CHORDANT   | HEAVEN & EARTH: A TAPESTRY OF WORSHIP                                   |
| 15        | 15        | 9             | <b>THE CATHEDRALS</b> SPRING HOUSE 2223/CHORDANT <b>IS</b>                                  | A FAREWELL CELEBRATION  |
| 16        | 22        | 47            | <b>SONICFLOOD</b> GOTEE 2802/CHORDANT <b>IS</b>   | SONICFLOOD  |
| 17        | 24        | 43            | <b>AVALON</b> SPARROW 1687/CHORDANT   | IN A DIFFERENT LIGHT  |
| 18        | 19        | 17            | <b>YOLANDA ADAMS</b> ELEKTRA 62439/CHORDANT <b>IS</b>                                       | MOUNTAIN HIGH...VALLEY LOW  |
| 19        | 4         | 13            | <b>AMY GRANT</b> ● MYRRH 6872/WORD  | A CHRISTMAS TO REMEMBER   |
| 20        | 20        | 18            | <b>AUDIO ADRENALINE</b> FOREFRONT 5225/CHORDANT   | UNDERDOG  |
| 21        | 16        | 17            | <b>JACI VELASQUEZ</b> MYRRH/SONY DISCOS 6682/WORD   | LLEGAR A TI   |
| 22        | 21        | 60            | <b>VARIOUS ARTISTS</b><br>TIME LIFE 80401/MADACY  | SONGS 4 LIFE — FEEL THE POWER!  |
| 23        | 23        | 21            | <b>THIRD DAY</b> ESSENTIAL/SILVERTONE 10528/PROVIDENT                                       | TIME  |
| 24        | 36        | 2             | <b>THE MCCLURKIN PROJECT</b><br>GOSPO CENTRIC 6612/WORD <b>IS</b>                           | THE MCCLURKIN PROJECT   |
| 25        | 25        | 3             | <b>VARIOUS ARTISTS</b> TOOTH & NAIL 10/SONIC FUEL   | CHEAPSKATES: HARDER SIDE  |
| 26        | 29        | 3             | <b>THE MARTINS</b> SPRING HILL 5481/CHORDANT <b>IS</b>                                      | WINDOWS   |
| 27        | 28        | 3             | <b>VARIOUS ARTISTS</b> BEC 7436/CHORDANT  | CHEAPSKATES: SOFTER SIDE  |
| 28        | 27        | 19            | <b>WINANS PHASE2</b> MYRRH 6082/WORD <b>IS</b>  | WE GOT NEXT   |
| 29        | 37        | 54            | <b>VARIOUS ARTISTS</b> HOSANNA/INTEGRITY 1424/WORD  | SHOUT TO THE LORD 2000  |
| 30        | 38        | 69            | <b>DC TALK</b> ● VIRGIN/FOREFRONT 5195/CHORDANT   | SUPERNATURAL  |
| 31        | RE-ENTRY  |               | <b>OUT OF EDEN</b> GOTEE 2806/CHORDANT <b>IS</b>  | NO TURNING BACK   |
| 32        | 35        | 76            | <b>POINT OF GRACE</b> ● WORD 5444   | STEADY ON   |
| 33        | 32        | 12            | <b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b><br>SPRING HOUSE 2220/CHORDANT | MOUNTAIN HOMECOMING   |
| 34        | RE-ENTRY  |               | <b>VARIOUS ARTISTS</b> HILLSONG AUSTRALIA/INTEGRITY 1622/WORD                               | BY YOUR SIDE  |
| 35        | 31        | 12            | <b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b><br>SPRING HOUSE 2221/CHORDANT | I'LL MEET YOU ON THE MOUNTAIN   |
| 36        | 26        | 16            | <b>POINT OF GRACE</b> WORD 7026   | A CHRISTMAS STORY   |
| 37        | 33        | 65            | <b>VARIOUS ARTISTS</b> ▲<br>SPARROW 1686/CHORDANT   | WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS                 |
| 38        | RE-ENTRY  |               | <b>TWILA PARIS</b> SPARROW 1690/CHORDANT  | TRUE NORTH  |
| 39        | 40        | 28            | <b>VARIOUS ARTISTS</b> WORD 5782  | STREAMS   |
| 40        | RE-ENTRY  |               | <b>VARIOUS ARTISTS</b> STAR SONG/SPARROW 0230/CHORDANT                                      | PASSION BETTER IS ONE DAY   |

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. **IS** indicates past or present Heat-Seeker title. © 2000, Billboard/BPI Communications.

## In the SPIRIT



by Lisa Collins

**MAN ON A MISSION:** From his co-hosting of last month's televised Stellar Awards and his booked-up date calendar to the gold certification of his self-titled solo debut and the December release of "The McClurkin Project" (Gospo Centric)—which debuted on the Top Gospel Albums chart at No. 12—it is clear that **Donnie McClurkin** is a high-profile, hot commodity in gospel music.

His forthcoming Verity debut—"Live In London & More," featuring guest vocals from **Gladys Knight** and **Marvin Winans** (along with a tune written by **Kelly Price**) and tentatively scheduled for a late-spring release—is already generating buzz. A fixture on the TBN network, McClurkin is currently negotiating with the recently launched Atlanta-based MBC network for his own TV show.

Meanwhile, "The McClurkin Project," recorded with four of his sisters and four friends "who are just like sisters," was three years in the making and is what he calls a continuation of his "eclectic" style.

"I can't be urban because I'm not urban, but we did one or two urban-type songs, then we reached back for some traditional, and we included a worship and praise tune, 'Healing Grace,' which allowed me to utilize harmonies I hadn't used for a long time," he says.

Due to his ever-expanding schedule, McClurkin's role in future projects with his sisters and friends is tentative.

"While it's a collaborative effort, I will be taking a less prominent role," McClurkin says.

If it seems that McClurkin is a man on a mission, that's because he is. So dedicated is the singer/songwriter to spreading the gospel that he has set the foundation for pastoring his own church. He kicked off a monthly service in his native New York City last December and hopes to be on track with a weekly service by early fall.

Reflecting on his success in an era of youth-driven imaging and R&B-tinged melodies, McClurkin says, "Urban may be the form of gospel that's recognized as growing, but that's not all there is. I'm serving it [gospel] up straight, and that's what a lot of people are looking for. Because of that, I don't have to watch what I say or adapt to any one style. I don't need anyone else's platform. God gave me one."

**TAKING IT TO 'THE BRIDGE':** More than 25,000 turned out Jan. 2 at the Houston Astrodome for the first "Take It To The Bridge" gospel gathering, uniting renowned African-American evangelists like **Bishop T.D. Jakes**, **Jackie McCullough**, **Bishop Carlton Pearson**, and **Dr. Crefflow Dollar** with artists like **Kirk Franklin**, **Hezekiah Walker**, **Dr. Bobby Jones**, **Vickie Winans**, **Dorothy Norwood**, and **Kim Burrell**.

**BRIEFLY:** **Yolanda Adams**, who recently earned her sixth Grammy nomination with "Mountain High . . . Valley Low," is gearing up for the Shout tour with **Fred Hammond**. The 33-city tour kicks off Feb. 8 in Springfield, Mass., and winds down March 26 in Los Angeles . . . It looks like gospel's other reigning diva, **Vickie Winans**, who began the new year with three 2000 Stellar Awards—including female artist of the year—and a Grammy nomination to boot, is looking to make a new deal. Winans, it seems, is not re-signing with CGI Records.

## HIGHER GROUND



by Deborah Evans Price

**BENSON REFOCUSSES:** **Mark Twain** once quipped that rumors of his death had been greatly exaggerated. Well, it seems the same can be said for Benson Records. Despite rumors around Nashville that the Zomba-owned label was closing, Benson president **John Mays** maintains that the near century-old company is proceeding with business as usual—almost.

"When I got here Monday I had a message on my machine from a friend that said, 'Man, I don't know if you'll get this message. I heard you got fired, and they locked the doors over there. Are you OK?' It got crazy," Mays says of the rumors running rampant.

According to Mays, the truth is that "very, very little has changed," and Benson is just refocusing efforts and streamlining operations. It's been no secret that the once-powerful label, which was launched in 1902 by **John T. Benson**, has lost its hold on the market in the last decade. The late **Wes Farrell's** Music Entertainment Group had purchased the label in 1993, but when Farrell passed away, the label floundered and was purchased in 1997 by Zomba, where it became part of Provident Music Group. Last April, Mays took over the reins following the departure of **Jeff Moseley**.

Mays admits that Benson has accumulated a lot of baggage and says changes have been made to make the label more efficient. "They've moved some overhead around, and now the Benson roster doesn't have to support this huge overhead," he says. "We can treat it like a new roster and like a new little label. We don't have to support all that old weight we inherited. The company is almost 100 years old—it will be in a cou-

ple years—and just the catalog takes a lot to support. But basically the changes are on paper and in mind-set. The mind-set now is 'We don't have to fix Benson. Let's just make a new Benson.'

Mays says Benson is doing that by shifting the catalog to Provident's newly reactivated Greentree label and by moving two Benson staffers to another arm of the company. "They've hired a guy, **Brian Gilbert**, who is going to help mine the catalog, which is a great thing for us," says Mays.

As for staff changes, Mays says two Benson sales people, **Carol Roundtree** and **Daniel White**, were shifted from working Benson product exclusively to working in sales at Provident. "Also we are sharing Internet and radio promotions with Reunion," says Mays, "which made total sense because we really don't have a single coming out until the summer, and Reunion didn't have a radio promoter. So it just made sense to share that body."

Mays says none of the acts on the Benson roster (which includes **4HIM**, **Natalie Grant**, and **NewSong**) have been dropped. However, there were several artists who were in negotiation but were not signed in light of the label's reorganization. Those acts include **Out Of The Grey**, **Erin O'Donnell**, and **Greg Long**, who has opted to re-sign with his former label home, Myrrh. "With this new approach, we're not doing the more established things we were going to do to get Benson's roster built back up again, and it eases the stress of the release schedule," says Mays. "Those artists deserve a fully established and fully staffed roster, and I'm looking at us now much more like a Gotee or Rocketown—a little independent start-up."

Mays says Benson is forging ahead and looking to break some new acts. It has signed a group called **Braid** (whose name may change) and **Kyle Mathews**, the songwriter responsible for penning the **Bob Carlisle** hit "We Fall Down." "Then we have a hymns record coming out on 4HIM," Mays says. "And we have a NewSong record."

Benson will also issue a recording of **KLTY Dallas'**  
(Continued on page 83)

## Top Gospel Albums

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL   | TITLE  |
|-----------|-----------|---------------|---|--|
| 1         | 1         | 4             | <b>TRIN-I-TEE 5:7</b><br>B-RITE 490359/INTERSCOPE <b>HS</b>                                 | <b>NO. 1</b><br>3 weeks at No. 1<br>SPIRITUAL LOVE           |
| 2         | 2         | 14            | <b>CECE WINANS</b> WELLSRING GOSPEL 51711/SPARROW   | ALABASTER BOX  |
| 3         | 3         | 68            | <b>KIRK FRANKLIN</b> ● GOSPO CENTRIC 490178/INTERSCOPE                                      | THE NU NATION PROJECT  |
| 4         | 4         | 10            | <b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b><br>VERITY 43132 <b>HS</b>    | FAMILY AFFAIR  |
| 5         | 6         | 17            | <b>YOLANDA ADAMS</b> ELEKTRA 62439/EEG <b>HS</b>  | MOUNTAIN HIGH...VALLEY LOW                                   |
| 6         | 11        | 3             | <b>THE MCCLURKIN PROJECT</b><br>GOSPO CENTRIC 490200/INTERSCOPE <b>HS</b>                   | THE MCCLURKIN PROJECT  |
| 7         | 5         | 25            | <b>BRENT JONES AND T.P. MOBB</b><br>HOLY ROLLER 7012/MCG <b>HS</b>                          | BRENT JONES AND T.P. MOBB                                    |
| 8         | 7         | 19            | <b>IYANLA VANZANT</b><br>HARMONY 1799 <b>HS</b>   | IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY             |
| 9         | 9         | 20            | <b>WINANS PHASE2</b> MYRRH/WORD 69881/EPIC <b>HS</b>  | WE GOT NEXT  |
| 10        | 10        | 91            | <b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> ▲<br>VERITY 43110                              | (PAGES OF LIFE) CHAPTERS I & II                              |
| 11        | 15        | 42            | <b>DOTTIE PEOPLES</b> ATLANTA INT'L 10250 <b>HS</b>   | GOD CAN & GOD WILL   |
| 12        | 12        | 41            | <b>T.D. JAKES</b> ISLAND INSPIRATIONAL 524630/DJMG <b>HS</b>                                | SACRED LOVE SONGS  |
| 13        | 13        | 47            | <b>VARIOUS ARTISTS</b> ●<br>VERITY 43125  | WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS |
| 14        | 20        | 6             | <b>NORMAN HUTCHINS</b> JDI 1258   | BATTLEFIELD  |
| 15        | 8         | 39            | <b>VICKIE WINANS</b> CGI 5325/PLATINUM <b>HS</b>  | LIVE IN DETROIT II   |
| 16        | 14        | 12            | <b>YOLANDA ADAMS</b> VERITY 43144   | THE BEST OF YOLANDA ADAMS                                    |
| 17        | 16        | 9             | <b>MARVIN SAPP</b> WORD 69615/EPIC  | NOTHING ELSE MATTERS   |
| 18        | 17        | 18            | <b>THE CANTON SPIRITUALS</b><br>VERITY 43135 <b>HS</b>                                      | THE LIVE EXPERIENCE 1999                                     |
| 19        | 19        | 52            | <b>VARIOUS ARTISTS</b> MALACO 1002  | HERITAGE OF GOSPEL   |
| 20        | 18        | 17            | <b>CARL PEARSON</b> ATLANTIC 46006/AG <b>HS</b>   | LIVE AT AZUSA 3  |
| 21        | 25        | 32            | <b>THE FLINT CAVALIERS</b><br>FIRST LITE 4018   | THE FLINT CAVALIERS LIVE IN CONCERT                          |
| 22        | 21        | 34            | <b>RICHARD SMALLWOOD WITH VISION</b><br>VERITY 43119 <b>HS</b>                              | HEALING—LIVE IN DETROIT                                      |
| 23        | 27        | 31            | <b>GOSPEL GANGSTAZ</b> B-RITE 490096/INTERSCOPE <b>HS</b>                                   | I CAN SEE CLEARLY NOW  |
| 24        | 31        | 62            | <b>T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR</b><br>INTEGRITY/WORD 69542/EPIC <b>HS</b> | LIVE FROM THE POTTER'S HOUSE                                 |
| 25        | 22        | 20            | <b>THE MISSISSIPPI MASS CHOIR</b><br>MALACO 6031  | EMMANUEL (GOD WITH US)                                       |
| 26        | 29        | 47            | <b>VARIOUS ARTISTS</b> INTERSOUND 5315/PLATINUM   | RAISIN' THE ROOF   |
| 27        | 33        | 47            | <b>VARIOUS ARTISTS</b><br>EMI GOSPEL 20209  | GREAT WOMEN OF GOSPEL VOLUME II                              |
| 28        | 23        | 14            | <b>REV. GERALD THOMPSON &amp; CHICAGO COMBINED</b><br>ATLANTA INT'L 10254                   | LIVE IN CHICAGO  |
| 29        | 26        | 79            | <b>TRIN-I-TEE 5:7</b> B-RITE 490094/INTERSCOPE <b>HS</b>                                    | TRIN-I-TEE 5:7   |
| 30        | 37        | 28            | <b>WANDA NERO BUTLER</b> NINE 227/SOUND OF GOSPEL   | FAMILY PRAYER  |
| 31        | 32        | 103           | <b>VARIOUS ARTISTS</b> ▲<br>VERITY 43109  | WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS |
| 32        | 24        | 15            | <b>DOC MCKENZIE</b> FIRST LITE 4016   | LIVE   |
| 33        | 30        | 13            | <b>MIGHTY CLOUDS OF JOY</b> CGI 5362/PLATINUM   | IT WAS YOU   |
| 34        | 36        | 22            | <b>VARIOUS ARTISTS</b> CGI 5333/PLATINUM  | DIVAS OF GOSPEL  |
| 35        | 28        | 5             | <b>GREG LOGINS &amp; IN CHRIST</b> FIRST LITE 4017  | COME BY HERE   |
| 36        | 38        | 95            | <b>CECE WINANS</b> PIONEER 92793/AG   | EVERLASTING LOVE   |
| 37        | 39        | 40            | <b>HELEN BAYLOR</b> VERITY 43124 <b>HS</b>  | HELEN BAYLOR...LIVE  |
| 38        | RE-ENTRY  |               | <b>ANOINTED</b> MYRRH/WORD 69616/EPIC <b>HS</b>   | ANOINTED   |
| 39        | RE-ENTRY  |               | <b>LEE WILLIAMS &amp; THE SPIRITUAL QC'S</b><br>MAJESTIC 7004                               | LOVE WILL GO ALL THE WAY                                     |
| 40        | RE-ENTRY  |               | <b>VIRTUE</b> VERITY 43122 <b>HS</b>  | GET READY  |

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 Heatseeker titles. © 2000, Billboard/BPI Communications.

# RCA Victor's Moving Beyond Catalog

**NIPPER'S NEW BAG:** With its substantial jazz catalog, RCA Victor could quite possibly make a name for itself as a front-line purveyor of all things old, reissued, borrowed, and blue. But with a host of new signings and upcoming releases heralded under its "Old Dog, New Tricks" campaign, the label is intent on furthering the development of jazz and on branding itself as the home of new (and classic) jazz in the eyes of the consumer.

Recently, the label has added trumpeter **Dave Douglas**, pianist **D.D. Jackson**, and saxophonist **Jimmy Greene** to its roster, joining such artists as **Tom Harrell**, **Andy Summers**, **Dominique Eade**, **Don Braden**, and **New York Voices**.

2000 releases are "Brand New World," Greene's debut as a leader (Jan. 11); "Soul To Soul," Douglas' label debut (Feb. 8); "Beauty Secrets," pianist **Kenny Werner's** sophomore effort for the label (Feb. 8); and "Anthem," Jackson's first



by Steve Graybow

group effort for the label following his solo piano debut (March 7). Also slated are a **Lee Konitz** disc of all-original compositions, a various-artists tribute to **Keith Jarrett**, and a sophomore set from saxophonist **Ravi Coltrane**.

"Someone like a Dave Douglas is an example of what we should be getting at in this business, which is taking eclectic ideas and making them happen," says Gates, noting that Douglas frequently performs and records with different types of ensembles and has recently composed for a dance company. "His



DOUGLAS

new project takes a look at the music of **Mary Lou Williams**, not only interpreting her music but composing in her honor. By having a record with a concept, Dave lets the listener know what he is up to as an artist and about something that he per-

sonally is into."

Gates says he believes it is important for an album to have a concept "because it gives the listener a hook to wrap themselves around."

**David Neidhart**, VP of marketing and artist development, stresses that the label's focus must translate into its packaging and marketing campaigns. "Our idea is to be slightly left-of-center, and that means upgrading our packaging with a slightly cutting-edge look and taking chances with somewhat ambiguous artwork."

Neidhart identifies Harrell's 1999 release, "Time's Mirror"—with its two-tone cover featuring small photographs in the lower right-hand corner of the artist's hands and of a trumpet bell—as an example of the label's aesthetic. "The packaging has to reflect the quality of the content, and that has to be communicated to both the consumer and to retail," he says.

In order to establish a bond between the label and retail, RCA Vic-

*'We want to find new voices'*

- STEVE GATES -

tor will reach out to stores that have dedicated jazz fans on staff. "We will be working closely with three or four hundred specific retail outlets, sending them advance CDs along with artist information, as well as finished product, a week prior to street date," says Neidhart. "These outlets will be serviced with point-of-purchase materials, as well as 'Old Dog, New Tricks' sampler cassettes to give to consumers."

To further integrate the new and heritage artists, there will probably be a CD sampler of new artists sold at a discount price to consumers who purchase two or more discs from the company's catalog. The label's new artists will be featured in listening posts, allowing consumers to sample their wares.

Neidhart says he expects the campaign to run throughout the first half of the year but notes that it could be ongoing depending upon its success.

"The thing that links these artists is that they are progressive, but their music has the accessibility to reach a larger audience rather than just a small group of fanatics," he says. Gates adds that "we want to give the general public artists they can latch on to, like they did **Wynton Marsalis** in the '80s."

## TOP BLUES ALBUMS™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE<br>IMPRINT & NUMBER/DISTRIBUTING LABEL   | ARTIST   |
|-----------|-----------|---------------|--|--|
|           |           |               | <div style="float: right;"> </div> COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY |  |
|           |           |               | <div style="float: right;"> </div> TITLE<br>IMPRINT & NUMBER/DISTRIBUTING LABEL  |  |
|           |           |               | <div style="float: right;"> </div> ARTIST  |  |
|           |           |               | <div style="float: right;"> </div> No. 1   |  |
| 1         | 1         | 14            | LIVE ON GIANT/REPRISE 24729/WARNER BROS.   | KENNY WAYNE SHEPHERD BAND<br>14 weeks at No. 1 |
| 2         | 2         | 22            | IN SESSION STAX 7501/FANTASY   | ALBERT KING WITH STEVIE RAY VAUGHAN            |
| 3         | 3         | 43            | THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC  | STEVIE RAY VAUGHAN AND DOUBLE TROUBLE          |
| 4         | 4         | 89            | JUST WON'T BURN TONE-COOL/ROUNDER 471164/IDJMG   | SUSAN TEDESCHI                                 |
| 5         | 5         | 65            | WANDER THIS WORLD ● A&M 540984/INTERSCOPE  | JONNY LANG                                     |
| 6         | 7         | 10            | GOTTA GET THE GROOVE BACK MALACO 7499  | JOHNNIE TAYLOR                                 |
| 7         | 6         | 27            | BLUES ● POLYDOR 547178/UNIVERSAL   | ERIC CLAPTON                                   |
| 8         | 8         | 14            | LOUD GUITARS, BIG SUSPICIONS ARISTA 14614  | SHANNON CURFMAN                                |
| 9         | 10        | 19            | MATERIAL THINGS MALACO 2825  | MEL WAITERS                                    |
| 10        | 9         | 15            | LET THE GOOD TIMES ROLL MCA 112042   | B.B. KING                                      |
| 11        | 12        | 24            | HEART OF A WOMAN PRIVATE MUSIC 82180/WINDHAM HILL  | ETTA JAMES                                     |
| 12        | 14        | 67            | GREATEST HITS MCA 111746   | B.B. KING                                      |
| 13        | 11        | 29            | BEST OF ETTA JAMES MCA 111953  | ETTA JAMES                                     |
| 14        | 13        | 9             | HEAVY PICKS — THE ROBERT CRAY COLLECTION MERCURY 546557/IDJMG  | ROBERT CRAY                                    |
| 15        | RE-ENTRY  |               | BUDDY'S BADDEST: THE BEST OF BUDDY GUY SILVERTONE 41677/JIVE   | BUDDY GUY                                      |

## TOP REGGAE ALBUMS™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE<br>IMPRINT & NUMBER/DISTRIBUTING LABEL                       | ARTIST                           |
|-----------|-----------|---------------|--|----------------------------------|
|           |           |               | <div style="float: right;"> </div> No. 1                           |                                  |
| 1         | 1         | 9             | CHANT DOWN BABYLON TUFF GONG/ISLAND 546404*/IDJMG                  | BOB MARLEY<br>9 weeks at No. 1   |
| 2         | 2         | 35            | REGGAE GOLD 1999 VP 1559*  | VARIOUS ARTISTS                  |
| 3         | 3         | 26            | REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG                       | VARIOUS ARTISTS                  |
| 4         | 4         | 10            | STRICTLY THE BEST 24 VP 1570*                                      | VARIOUS ARTISTS                  |
| 5         | 5         | 11            | STRICTLY THE BEST 23 VP 1569*                                      | VARIOUS ARTISTS                  |
| 6         | 6         | 28            | SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG | PETER TOSH                       |
| 7         | 7         | 13            | 5TH ELEMENT TWT 6420*  | BOUNTY KILLER                    |
| 8         | 8         | 27            | SPIRIT OF MUSIC ELEKTRA 62396/EEG                                  | ZIGGY MARLEY & THE MELODY MAKERS |
| 9         | 10        | 2             | THE BEST OF BOB MARLEY ST. CLAIR 9805                              | BOB MARLEY                       |
| 10        | 11        | 21            | EVERYONE FALLS IN LOVE VP/550 MUSIC 63758/EPIC                     | TANTO METRO & DEVONTE            |
| 11        | 9         | 26            | HEADS HIGH GREENSLEEVES 251  | MR. VEGAS                        |
| 12        | 13        | 7             | 1999 BIGGEST REGGAE DANCEHALL ANTHEMS GREENSLEEVES 4001            | VARIOUS ARTISTS                  |
| 13        | 12        | 26            | DJ REGGAE MIX 2000 BEAST 5470/SIMITAR                              | VARIOUS ARTISTS                  |
| 14        | 15        | 71            | D.J. REGGAE MIX BEAST 5423/SIMITAR                                 | VARIOUS ARTISTS                  |
| 15        | RE-ENTRY  |               | VP RECORDS 20TH ANNIVERSARY 1979-1999 VP 1568*                     | VARIOUS ARTISTS                  |

## TOP WORLD MUSIC ALBUMS™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE<br>IMPRINT & NUMBER/DISTRIBUTING LABEL                                     | ARTIST                              |
|-----------|-----------|---------------|--|-------------------------------------|
|           |           |               | <div style="float: right;"> </div> No. 1   |                                     |
| 1         | 1         | 42            | SOGNO ▲ POLYDOR 547222   | ANDREA BOCELLI<br>39 weeks at No. 1 |
| 2         | 2         | 32            | BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG  | IBRAHIM FERRER                      |
| 3         | 3         | 45            | THE IRISH TENORS JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT |                                     |
| 4         | 4         | 4             | MELELANA PUNA HELE 13956   | KEALI'I REICHEL                     |
| 5         | 7         | 23            | CAFE ATLANTICO RCA VICTOR 65401  | CESARIA EVORA                       |
| 6         | 6         | 8             | DISTINTO DIFERENTE NONESUCH 79501  | AFRO-CUBAN ALL STARS                |
| 7         | 5         | 16            | LIVE IN PARIS & TORONTO VALLEY ENTERTAINMENT 15045                               | LOREENA MCKENITT                    |
| 8         | 12        | 4             | DRALION RCA VICTOR 63559   | CIRQUE DU SOLEIL                    |
| 9         | 10        | 12            | A MA ZONE LUAKA BOP/NARADA 48412/VIRGIN  | ZAP MAMA                            |
| 10        | 9         | 34            | VOLUME 2 RELEASE REAL WORLD 47324  | AFRO CELT SOUND SYSTEM              |
| 11        | RE-ENTRY  |               | CALLE SALUD NONESUCH 79578/AG  | COMPAY SEGUNDO                      |
| 12        | 13        | 40            | SUENOS (WITH SPANISH TRACKS) UNIVERSAL LATINO 547224                             | ANDREA BOCELLI                      |
| 13        | RE-ENTRY  |               | SUBLIME ILUSION HIGHER OCTAVE WORLD 47494/VIRGIN                                 | ELIADES OCHOA                       |
| 14        | 15        | 42            | TEARS OF STONE RCA VICTOR 68968  | THE CHIEFTAINS                      |
| 15        | NEW       |               | HUI ALOHA DANCING CAT 38053/WINDHAM HILL   | VARIOUS ARTISTS                     |

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



VP of A&R **Steve Gates** describes the ideal RCA Victor artist as "playing traditional jazz, but just outside of the box. We want to find new voices," he explains, "but not players who are playing in someone else's style or continuing a traditional style of jazz. People like D.D. and Dave have that original voice, especially since they are composing their own music. Plus, I see a coming together of jazz with world music elements, and as composers both of these guys embody that."

Among RCA Victor's first-half

I-MAN RECORDS CONGRATULATES THEIR ARTIST  
**THIRD WORLD**  
FOR THEIR "REGGAE" GRAMMY NOMINATION  
"GENERATION COMING"



I-MAN

Over Third World's 26-year career they have received  
The UN Peace Medal  
The Jamaica Music Industry Award For Best Reggae Band  
and several Grammy Nominations.  
Let's join forces to give Third World  
the Grammy that they have long deserved!

# CFA Procures Exclusive U.S. Representation Of RLM Acts

**RLM/CFA DEAL:** Concert promoter CFA has inked a deal with RLM Producciones under which CFA will represent exclusively all RLM acts in the U.S. for bookings, concerts, promotions, sponsorships, and product endorsements.

Among the acts signed to RLM are **Alejandro Sanz**, **Miguel Bosé**, **Ana Torroja**, **La Unión**, **Pedro Guerra**, and **Amaury Gutiérrez**.

Formerly known as Cárdenas, Fernández & Associates, CFA has long been one of the U.S.' largest promoters of Latin talent.

**Sáenz**, director of Latin catalog development.

**CHILE HANDS OUT AWARDS:** On Dec. 30 the Chilean government presented for the first time its National Music Award.

The awards went to the violinist and Orquesta de Cámara de Chile soloist **Jaime de la Jara** (classical

music), ballad singer **Pablo Herrera** (popular), and *payador* artist and composer **Pedro Yáñez** (folkloric).

In a ceremony attended by Chilean President **Eduardo Frei**, the inaugural winners received a trophy and \$13,200.

National Music Award honorees were chosen by a jury of three specialists (one for each category), a

music professor, a music industry executive, and a government officer.

The jury members were songwriter and folkloric researcher **Margot Loyola** (folkloric); conductor **Fernando Rosas** (classical); singer/songwriter **Eduardo Gatti** (popular); professor **Octavio Hasbún**, director of the Universidad Católica's Institute of Music; **Guillermo Vera**,

president of the Asociación de Productores Fonográficos; **Claudio Di Girólamo**, head of the Ministry of Education's Culture Division.

The awards program was created by Chile's Ministry of Education.

**ARGENTINA NOTAS:** **Gustavo Yankelevich**, artistic director of Ar-  
*(Continued on page 60)*



by John Lannert

RLM Producciones, whose president is **Rosa Lagarrigue**, was founded in the '80s. The firm is now Spain's largest artist management and booking company.

**GETTING CAUGHT UP:** Epic/Sony Discos superstar **Gloria Estefan** was given the Award of Merit at the 27th annual American Music Awards Jan. 17. C2/Sony Discos idol **Ricky Martin** won the Latin music artist category at the awards event. He was not on hand to pick up his trophy, however.

BMI is scheduling its Cruisin' for a Latin Song songwriters conference March 31-April 3 aboard the Sovereign of the Seas cruise ship.

The event will offer seminars and workshops about the creative and commercial aspects of songwriting. For more information, contact #1 Theme Cruise Specialist at 888-711-7447 or 615-356-0702, or E-mail [eta@mindspring.com](mailto:eta@mindspring.com) or [dalmodovar@bmi.com](mailto:dalmodovar@bmi.com)

ASCAP's eighth annual Latin Music Awards—El Premio ASCAP—are set to take place May 10 at the Beverly Hilton Hotel in Beverly Hills, Calif. Musart/Balboa *ranchero* luminary **Antonio Aguilar** will be honored with the ASCAP Latin Heritage Award.

Pop/rock station KLYY-FM Los Angeles has been added as a pop reporter to Hot Latin Tracks. Due to a format change, regional Mexican outlet KCHJ-AM Bakersfield, Calif., has been dropped as a reporter. A total of 95 stations now report to Hot Latin Tracks.

Milan Records is taking a more active stance in Latin American film music projects with two upcoming soundtrack releases: "Santitos," due out in February, and "Bajo California: El Límite Del Tiempo," set for later in the year. "Santitos" was directed by **Alejandro Springali**; "Bajo California," by **Carlos Bolado**.

Milan's Latin American film initiatives will be developed jointly by **Russell Ziecker**, managing director of Milan Entertainment, and **Olivia**

**cfa** ★

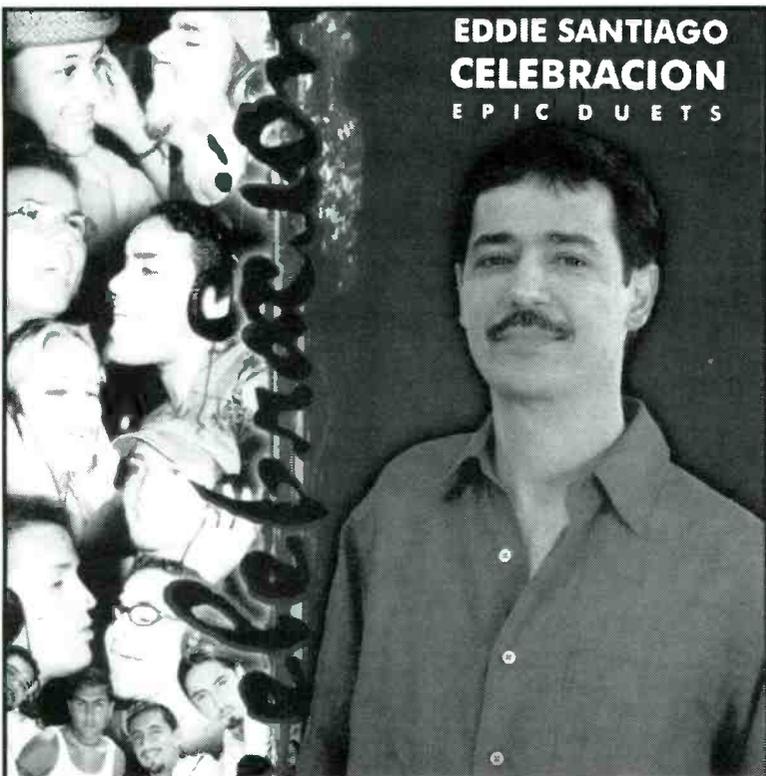
*Proudly salutes the*  
**Grammy Nominees**  
*and a special*  
**Saludos to our**  
**Latin Stars**

★

|                  |                     |
|------------------|---------------------|
| Carlos Vives     | Vicente Fernandez   |
| Jaguares         | Alejandro Fernandez |
| Elvis Crespo     | Marc Anthony        |
| Luis Miguel      | Ricky Martin        |
| Juan Luis Guerra | Gloria Estefan      |
| Mana             | Grupo Mania         |
| Ruben Blades     | Jaci Velasquez      |
| Enanitos Verdes  | DLG                 |
| India            | Santana             |

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**In Brazil, Lobão's  
Enjoying Success  
Outside The Majors**

**BY MARCIO GASPAR**  
SÃO PAULO, Brazil—When Brazilian rock veteran Lobão dropped his first disc via the Internet, bookstores, and newsstands in November, he wanted to prove that Brazil's record industry did not revolve around the country's traditional record labels.



LOBÃO

So far, Lobão is proving his point. In fact, Lobão, whose name means "big wolf," has taken a bite out of the Brazilian record market with 35,000 units sold of "A Vida... Doce" (Sweet Life).

Life should be getting even more sweet for Lobão, as he projects sales of his album, released on his own Universo Paralelo imprint, will ap-

*(Continued on next page)*

**LATIN TRACKS A-Z**

- TITLE (Publisher—Licensing Org.) Sheet Music Dist.
- 7 ALGUNA VEZ (F.I.P.P., BMI)
  - 20 ANILLO GRABADO (Peer Int'l., BMI)
  - 12 ATADO A TU AMOR (World Deep Music, BMI)
  - 29 BAILAMOS (PRS, ASCAP/Right Bank, ASCAP)
  - 3 BAJO LA LLUVIA (Sony/ATV Discos, ASCAP)
  - 28 CANCION EN LA ARENA (Auger/Laureano, ASCAP)
  - 22 DA LA VUELTA (F.I.P.P., BMI)
  - 2 DESNUDA (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
  - 14 DIMELO (I NEED TO KNOW) (Sony/ATV Songs, BMI/Cari Tiffani, BMI/Copyright Control)
  - 13 DORMIR CONTIGO (Manzmusic, SACM/Dinico, BMI)
  - 35 DOS GOTAS DE AGUA (Universal)
  - 5 EL LISTON DE TU PELO (Not Listed)
  - 33 EL PODER DE TU AMOR (Bebu, ASCAP/HRM, ASCAP)
  - 16 ESCUCHAME (Estefan, ASCAP/MAF, ASCAP)
  - 36 ESCUCHAME (Sabrosos)
  - 1 FRUTA FRESCA (Gaira Producciones)
  - 39 FUEGO EN LA CINTURA (Not Listed)
  - 15 LAS HELADAS (Flamingo, BMI)
  - 24 LLEGAR A TI (Ventura, ASCAP)
  - 26 MI GUSTO ES (Vander, ASCAP)
  - 19 MORIR DE AMOR (Seg Son, BMI)
  - 37 MOSCAS EN LA CASA (F.I.P.P., BMI)
  - 21 NO LE RUEGES (M.A.M.P.)
  - 32 NUNCA TE OLVIDARE (EMI April, ASCAP)
  - 40 O TU O NINGUNA (El Pedrosillo, ASCAP)
  - 23 PERDONAME (Vander, ASCAP)
  - 9 PERO DILE (PMC, ASCAP)
  - 34 PIENSO EN TI (Don Cat, ASCAP)
  - 31 POR EL CAMINITO (Sony/ATV Latin, BMI)
  - 4 QUE ALGUIEN ME DIGA (EMOA, SESAC)
  - 30 REMOLINO (W.B.M., SESAC)
  - 10 RITMO TOTAL (RHYTHM DIVINE) (Right Bank, ASCAP)
  - 38 SENTIRME VIVO (Taco Music)
  - 25 SE VA EL AMOR (F.I.P.P., BMI)
  - 18 SIENTO (Karen, ASCAP)
  - 11 SI NO TE HUBIERAS IDO (Crisma, SESAC)
  - 17 SOLO TU (Rubet, ASCAP/Universal, ASCAP)
  - 6 TE OFREZCO UN CORAZON (Not Listed)
  - 8 TE QUIERO MUCHO (Copyright Control)
  - 27 TUS REPROCHES (Not Listed)

**Hot Latin Tracks™**



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 95 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK

| THIS WEEK              | LAST WEEK       | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>IMPRINT/PROMOTION LABEL                                  | TITLE<br>PRODUCER (SONGWRITER)   |
|------------------------|-----------------|------------|---------------|--|--|
| <b>No. 1</b>           |                 |            |               |  |  |
| 1                      | 1               | 3          | 10            | <b>CARLOS VIVES</b><br>EMI LATIN                                   | <b>FRUTA FRESCA</b><br>E.ESTEFAN JR. J.V.ZAMBRANO (M.MADERA)                           |
| <b>GREATEST GAINER</b> |                 |            |               |  |  |
| 2                      | 3               | 10         | 9             | <b>RICARDO ARJONA</b><br>SONY DISCOS †                             | <b>DESNUDA</b><br>R.ARJONA (R.ARJONA)  |
| 3                      | 4               | 9          | 8             | <b>GRUPOMANIA</b><br>SONY DISCOS                                   | <b>BAJO LA LLUVIA</b><br>O.SERRANO (O.SERRANO)   |
| 4                      | 8               | 14         | 10            | <b>GILBERTO SANTA ROSA</b><br>SONY DISCOS                          | <b>QUE ALGUIEN ME DIGA</b><br>J.M.LUGO,G.SANTA ROSA (O.ALFANNO)                        |
| 5                      | 6               | 6          | 11            | <b>LOS ANGELES AZULES</b><br>DISA/EMI LATIN †                      | <b>EL LISTON DE TU PELO</b><br>J.MEJIA AVANTE (J.MEJIA AVANTE)                         |
| 6                      | 7               | 4          | 14            | <b>BANDA EL RECODO</b><br>FONOVISIA                                | <b>TE OFREZCO UN CORAZON</b><br>NOT LISTED (G.ADOLOFO)                                 |
| 7                      | 10              | 5          | 22            | <b>CHRISTIAN CASTRO</b><br>ARIOLA/BMG LATIN                        | <b>ALGUNA VEZ</b><br>K.SANTANDER (K.SANTANDER)   |
| 8                      | 2               | 1          | 17            | <b>LOS RIELEROS DEL NORTE</b><br>FONOVISIA                         | <b>TE QUIERO MUCHO</b><br>M.MORALES (J.GONZALEZ)                                       |
| 9                      | 9               | 8          | 19            | <b>VICTOR MANUELLE</b><br>SONY DISCOS                              | <b>PERO DILE</b><br>S.GEORGE (V.MANUELLE)  |
| 10                     | 5               | 2          | 13            | <b>ENRIQUE IGLESIAS</b><br>INTERSCOPE/UNIVERSAL LATINO †           | <b>RITMO TOTAL</b><br>M.TAYLOR,B.RAWLING (PBERRYM.TAYLOR)                              |
| 11                     | 11              | 7          | 14            | <b>MARCO ANTONIO SOLIS</b><br>FONOVISIA                            | <b>SI NO TE HUBIERAS IDO</b><br>B.SILVETTI (M.A.SOLIS)                                 |
| 12                     | 15              | 15         | 25            | <b>CHAYANNE</b><br>SONY DISCOS †                                   | <b>ATADO A TU AMOR</b><br>ESTEFANO (ESTEFANO)  |
| 13                     | 13              | 16         | 5             | <b>LUIS MIGUEL</b><br>WEA LATIN †                                  | <b>DORMIR CONTIGO</b><br>L.MIGUEL (A.MANZANERO)  |
| 14                     | 14              | 13         | 21            | <b>MARC ANTHONY</b><br>COLUMBIA/SONY DISCOS †                      | <b>DIMELO</b><br>C.ROONEY (M.ANTHONY,C.ROONEY)   |
| 15                     | 20              | 23         | 5             | <b>LOS TUCANES DE TIJUANA</b><br>EMI LATIN †                       | <b>LAS HELADAS</b><br>G.FELIX (M.QUINTERO LARA)  |
| 16                     | 18              | 17         | 16            | <b>CARLOS PONCE</b><br>EMI LATIN †                                 | <b>ESCUCHAME</b><br>M.FLORES (M.FLORES)  |
| 17                     | 21              | 25         | 6             | <b>JACI VELASQUEZ</b><br>SONY DISCOS                               | <b>SOLO TU</b><br>R.PEREZ (R.PEREZ)  |
| 18                     | 22              | 32         | 9             | <b>LOS HERMANOS ROSARIO</b><br>KAREN †                             | <b>SIENTO</b><br>R.ROSARIO,B.RODRIGUEZ (R.SOLIS)                                       |
| 19                     | <b>NEW ▶</b>    | 1          | 1             | <b>CONJUNTO PRIMAVERA</b><br>FONOVISIA                             | <b>MORIR DE AMOR</b><br>NOT LISTED (R.GONZALEZ MORA)                                   |
| 20                     | 16              | 22         | 6             | <b>TIRANOS DEL NORTE</b><br>SONY DISCOS                            | <b>ANILLO GRABADO</b><br>NOT LISTED (R.MENDEZ DEL CASTILLO)                            |
| 21                     | 12              | 12         | 16            | <b>CONJUNTO PRIMAVERA</b><br>FONOVISIA                             | <b>NO LE RUEGES</b><br>V.MATA (J.ARMENIA)  |
| 22                     | 23              | 33         | 3             | <b>MARC ANTHONY</b><br>COLUMBIA/SONY DISCOS                        | <b>DA LA VUELTA</b><br>M.ANTHONY,K.SANTANDER,E.ESTEFAN JR. (E.ESTEFAN JR.,K.SANTANDER) |
| 23                     | 17              | 11         | 14            | <b>PEPE AGUILAR</b><br>MUSART/BALBOA                               | <b>PERDONAME</b><br>PAGUIJAR (FATO)  |
| 24                     | 30              | 24         | 21            | <b>JACI VELASQUEZ</b><br>SONY DISCOS †                             | <b>LLEGAR A TI</b><br>R.PEREZ (T.TORRES,A.TALAMANTEZ,A.GRUILON,D.HERNANDEZ)            |
| 25                     | 26              | —          | 3             | <b>LOS TRI-O</b><br>ARIOLA/BMG LATIN †                             | <b>SE VA EL AMOR</b><br>NOT LISTED (K.SANTANDER)                                       |
| 26                     | 27              | 19         | 10            | <b>EZEQUIEL PENA</b><br>FONOVISIA                                  | <b>MI GUSTO ES</b><br>E.PENA (S.LOZANO BLANCAS)  |
| 27                     | 38              | 34         | 4             | <b>LOS SEMENTALES DE NUEVO LEON</b><br>SONY DISCOS                 | <b>TUS REPROCHES</b><br>NOT LISTED (NOT LISTED)  |
| 28                     | <b>NEW ▶</b>    | 1          | 1             | <b>FIEL A LA VEGA</b><br>EMI LATIN †                               | <b>CANCION EN LA ARENA</b><br>FIEL A LA VEGA (T.AUGER,R.LAUREANO)                      |
| 29                     | <b>RE-ENTRY</b> | 25         | 25            | <b>ENRIQUE IGLESIAS</b><br>FONOVISIA/INTERSCOPE/UNIVERSAL LATINO † | <b>BAILAMOS</b><br>M.TAYLOR,B.RAWLING (PBERRYM.TAYLOR)                                 |
| 30                     | 40              | 28         | 4             | <b>FRANKIE NEGRON</b><br>WEACARIBE/WEA LATIN †                     | <b>REMOLINO</b><br>R.SANCHEZ (A.GUTIERREZ)   |
| 31                     | 25              | —          | 8             | <b>ELVIS CRESPO</b><br>SONY DISCOS †                               | <b>POR EL CAMINITO</b><br>R.CORA (J.CASTRO)  |
| 32                     | 34              | 36         | 22            | <b>ENRIQUE IGLESIAS</b><br>FONOVISIA †                             | <b>NUNCA TE OLVIDARE</b><br>R.PEREZ-BOTUA (E.IGLESIAS)                                 |
| 33                     | 28              | 20         | 22            | <b>RICARDO MONTANER</b><br>WEA LATIN †                             | <b>EL PODER DE TU AMOR</b><br>B.SILVETTI (R.MONTANER,B.SILVETTI)                       |
| 34                     | <b>RE-ENTRY</b> | 2          | 2             | <b>EDNITA NAZARIO</b><br>EMI LATIN                                 | <b>PIENSO EN TI</b><br>D.DEL INFANTE (L.ANGEL)   |
| 35                     | 19              | 29         | 12            | <b>BANDA MAGUEY</b><br>RCA/BMG LATIN                               | <b>DOS GOTAS DE AGUA</b><br>E.SOLANO (L.M.DUENAS)                                      |
| 36                     | 32              | —          | 13            | <b>LOS SABROSOS DEL MERENGUE</b><br>CAIMAN                         | <b>ESCUCHAME</b><br>J.SABALIER (J.M.FONSECA)   |
| 37                     | 37              | 39         | 7             | <b>SHAKIRA</b><br>SONY DISCOS †                                    | <b>MOSCAS EN LA CASA</b><br>S.MEBARAK R.L.MENDEZ (S.MEBARAK R.)                        |
| 38                     | <b>NEW ▶</b>    | 1          | 1             | <b>EMMANUEL</b><br>UNIVERSAL LATINO †                              | <b>SENTIRME VIVO</b><br>E.RUFFINENGO (G.M.ZIGNAGO)                                     |
| 39                     | 33              | —          | 2             | <b>GISSELLE</b><br>ARIOLA/BMG LATIN                                | <b>FUEGO EN LA CINTURA</b><br>H.VILLANUEVA (T.SOLIS)                                   |
| 40                     | <b>RE-ENTRY</b> | 14         | 14            | <b>LUIS MIGUEL</b><br>WEA LATIN †                                  | <b>O TU O NINGUNA</b><br>L.MIGUEL (J.C.CALDERON)                                       |

| POP   | TROPICAL/SALSA  | REGIONAL MEXICAN  |
|---|---|---|
| 24 STATIONS   | 16 STATIONS   | 61 STATIONS   |
| 1 RICARDO ARJONA SONY DISCOS<br>2 CARLOS VIVES EMI LATIN<br>3 LUIS MIGUEL WEA LATIN<br>4 CHAYANNE SONY DISCOS<br>5 CHRISTIAN CASTRO ARIOLA/BMG LATIN<br>6 MARCO ANTONIO SOLIS FONOVISIA<br>7 JACI VELASQUEZ SONY DISCOS<br>8 ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO<br>9 CARLOS PONCE EMI LATIN<br>10 FIEL A LA VEGA EMI LATIN<br>11 GILBERTO SANTA ROSA SONY DISCOS<br>12 JACI VELASQUEZ SONY DISCOS<br>13 LOS TRI-O ARIOLA/BMG LATIN<br>14 EMMANUEL UNIVERSAL LATINO<br>15 GRUPOMANIA SONY DISCOS | 1 GRUPOMANIA SONY DISCOS<br>2 CARLOS VIVES EMI LATIN<br>3 GILBERTO SANTA ROSA SONY DISCOS<br>4 VICTOR MANUELLE SONY DISCOS<br>5 LOS HERMANOS ROSARIO KAREN<br>6 MARC ANTHONY COLUMBIA/SONY DISCOS<br>7 ELVIS CRESPO SONY DISCOS<br>8 FRANKIE NEGRON WEACARIBE/WEA LATIN<br>9 ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO<br>10 MARC ANTHONY COLUMBIA/SONY DISCOS<br>11 GISSELLE ARIOLA/BMG LATIN<br>12 LOS SABROSOS DEL MERENGUE CAIMAN<br>13 EIFFEL 65 REPUBLIC/UNIVERSAL<br>14 FIEL A LA VEGA EMI LATIN<br>15 INDIA RMM SOLA | 1 BANDA EL RECODO FONOVISIA<br>2 LOS ANGELES AZULES DISA/EMI LATIN<br>3 LOS RIELEROS DEL NORTE FONOVISIA<br>4 LOS TUCANES DE TIJUANA EMI LATIN<br>5 CONJUNTO PRIMAVERA FONOVISIA<br>6 TIRANOS DEL NORTE SONY DISCOS<br>7 CONJUNTO PRIMAVERA FONOVISIA<br>8 EZEQUIEL PENA FONOVISIA<br>9 LOS SEMENTALES DE NUEVO LEON SONY DISCOS<br>10 BANDA MAGUEY RCA/BMG LATIN<br>11 ARKANTEL R-15 SONY DISCOS<br>12 INTOCABLE EMI LATIN<br>13 EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN<br>14 PEPE AGUILAR MUSART/BALBOA<br>15 POLO URRIAS Y SU MAQUINA NORTEÑA FONOVISIA |

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

# Artists & Music

## IN BRAZIL, LOBÃO'S ENJOYING SUCCESS OUTSIDE THE MAJORS

(Continued from preceding page)

proach 50,000 units in February.

Lobão is elated with the expanding sales tallies, "considering that we are opening a new way of promoting and selling albums in Brazil. We are like Christopher Columbus, discovering a new world."

Marketed exclusively through the Internet and more than 20,000 newsstands and bookstores throughout Brazil, Lobão's disc carries a price tag on the Internet that ranges from

\$6.50 to \$7.50. The price at bookstores and newsstands is \$8, and a booklet is included.

A disc containing many interactive features, "A Vida . . . Doce" is believed to be the first-ever numbered CD released in the Brazilian market. The numbered CDs are expected to maintain better control over the quantities of discs that are manufactured and sold.

"At my previous engagements

with the so-called industry majors, I reached 300,000 sales figures in my best moments," says Lobão. "The difference is that I will never know how many copies they really sold—the units are not numbered. Now I know exactly."

With his disc's figures growing, Lobão hopes his nascent imprint will eventually become a home "for the industry renegades and new artists that do not have any chance with the industry majors."

One of the strongest-selling artists of the '80s during the prime of the so-called BRock generation (BRock stands for Brazilian rock), Lobão has sold more than 1 million records from his overall catalog.

Lobão, 42, debuted at BMG

*'We are opening a new way of promoting and selling albums in Brazil'*

- LOBÃO -

Brazil's RCA label in the early '80s. After two subsequent stints with Virgin and Universal, the rock notable, who became famous for blending Brazilian rhythms with hard rock, decided in 1998 to part ways with major record companies to pursue an independent-only course.

"It came to a point where the conventional record labels didn't want me, and I didn't want them," recalls Lobão, whose was born João Luis Woerdenbag. "I understand that I can be really annoying to them—I will not record what they think is appropriate for me. And I don't believe what they call 'the market' wants to hear what they wish to deliver.

"Brazilian people buy the shitty music [the majors] sell," continues Lobão, "because they have no option. It's a shame, but thanks to the Internet, MP3, and the new distribution channels, I will not cooperate with this ridiculous status quo."

"A Vida . . . Doce" was recorded entirely in Rio de Janeiro at AR Studios in the middle of 1999 and produced by industry professionals João Guilherme, Humberto Barros, and Regina Lopes. Entertainment attorney Nehemias Gueiros Jr., who is Lobão's legal counselor, executive-produced the disc.

It is being lauded by critics as one of his best albums to date because of the high-grade musicianship and desperate love songs such as "Universo Paralelo," "Tão Menina," "Uma Delicada Forma De Amor," and the irresistible title track.

Lobão is traveling throughout the country launching "A Vida . . . Doce" via concerts and open debates with the audience.

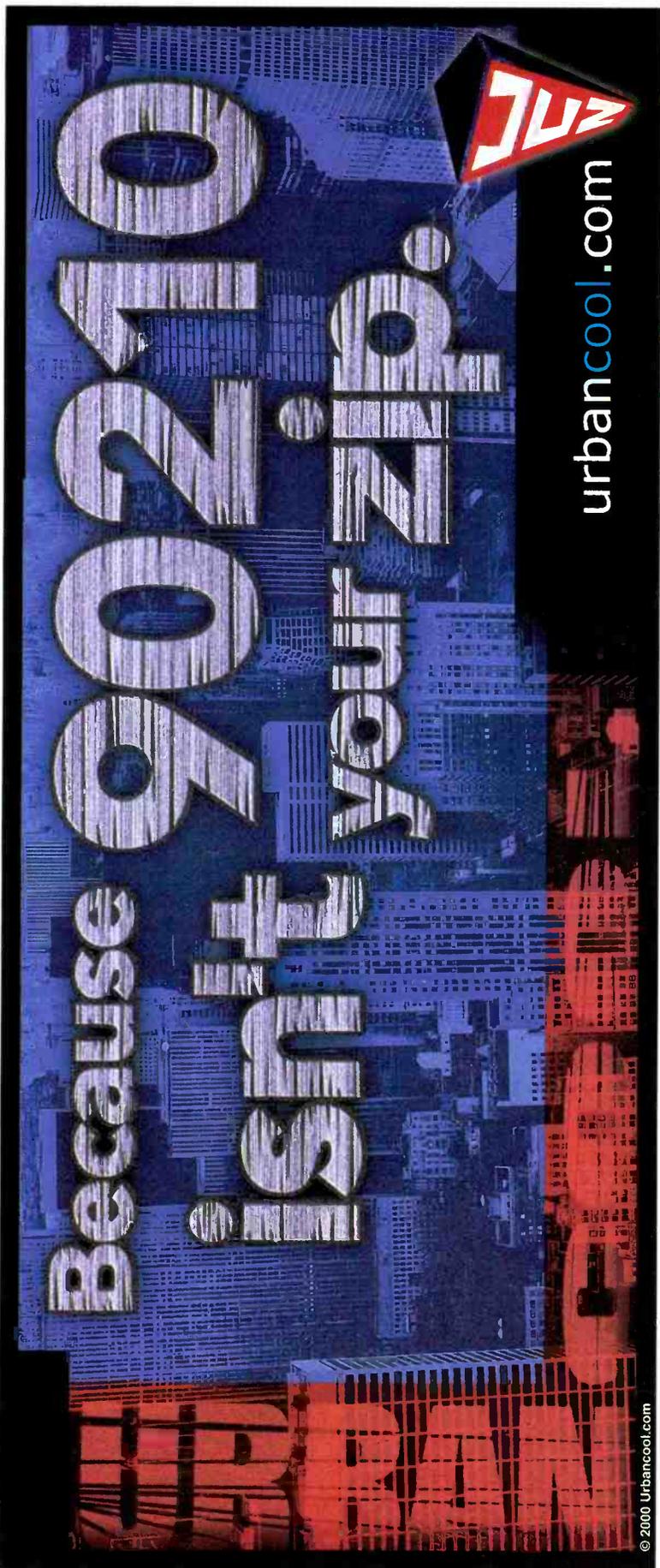
Assistance in preparing this story was provided by John Lannert.

# THE Billboard Latin 50™

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

| THIS WEEK                  | LAST WEEK                           | WKS. ON                        | ARTIST                              | IMPRINT & NUMBER/DISTRIBUTING LABEL  | TITLE   |
|----------------------------|-------------------------------------|--------------------------------|-------------------------------------|--------------------------------------|---|
| <b>▶ No. 1 ◀</b>           |                                     |                                |                                     |                                      |   |
| 1                          | 1                                   | 10                             | MARC ANTHONY                        | SONY DISCOS 83580                    | DESDE UN PRINCIPIO — FROM THE BEGINNING         |
| 2                          | 4                                   | 13                             | CARLOS VIVES                        | EMI LATIN 22854                      | EL AMOR DE MI TIERRA                            |
| 3                          | 3                                   | 69                             | SHAKIRA ▲                           | SONY DISCOS 82746                    | DONDE ESTAN LOS LADRONES?                       |
| 4                          | 7                                   | 92                             | ELVIS CRESPO ▲                      | SONY DISCOS 82634                    | SUAVEMENTE                                      |
| 5                          | 13                                  | 5                              | ELVIS CRESPO                        | SONY DISCOS 83622                    | THE REMIXES                                     |
| 6                          | 9                                   | 32                             | IBRAHIM FERRER                      | WORLD CIRCUIT/NONESUCH 79532/AG      | BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER |
| 7                          | 10                                  | 11                             | RICARDO ARJONA                      | SONY DISCOS 83592                    | RICARDO ARJONA VIVO                             |
| 8                          | 8                                   | 30                             | MANA                                | WEA LATINA 27864                     | MTV UNPLUGGED                                   |
| 9                          | 15                                  | 6                              | ENRIQUE IGLESIAS                    | FONOVISIA 0518                       | THE BEST HITS                                   |
| 10                         | 12                                  | 18                             | LUIS MIGUEL ●                       | WEA LATINA 29288                     | AMARTE ES UN PLACER                             |
| 11                         | 11                                  | 11                             | LOS TRI-O                           | ARIOLA 70326/BMG LATIN               | MI GLORIA, ERES TU                              |
| 12                         | 14                                  | 19                             | JACI VELASQUEZ                      | SONY DISCOS 83212                    | LLEGAR A TI                                     |
| 13                         | 2                                   | 28                             | GILBERTO SANTA ROSA                 | SONY DISCOS 83016                    | EXPRESION                                       |
| 14                         | 25                                  | 43                             | A.B. QUINTANILLA Y LOS KUMBIA KINGS | EMI LATIN 99189                      | AMOR, FAMILIA Y RESPETO                         |
| 15                         | 17                                  | 34                             | ENRIQUE IGLESIAS ●                  | FONOVISIA 0517                       | BAILAMOS  |
| 16                         | 19                                  | 6                              | CYPRESS HILL                        | RUFFHOUSE/COLUMBIA 63712/SONY DISCOS | LOS GRANDES EXITOS EN ESPANOL                   |
| 17                         | 18                                  | 51                             | MARCO ANTONIO SOLIS ●               | FONOVISIA 0516                       | TROZOS DE MI ALMA                               |
| 18                         | 6                                   | 9                              | OLGA TANON                          | WEA LATINA 80048                     | OLGA VIVA, VIVA OLGA                            |
| 19                         | 16                                  | 37                             | ELVIS CRESPO ●                      | SONY DISCOS 82917                    | PINTAME   |
| 20                         | 26                                  | 8                              | VARIOUS ARTISTS                     | J&N 83527/SONY DISCOS                | MERENHITS 2000                                  |
| 21                         | 29                                  | 12                             | BANDA EL RECODO                     | FONOVISIA 0769                       | LO MEJOR DE MI VIDA                             |
| 22                         | 30                                  | 8                              | AFRO-CUBAN ALL STARS                | WORLD CIRCUIT/NONESUCH 79501/AG      | DISTINTO DIFERENTE                              |
| 23                         | 5                                   | 8                              | GRUPOMANIA                          | SONY DISCOS 83619                    | MASTERS OF THE STAGE: 2000 VECES MANIA          |
| 24                         | 23                                  | 17                             | CARLOS PONCE                        | EMI LATIN 21979                      | TODO LO QUE SOY                                 |
| 25                         | 31                                  | 14                             | PEPE AGUILAR                        | MUSART 2198/BALBOA                   | POR UNA MUJER BONITA                            |
| 26                         | 28                                  | 10                             | VARIOUS ARTISTS                     | BEAST 5489/SIMITAR                   | LATIN GOLD                                      |
| 27                         | 27                                  | 46                             | SELENA ●                            | EMI LATIN 97886                      | ALL MY HITS TODOS MIS EXITOS                    |
| 28                         | 36                                  | 25                             | INTOCABLE                           | EMI LATIN 21502                      | CONTIGO   |
| 29                         | 33                                  | 26                             | VARIOUS ARTISTS                     | COLUMBIA 69989/SONY DISCOS           | LATIN MIX USA VOL. 2                            |
| 30                         | 34                                  | 16                             | INDIA                               | RMM 284023                           | SOLA  |
| 31                         | 38                                  | 23                             | VARIOUS ARTISTS                     | COLD FRONT 6431/K-TEL                | LATIN CLUB MIX 2000                             |
| 32                         | 39                                  | 73                             | SOUNDTRACK                          | EPIC 68905/SONY DISCOS               | DANCE WITH ME                                   |
| 33                         | RE-ENTRY                            |                                | VICENTE FERNANDEZ                   | SONY DISCOS 83186                    | Y LOS MAS GRANDES EXITOS DE LOS DANDY'S         |
| 34                         | 21                                  | 16                             | VICTOR MANUELLE                     | SONY DISCOS 83310                    | INCONFUNDIBLE                                   |
| 35                         | RE-ENTRY                            |                                | LOS TIGRES DEL NORTE ●              | FONOVISIA 80761                      | HERENCIA DE FAMILIA                             |
| 36                         | 32                                  | 67                             | CHAYANNE                            | SONY DISCOS 82869                    | ATADO A TU AMOR                                 |
| 37                         | 43                                  | 35                             | ALEJANDRO FERNANDEZ                 | SONY DISCOS 83182                    | MI VERDAD                                       |
| <b>▶ GREATEST GAINER ◀</b> |                                     |                                |                                     |                                      |   |
| 38                         | 49                                  | 7                              | LOS ANGELES AZULES                  | DISA 23516/EMI LATIN                 | UNA LLUVIA DE ROSAS                             |
| 39                         | 35                                  | 101                            | RICKY MARTIN ▲                      | SONY DISCOS 82653                    | VUELVE  |
| 40                         | RE-ENTRY                            |                                | LOS HURACANES DEL NORTE             | FONOVISIA 0766                       | NORTENO 2000                                    |
| 41                         | 37                                  | 33                             | CHRISTIAN CASTRO                    | ARIOLA 66275/BMG LATIN               | MI VIDA SIN TU AMOR                             |
| 42                         | RE-ENTRY                            |                                | MICHAEL SALGADO                     | JOEY 78575/SONY DISCOS               | OTRA VEZ A LA CANTINA                           |
| 43                         | 22                                  | 5                              | RICHIE RAY Y BOBBY CRUZ             | UNIVERSAL LATINO 5420B5              | UN SONIDO BESTIAL                               |
| 44                         | 42                                  | 61                             | ENRIQUE IGLESIAS ●                  | FONOVISIA 080002                     | COSAS DEL AMOR                                  |
| 45                         | 46                                  | 43                             | LOS TRI-O                           | ARIOLA 58436/BMG LATIN               | NUUESTRO AMOR                                   |
| 46                         | 40                                  | 81                             | PEPE AGUILAR                        | MUSART 1819/BALBOA                   | CON MARIACHI                                    |
| 47                         | 45                                  | 2                              | EDDIE SANTIAGO                      | SONY DISCOS 83631                    | CELEBRACION EPIC DUETS                          |
| <b>▶ HOT SHOT DEBUT ◀</b>  |                                     |                                |                                     |                                      |   |
| 48                         | NEW ▶                               |                                | YESENIA FLORES                      | FONOVISIA 9902                       | PRENDA DEL ALMA                                 |
| 49                         | 47                                  | 14                             | RICARDO MONTANER                    | WEA LATINA 29382                     | RICARDO MONTANER CON LA METROPOLITAN ORCHESTRA  |
| 50                         | 24                                  | 13                             | LOS SABROSOS DEL MERENGUE           | CAIMAN 2922                          | ROMPIENDO EL MILENIO                            |
|                            |                                     |                                | <b>POP</b>                          | <b>TROPICAL/SALSA</b>                | <b>REGIONAL MEXICAN</b>                         |
| 1                          | SHAKIRA                             | SONY DISCOS                    | 1                                   | MARC ANTHONY                         | SONY DISCOS                                     |
| 2                          | ELVIS CRESPO                        | SONY DISCOS                    | 2                                   | CARLOS VIVES                         | EMI LATIN                                       |
| 3                          | RICARDO ARJONA                      | SONY DISCOS                    | 3                                   | ELVIS CRESPO                         | SONY DISCOS                                     |
| 4                          | MANA                                | WEA LATINA                     | 4                                   | IBRAHIM FERRER                       | WORLD CIRCUIT/NONESUCH/AG                       |
| 5                          | ENRIQUE IGLESIAS                    | FONOVISIA                      | 5                                   | GILBERTO SANTA ROSA                  | SONY DISCOS                                     |
| 6                          | LUIS MIGUEL                         | WEA LATINA                     | 6                                   | OLGA TANON                           | WEA LATINA                                      |
| 7                          | LOS TRI-O                           | ARIOLA/BMG LATIN               | 7                                   | ELVIS CRESPO                         | SONY DISCOS                                     |
| 8                          | JACI VELASQUEZ                      | SONY DISCOS                    | 8                                   | VARIOUS ARTISTS                      | J&N/SONY DISCOS                                 |
| 9                          | A.B. QUINTANILLA Y LOS KUMBIA KINGS | EMI LATIN                      | 9                                   | AFRO-CUBAN ALL STARS                 | WORLD CIRCUIT/NONESUCH/AG                       |
| 10                         | ENRIQUE IGLESIAS                    | FONOVISIA                      | 10                                  | GRUPOMANIA                           | SONY DISCOS                                     |
| 11                         | CYPRESS HILL                        | RUFFHOUSE/COLUMBIA/SONY DISCOS | 11                                  | INDIA                                | RMM   |
| 12                         | MARCO ANTONIO SOLIS                 | FONOVISIA                      | 12                                  | SOUNDTRACK                           | EPIC/SONY DISCOS                                |
| 13                         | CARLOS PONCE                        | EMI LATIN                      | 13                                  | VICTOR MANUELLE                      | SONY DISCOS                                     |
| 14                         | VARIOUS ARTISTS                     | BEAST/SIMITAR                  | 14                                  | RICHIE RAY Y BOBBY CRUZ              | UNIVERSAL LATINO                                |
| 15                         | VARIOUS ARTISTS                     | COLUMBIA/SONY DISCOS           | 15                                  | EDDIE SANTIAGO                       | SONY DISCOS                                     |
| 1                          | BANDA EL RECODO                     | FONOVISIA                      | 1                                   | PEPE AGUILAR                         | MUSART/BALBOA                                   |
| 2                          | LOS TIGRES DEL NORTE                | FONOVISIA                      | 2                                   | YESENIA FLORES                       | FONOVISIA                                       |
| 3                          | ALEJANDRO FERNANDEZ                 | SONY DISCOS                    | 3                                   | LOS RIELEROS DEL NORTE               | FONOVISIA                                       |
| 4                          | LOS ANGELES AZULES                  | DISA                           | 4                                   | LOS TUCANES DE TIJUANA               | EMI LATIN                                       |
| 5                          | LOS HURACANES DEL NORTE             | FONOVISIA                      |                                     |                                      |   |
| 6                          | MICHAEL SALGADO                     | JOEY                           |                                     |                                      |   |
| 7                          | LOS TRI-O                           | ARIOLA/BMG LATIN               |                                     |                                      |   |
| 8                          | PEPE AGUILAR                        | MUSART/BALBOA                  |                                     |                                      |   |
| 9                          | CON MARIACHI                        |                                |                                     |                                      |   |
| 10                         | CELEBRACION EPIC DUETS              |                                |                                     |                                      |   |

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. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.



## NOTAS

(Continued from page 57)

gentina's perennially top-rated TV network **Telefé**, has been named general supervisor of **Telefónica Media**, the Spanish company that acquired the channel and that also has plans for a South American TV network. Yankelevich was replaced by **Claudio Villaroel**.

An awesome lineup of star rock acts contributed original songs to the soundtrack to the just-released animated movie "Condor Crux." **Los Fabulosos Cadillacs'** front man **Gabriel "Vicentico" Fernández** cut two tracks, and **Los Caballeros De La Quema's** singer **Iván Noble** made his bow as a solo artist on another track. Also contributing sides were **Ataque 77**, **David Lebon**, and **Chelo Delgado**, former lead vocalist of **Zimbabwe**.

Universal has released "Los Ojos" by Argentine rock pioneer **Luis Alberto Spinetta**. Recorded with his power trio **Los Socios Del Desierto** and guest keyboardist **Claudio Cardone**, the disc revolves around Spinetta's hailed work in the '80s with his fusion act **Spinetta Jade**. Two beautiful tracks, "Ven Veni" and "Perdido En Tí," currently enjoy heavy rotation on Buenos Aires' FM outlets.

**Illya Kuryaki & the Valderramas**, or **IKV**, are the midst of an extensive tour that will take the band throughout much of South America, Costa Rica, Mexico, Puerto Rico, and the U.S. The Universal act is on the road in support of its latest disc, "Leche."

Indie rock act **Los Piojos** confirmed their popularity Dec. 18 with a sold-out show in front of 23,000

fans at Buenos Aires' Atlanta Stadium. On Dec. 30 the band, whose El Farolito imprint is distributed by **DBN**, performed at a free open-air concert in La Plata that drew 80,000 concertgoers.

Buenos Aires' New Year's celebrations included a Jan. 1 open-air party at the club **Cream** for 20,000 spectators, who danced until daylight to the sounds of U.S. DJ act **Deep Dish**.

**PARRA'S RARE SHOW:** Singer/songwriter **Angel Parra**, son of **Violeta Parra** and one of the artists of the '60s movement known as **Nueva Canción Chilena**, performed "St. Luke's Gospel," a Christmas oratory, Dec. 24 at San Francisco Church in Santiago, Chile.

The piece was composed by Parra while he was held prisoner of **Augusto Pinochet's** government in 1974 in the camp of **Chacabuco**, located in northern Chile.

It was there that he first played the oratory, accompanied by a guitar and a pan flute. In his first public performance of the piece in Chile, 25 years later, he was joined onstage by the **National Library Chorus** and a chamber orchestra.

**CHECK THAT:** Contrary to an item reported in the Jan. 15 Latin Notas, **Sony Discos** has 10 Grammy nominations.

**CHART NOTES, RETAIL:** After ringing up an extraordinarily prosperous holiday season, the titles appearing on **The Billboard Latin 50**

continue their return to January form by sliding to 114,000 units. Still, that sum is 14% above a similar issue from 1999.

There was plenty of backsliding to go around, as only eight CDs rose in sales this issue. This issue's greatest gainer is **Los Angeles Azules'** "Una Lluvia De Rosas" (**Disa/EMI Latin**), at No. 38 with a paltry addition of 65 units, to 1,500. That puny increase, however, pushed the title up 11 positions.

Plunging 32% to 6,500 units is **Marc Anthony's** first-place title "Desde Un Principio—From The Beginning" (**Sony Discos**). Anthony's greatest-hits disc remains top dog on the tropical/salsa genre chart for the 10th week in a row.

Though it declined 18% to 4,500 pieces, **Shakira's** 69-week-old disc, "Dónde Están Los Ladrones?" (**Sony Discos**), holds down the No. 1 slot on the pop genre chart for the second straight week.

**Banda El Recodo** ends its four-week absence from the apogee of the regional Mexican genre chart, as the group's latest **Fonovisa** album, "Lo Mejor De Mi Vida," returns to No. 1, with 2,000 units—unchanged from last issue.

Vaulting 13-5 this issue with 4,000 pieces, which also is unchanged since last issue, is "Remixes" by **Sony Discos** merengue icon **Elvis Crespo**. With "Remixes," Crespo lands his third top 10 disc in a row. Crespo, incidentally, is the first tropical artist to chart three discs simultaneously on **The Billboard Latin 50**.

Ascending 15-9 with 3,500 pieces

is **Enrique Iglesias'** "The Best Hits" (**Fonovisa**), the Spanish idol's fifth consecutive top 10 disc.

**DECEMBER DOES BETTER:** The sales of titles appearing on **The Billboard Latin 50** have been revised upward to 889,500 units—a record. The weekly sales average for the four-week measuring period also has been revised to 222,500 pieces—another record. A holiday high mark of 321,000 pieces was reached in the Jan. 8 issue, not 295,000 units as previously reported.

**CHART NOTES, RADIO:** **Carlos Vives'** "Fruta Fresca" (**EMI Latin**) keeps cookin' at the apex of **Hot Latin Tracks** with 14.2 million audience impressions, up 700,000 impressions from last issue.

But **Ricardo Arjona's** hard-fast-closing "Desnuda" (**Sony Discos**), which soared from 11.8 million impressions to 13.9 million impressions this issue, looks set to notch Arjona his first chart-topper on **Hot Latin Tracks**.

Meanwhile, "Desnuda," the theme song of Univision's soap "Tres Mujeres," stays put at No. 1 on the pop genre chart for the fifth straight week, with 10 million impressions, up 1.6 million impressions from last issue.

Duplicating its performance on the regional Mexican retail genre chart, **Banda El Recodo's** "Te Ofrezco Un Corazón" (**Fonovisa**) reclaims the pinnacle of the regional Mexican radio genre chart, despite dropping 700,000 impressions to

9.3 million.

Assuming first place on the tropical/salsa genre chart is **Grupomanía's** "Bajo La Lluvia" (**Sony Discos**), which tallies 10.4 million impressions, up 400,000 impressions from last issue.

Elsewhere, **Los Angeles Azules** reaches its highest rung on **Hot Latin Tracks** as "El Listón De Tu Pelo" (**Disa/EMI Latin**) ratchets up 6-5.

**Fiel A La Vega's** debut single on **EMI Latin**, "Canción En La Arena," enters **Hot Latin Tracks** this issue at No. 28, courtesy of strong airplay from stations in its native **Puerto Rico**.

**Emmanuel** makes a long overdue return to **Hot Latin Tracks** this issue with "Sentirme Vivo" (**Universal Latino**), a new entry at No. 38.

**SALES STATFILE:** **The Billboard Latin 50**—this issue: 114,000 units; last issue: 151,000 units; similar issue last year: 100,000 units.

**Pop genre chart**—this issue: 44,000 units; last issue: 54,500 units; similar issue last year: 41,500 units.

**Tropical/salsa genre chart**—this issue: 40,000 units; last issue: 62,500 units; similar issue last year: 32,500 units.

**Regional Mexican genre chart**—this issue: 22,000 units; last issue: 23,000 units; similar issue last year: 21,000 units.

Assistance in preparing this column provided by **Marcelo Fernández Bitar** in **Mexico City** and **Sergio Fortuño** in **Santiago**.

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Familiar Faces, New Roles In France

### Nègre Takes Short-Term Helm At SNEP; Zelnik To Head UPFI

BY RÉMI BOUTON

PARIS—There are new faces heading up France's two main record label bodies now, but while one of the new incumbents is said to represent a "cultural revolution," the other's appointment is merely a holding action.

The changes affect both the International Federation of the Phonographic Industry-recognized organization SNEP, whose members include the major labels and many independents, and indie labels' body UPFI.

At SNEP, Universal Music France president/CEO Pascal Nègre was elected president Jan. 13, replacing Sony Music France CEO Paul-René Albertini, who resigned before the end of his term of office. Nègre's election came one day after the election of former Virgin France chairman Patrick



ZELNIK

Zelnik—a former president of SNEP—as president of UPFI with a two-year mandate.

Nègre, however, will only take the presidency of SNEP until the organization's next general assembly in June, when a new president will be elected for a two-year term. Nègre, who is also president of royalty-collecting society SSCP, says he had no interest in taking on the additional SNEP role full time.

"I wasn't a candidate," he says. "The departure of Albertini [before the end of his term] forced us to find a replacement, and the existing board of SNEP wanted the president to come from a major company."

However, the lack of suitable candidates gave little room for maneuver: Albertini, who is also executive VP of Sony Music Europe, is believed to have resigned in order to focus on his European duties.

Nègre says, "If you look at the table, [Virgin France president and Virgin Continental Europe chief executive] Emmanuel de Buretel also has European duties.

"Then," he continues, "there are the presidents of the other majors [Bruno Gerentes at BMG, Gerolamo Caccia at Warner/EastWest, and Marc Lumbroso at EMI], who have all been recently appointed and are not fully aware of all the issues dealt with by SNEP. Therefore, I have accepted to be interim president until next June, but it must be clear that I won't be a candidate for the job afterward."

Labels have generally avoided having the same person in charge of SNEP, which represents the industry in its more "political" areas, and SSCP, which manages producers' rights. However, Nègre insists that he will remain president of SSCP and claims that "being president of both organizations for six months shouldn't pose too many problems, as many of our priorities remain the same and do center on the protection of our rights."

New UPFI president Zelnik, who launched Virgin Records in France in 1980, has served several terms as president of SNEP. He left Virgin in 1997 and is now chief executive of Naïve, an independent company he created two years ago.

(Continued on page 82)

## Universal In Japan Aims To Boost Int'l Acts' Sales

BY STEVE McCLURE

TOKYO—Industry observers are viewing Universal Music K.K.'s launch of Polydor International as an autonomous unit within group company Polydor K.K. (*Billboard Bulletin*, Jan. 4) as a possible blueprint for other labels trying to stem falling sales of international repertoire in Japan.

Polydor International (PI) will handle product sourced from Motown, A&M, and other Universal international imprints now handled by Polydor K.K.'s popular-music division, which has been abolished and its staff transferred to PI. The latter will have a total of 27 staffers.

"I am very much disappointed with the international sales of Polydor and [group company] Mercury

Music Entertainment," says Universal Music K.K. president Kei Ishizaka. He admits that in the recent past Universal has not placed enough emphasis on promoting foreign product.

Ishizaka says the restructuring is designed to give equal priority to domestic and international repertoire, which now account for 55% and 45%, respectively, of Universal Music K.K.'s sales.

"The international market in Japan certainly presents opportunities for record companies operating in the market to grow, and it will be interesting to observe how Universal Music K.K. with its new setup will recognize—and grab—such opportunities," says one well-placed industry source here.

Named as president of Polydor International is Mitsuo Takaku, who was president of Universal Music K.K.'s Kitty Enterprises label, which he joined in 1995 from Epic/Sony. Takaku will report to Polydor K.K. president Ikuzo Orita. Takaku's replacement at Kitty, which mainly handles domestic repertoire, is Shigenobu Karube, previously head of Kitty's advertising and promotion department. He will report to Ishizaka.

Takaku, who has experience in dealing with both domestic and international repertoire, is seen as an astute choice to head the new Polydor International operation. One reason for the weak sales of international product in Japan over the past couple of years is that international majors operating in the territory have concentrated on developing local acts, an area where they had long lagged behind local companies.

"The cream of people, financial resources, time, and effort, consciously or unconsciously, was put into local activities," says an industry source.

According to Recording Industry Assn. of Japan (RIAJ) data, production of international repertoire by the RIAJ's 21 member companies in the first 11 months of 1999 fell 11% from the corresponding period in 1998 to 76.6 million units, representing a wholesale value of 113.1 billion yen (\$1.1 billion), down 10%.

In the year ending Dec. 31, 1998, sales of Universal predecessor PolyGram K.K. fell 11.7% to 78.7 billion yen (\$692.2 million).

International repertoire did especially poorly, with sales down 22.6% to 23.7 billion yen (\$208.4 million). The label's 1999 results are not expected to be significantly better than 1998's figures.

## Digital One, HMV Join Forces In Oz E-Tail Service

BY CHRISTIE ELIEZER

MELBOURNE, Australia—A new alliance between online radio broadcaster Digital One and HMV Australia promises consumers a unique service, according to its founder.

Says Digital One executive chairman Chris Murphy, "No other service allows a consumer to listen to music on a radio station and then buy a song if they like it."

The new Digital One/HMV E-tail service is part of the [www.digitalone.com.au](http://www.digitalone.com.au) Web site, where users can also find Digital One's string of online radio stations. However, ChaosMusic and Sanity.com, other major music E-tailers here, have been swift to distance themselves from the new arrival.

"We don't consider Digital One as competition," says ChaosMusic. (Continued on page 82)



MURPHY

## Sony's Ogden Gains Added European Duties

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

LONDON—Sony Music Entertainment (SME) Europe senior VP Richard Ogden has gained a wider role as the company moves to improve its performance in exploiting European repertoire on a global scale.

Effective immediately, Ogden adds the international development of continental European artists to his responsibilities for Sony's European marketing operations (*Billboard Bulletin*, Jan. 12). According to SME executive VP Paul-René Albertini, to whom Ogden reports, "This is a

vital role for Sony Music across the region and will require careful and constant attention at a very senior level."

The company is estimated to have around 600 acts signed to all its European companies.

In focusing specifically on regional repertoire activity, Ogden has a priority in common with European executives at Warner Music International. The latter company's new chairman/CEO, Stephen Shrimpton,

also recently identified pan-European success for its acts as a key goal for 2000 and beyond.

(Ogden and Shrimpton have something else in common: They had stints—separately—running Paul McCartney's MPL Communications and serving as McCartney's manager.)

Ogden is expected to expand his team as he gets more involved in the early career development of non-Anglo-American talent. In a related move, Sony Music is expected soon to confirm the appointment of Dwayne Welch, former head of international marketing at RCA Records U.S., in a key European slot.



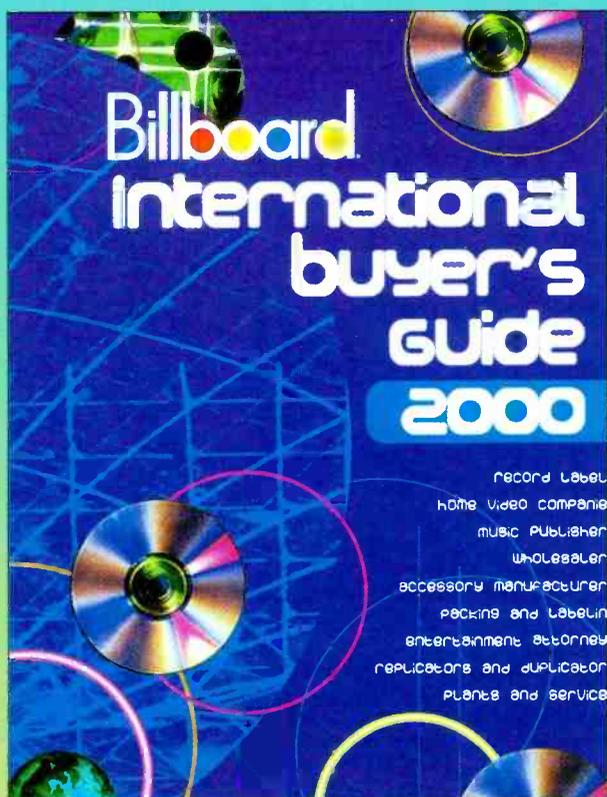
Platinum Life. Epic artist Macy Gray collected a double-platinum award, marking 600,000 U.K. sales of her album "On How Life Is," after her recent performance at London's Forum venue. Shown, from left, are Sony U.K. senior VP/Epic managing director Rob Stringer, Gray, and Sony U.K. chairman/CEO Paul Burger.



OGDEN

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## International

# O'Donnell Aids Romanian Orphans

## Irish Singer Opens Home With Funds From Charity Appeal

BY NIGEL WILLIAMSON

LONDON—Irish singer Daniel O'Donnell has opened a new home for 28 orphans in Romania, built with money raised from a charity appeal to his U.K. and Irish fans.

The home, located in Siret, in the Romanian province of Moldavia, two miles from the border with Ukraine, is the second such facility built by the Romanian Challenge Appeal (RCA) charity with funds raised by O'Donnell.

"I got involved about 18 months ago when I went to Romania to shoot a video," the singer says. "I visited the children's hospital in Siret, and I couldn't believe what I saw. It was heart-breaking, and I couldn't walk away. I knew I had to do something to help, and I felt sure when the fans knew about it they would want to assist, too."

The hospital, Spital Neuropsihici di Copii, is notorious for having some of the worst conditions in Romania, lacking basic medical, educational, and psychological facilities. Many of the 450 children it houses have severe disabilities or special educational needs.

"But the real tragedy," O'Donnell



Irish singer Daniel O'Donnell, right, officially opens the new home for 28 orphans in Siret, in the Romanian province of Moldavia. He is watched by charity volunteer Eileen Oglesby.

says, "is that many of them are able-bodied. They were put there after being abandoned by parents who couldn't afford to look after them. It's a very poor country, and they were just left there—and they've had nothing since."

Many children at the hospital sleep

three or four to a cot, and several inmates are now in their 20s, having spent their lives in the institution. The RCA's strategy is to move as many of them out of the hospital as possible, either by adoption or into smaller, private-care homes where they can receive individual attention and eventually be rehabilitated into the community.

The first home built with funds raised by O'Donnell opened its doors in December 1998 and now houses 12 girls. The second, larger home was officially opened Dec. 20, 1999. O'Donnell's fans have to date donated 650,000 pounds (\$1 million) after he appealed to them to give a donation of 1 pound each.

"The fantastic thing with the new home is to see that we can make a difference," O'Donnell says.

O'Donnell is one of the biggest-selling Irish artists of all time, with a string of gold and platinum albums in Ireland and the U.K. His most recent single, "A Christmas Kiss" (Ritz), was a U.K. top 20 entry in December 1999.

# Virgin Spain Adds New Labels, Staff

BY HOWELL LLEWELLYN

MADRID—A major in-house revamp has seen Virgin Records España enter the year 2000 with a broadside of bold initiatives that aim at achieving maximum expansion and put some distance between Virgin's Spanish operation and those in the rest of Europe.

The changes include the creation of one new imprint and the relaunch of a year-old in-house roots music label. The all-new Drac (Dragon, in the Catalan language) label is the first imprint to be set up by a Madrid-based major



in Barcelona, capital of Spain's Catalan region. The second label, Yerba Buena (Spearmint, or literally Good Herb), is a relaunch of Virgin's La Raíz Sonora label. Yerba Buena, says its Cuban-born director, José Ramón del Río, aims to become the world's fourth-most-important world music label, after Luakabop, World Circuit, and Real World.

Virgin now has four labels in Spain, with the two new imprints joining the year-old "street cred" operation Chewaka and the parent label, although the company had, until now, a total of just 30 employees. Virgin managing director Lydia Fernández says the time has come to take on more staff. "It's not easy," she says. "I want people as good as I've got, who treat their label as their own, not as Virgin's or as Lydia's."

The company has also kicked off the new year by making internal changes. Those have seen Chewaka director Javier Liñan also heading up Virgin's A&R team and former Yerba Buena head Andy Ferguson becoming mar-

keting director of local repertoire as well as director of Internet affairs. Celia Carrillo joined Virgin in mid-January as director of international product from Universal Music Spain, where she had been head of Mercury's international department.

On the creation of Drac, Fernández says, "I decided to set up an imprint in Barcelona because I think that market is growing more than Madrid's, and already it represents some 25% of our business, compared to Madrid's 22%. I wanted to acknowledge the importance of the Barcelona region by giving it its own label."

Other majors have offices in Barcelona, but none has a self-contained imprint there. Drac director is Enrique Pedascol; two local groups have already been signed—Moncho and Gossos—and negotiations are under-



way with other acts.

At Yerba Buena, director Del Río says that traditional Cuban music extracted from the archives of Cuban state record label Egrem forms the backbone of the label, together with flamenco and Celtic music. Yerba Buena signings include Grammy-nominated Cuban Eliades Ochoa, who won a Grammy in 1997 as a member of the Buena Vista Social Club. He is one of several Cuban signings on Yerba Buena, along with Vieja Trova Santiaguera, Hermanas Ferrín, Reinaldo Creagh, and Los Guanches.

The label's most ambitious project is the series of "Sonora Cubana" albums, previously unreleased recordings from Egrem's archives in Havana.

The first batch of 15 Sonora Cubana albums, featuring such artists as Elena Burke, Pio Leyva, and Miguelito Cuni, was released in Spain in the fall on La Raíz Sonora. They will be launched elsewhere in continental Europe and in the U.K. in February and in the U.S. in April.

Fernández refutes the suggestion that Virgin Spain might be stretching its resources too thinly across the new imprints. "We are being very selective about who we sign," she says, "and we want to concentrate all our economic

and human resources on the artists we have. I could have gone the other way and put all our artists on the Virgin label with no imprints. But Liñan running Chewaka his way, for example, and signing who he wants, means that Chewaka has a unique non-major feel. It is like a classy indie."

Fernández operates the label with a very relaxed style, exemplified by the fact that many staff members have their own keys to the Virgin office and come and go as they wish. "If they need to work on a Sunday, they do, and in fact many of us have in the past few months, while putting our new structure into place," she says.

The main domestic acts on Virgin Records España are Jarabe de Palo, Luis Eduardo Aute, and Tam Tam Go!. On Chewaka, they are top flamenco artist Enrique Morente, his daughter Estrella—whose debut album is scheduled for a spring release—and Dusmiguét. "My main hope now is that within five years, one or more of the imprints will be as big as the Virgin parent label here, and with domestic artists only," says Fernández.



# newsline...

**LONDON RECORDS**, the U.K. label associated with Warner Music Group chairman/CEO Roger Ames for most of the past 15 years, has been bought by Warner Music International (WMI) (*Billboard* *Bulletin*, Jan. 17). London repertoire has been licensed to WMI outside the U.K. and the U.S. since last May. The Jan. 14 announcement did not disclose the price paid—industry speculation has pegged this at around \$200 million—nor identify the seller. A company spokesman declined to elaborate. Ames, who became head of Warner Music Group last November, is known to have acquired equity in London from PolyGram during the '80s, with the stake increasing over the years. Label chairman Tracy Bennett was also a shareholder. WMI said London will be part of Warner Music U.K. but will continue as a separate company, with Bennett as chairman and Laurie Cokell as managing director. The purchase does not include London Records U.S. **ADAM WHITE**

**GERMAN LABELS' BODY BPW**, the country's International Federation of the Phonographic Industry national group, says that a total of 115,000 pirate CDs were confiscated in 1999—a record low. The 1998 figure was 400,000 pieces, down from 600,000 units the previous year. BPW officials attribute piracy's loosening grip to support from the courts, which have imposed stiff prison sentences and fines on convicted operators, and to damage inflicted upon the pirate sector's infrastructure. Between 1997 and '99, more than 500 raids were carried out on suspect sites. **WOLFGANG SPAHR**

**DIGITAL DOWNLOAD SITE** www.deo.com, launched in Stockholm by MNW Records Group last October (*Billboard*, Oct. 23), is to launch an English-language international version of the Swedish site and aims to open six localized sites in Europe, including the U.K., by the end of March. The international site is likely to be operated from London, where the company recently opened an office with four staffers. MNW is planning to reduce its financial involvement in the company to a small stake. Deo.com chairman Alexander Vik says, "Together with an international investment bank, we're looking at an international IPO during the spring or fall." **KAI R. LOFTHUS**

**U.K.-BASED PROMOTION/MEDIA SERVICES** company Music House has teamed with Hamburg-based counterpart Public Propaganda to launch a joint-venture licensing division. Based at Music House's west London headquarters, the new division operates under the name Europropaganda and is headed by licensing manager Marcus Fergusson, formerly licensing manager of A&R at indie label Higher State. Fergusson says, "We are actively looking for unsigned material to pick up—for recording and/or publishing—promote, and license, both in the U.K. and abroad. For signed acts, we can offer a comprehensive service whereby we will market and promote the act and then offer assistance in licensing the track on" to other partners in other territories. The division will initially concentrate on dance-related product. **TOM FERGUSON**

**HITEN BHARADIA**, London-based Universal Music International (UMI) marketing manager for MCA U.S.-signed artists, has been appointed to the newly created position of international marketing manager at Universal Music Spain, effective Feb. 1. Based in Madrid, Bharadia will report to Universal Music Spain managing director Carlos Ituiño. He will be responsible for international sales of Universal's Spanish-signed acts, including Ketama, Rosana, Sergio Dalma, and Isabel Pantoja. Bharadia's current UMI responsibilities will be assumed by Ariel Sommer, former marketing assistant in the international repertoire marketing department. Sommer becomes international product manager, reporting to Nina Hansdotter, UMI VP of marketing for MCA artists. **TOM FERGUSON**



BHARADIA

**AMAZON.CO.UK** has appointed Steve Frazier as managing director, effective Jan. 12. Frazier joins the U.K. arm of the online books and music merchant from Kansas-based footwear retailer Payless Shoesource Inc., where he was senior VP of corporate development. Prior to that, he was with management consultants McKinsey and Co.; he is a former foreign correspondent at *The Wall Street Journal*. Frazier replaces Simon Murdoch, who left Amazon in December 1999. In his new role, Frazier reports to Amazon.com president/COO Joseph P. Galli. Amazon launched its U.K. operation in October 1998. **TOM FERGUSON**

amazon.co.uk

**AKIRA TERABAYASHI** has been named president of Universal Music Japan's Mercury Music Entertainment (MME) operation, where he was senior managing director. He succeeds longtime PolyGram Japan executive Alex Abramoff, who departed MME last year to form a Tokyo-based entertainment consultancy. Terabayashi will report to Universal Music K.K. president Kei Ishizaka. **STEVE McCLURE**



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# HITS OF THE WORLD



| JAPAN (Dempa Publications Inc.) 01/24/00 |           |   | GERMANY (Media Control) 01/18/00 |           |   | U.K. (Copyright CIN) 01/15/00 |           |   | FRANCE (SNEP/IFOP/Tite-Live) 01/14/00 |           |   |
|--|-----------|---|----------------------------------|-----------|---|-------------------------------|-----------|---|---------------------------------------|-----------|---|
| THIS WEEK                                | LAST WEEK | SINGLES   | THIS WEEK                        | LAST WEEK | SINGLES   | THIS WEEK                     | LAST WEEK | SINGLES   | THIS WEEK                             | LAST WEEK | SINGLES   |
| 1  | NEW       | KUCHIBUE MR. CHILDREN TOY'S FACTORY   | 1                                | 8         | JOIN ME HIM ARIOLA  | 1                             | NEW       | THE MASSES AGAINST THE CLASSES MANIC  | 1                                     | 2         | MOVE YOUR BODY EIFFEL 65 HOT TRACKS/SONY  |
| 2  | NEW       | SEKIRARA SADS TOSHIBA-EMI   | 2                                | 10        | NOTHING ELSE MATTERS METALLICA MERCURY/UNIVERSAL            | 2                             | NEW       | STREET PREACHERS EPIC   | 2                                     | 1         | MAMBO NO. 5 (A LITTLE BIT OF...) LOU BEGA   |
| 3  | 2         | PRAY EVERY LITTLE THING AVEX TRAX   | 3                                | 4         | WHY DOES MY HEART FEEL SO BAD? MOBY INTERCORD               | 3                             | 2         | U KNOW WHAT'S UP DONELL JONES LAFACE/ARISTA                                   | 3                                     | 6         | VOGUE/BMG   |
| 4  | 3         | CHOKOTTO LOVE PUTTIMONI ZETIMA  | 4                                | 3         | BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/ZOMBA            | 4                             | 1         | RE-REWIND THE CROWD SAY BO SELECTA ART-FUL DODGER RELENTLESS/PUBLIC DEMAND    | 4                                     | 3         | IL Y A TROP DE GENS QUI T'AIMENT HELENE SEGARA ORLANDO/WARNER                         |
| 5  | 1         | HAPPINESS GLAY UNLIMITED  | 5                                | 5         | MOVE YOUR BODY EIFFEL 65 HANSA                              | 5                             | NEW       | I HAVE A DREAM/SEASONS IN THE SUN WESTLIFE RCA                                | 5                                     | 4         | (YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/IRVING                                       |
| 6  | 12        | MAGO ITSURO OHIZUMI TEICHKU   | 6                                | 2         | IRGENDWIE, IRGENDWO, IRGENDWANN JAN DELAY AKA EISSFELDT EMI | 6                             | 6         | MORE THAN I NEEDED TO KNOW SCOOCH ACCOLADE/EMI                                | 6                                     | 5         | LES ENFANTS DE L'AN 2000 LAAM ODEON/EMI   |
| 7  | 4         | NEXT 100 YEARS J-FRIENDS JOHNNY'S ENTERTAINMENT   | 7                                | 1         | MASCHEN-DRAHT-ZAUN STEFAN RAAB EDEL                         | 7                             | NEW       | BACK IN MY LIFE ALICE DEEJAY VIOLENT/POSITIVA                                 | 7                                     | 20        | PARCE QUE C'EST TOI AXELLE RED VIRGIN   |
| 8  | 5         | LOVE MACHINE MORNING MUSUME ZETIMA  | 8                                | 6         | IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA  | 8                             | 3         | STAND TOUGH POINT BREAK ETERNAL/WEA   | 8                                     | 19        | MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY/UNIVERSAL                              |
| 9  | 8         | HEAVEN MASAHARU FUKUYAMA FUNHOUSE/BMG   | 9                                | 7         | WEINST DU ECHT EDEL   | 9                             | 9         | TWO IN A MILLION/YOU'RE MY NUMBER ONE S CLUB 7 POLYDOR                        | 9                                     | 7         | CAN WE TALK ABOUT IT ORGANIZ' JAM PRODUCTIONS   |
| 10                                       | 7         | SNOW DANCE DREAMS COME TRUE TOSHIBA-EMI   | 10                               | 14        | SUPER TROUPER A*TEENS MOTOR/UNIVERSAL                       | 10                            | 7         | RAINBOW COUNTRY BOB MARLEY VS. FUNKSTAR DE LUXE CLUB TOOL/SEDEL               | 10                                    | 8         | ADAGIO LARA FABIAN EPIC   |
| 11                                       | 6         | LOVE 2000 NAMIE AMURO AVEX TRAX   | 11                               | 19        | TELL ME WHY PREZIOSO FEATURING MARVIN ARIOLA                | 11                            | NEW       | A LITTLE BIT OF LUCK DJ LUCK & MC NEAT RED ROSE                               | 11                                    | 11        | ALLER PLUS HAUT TINA ARENA COLUMBIA   |
| 12                                       | 20        | LOVE, DAY AFTER TOMORROW MAI KURAKI GIZA STUDIO   | 12                               | 9         | ADLER SOLLEN FLIEGEN PUR INTERCORD                          | 12                            | 11        | KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/POSITIVA                   | 12                                    | 14        | HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA                                    |
| 13                                       | 9         | HONNOU RINGO SHIINA TOSHIBA-EMI   | 13                               | NEW       | BELLA STELLA HIGHLAND EASTWEST                              | 13                            | 5         | SAY YOU'LL BE MINE/BETTER THE DEVIL YOU KNOW STEPS JIVE/ZOMBA                 | 12                                    | 10        | GENIE IN A BOTTLE CHRISTINA AGUILERA BMG  |
| 14                                       | 10        | GOLDFINGER '99 HIROMI GO SONY   | 14                               | NEW       | SEX BOMB TOM JONES FEATURING MOUSSE T V2                    | 14                            | 4         | LET IT BE ME JUSTIN INNOCENT/IRVING   | 13                                    | 10        | THAT'S THE WAY IT IS CELINE DION COLUMBIA   |
| 15                                       | 14        | LAST TOUR BLUEM OF YOUTH SONY   | 15                               | 12        | THAT'S THE WAY IT IS CELINE DION COLUMBIA                   | 15                            | NEW       | IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA                    | 14                                    | 9         | ANTHEM #2 FLOORFILLA AIRPLAY/UNIVERSAL  |
| 16                                       | 11        | ADDICTED TO YOU HIKARU UTADA TOSHIBA-EMI  | 16                               | 11        | IMMER WIEDER LAURA EASTWEST                                 | 16                            | 16        | YOU ONLY TELL ME YOU LOVE ME WHEN YOU'RE DRUNK PET SHOP BOYS PARLOPHONE       | 15                                    | 13        | BETTER OFF ALONE ALICE DEEJAY HOT TRACKS/SONY   |
| 17                                       | 15        | HOSHI GA KIREI THE LITTLE MONSTERS FAMILY TOY'S FACTORY                                       | 17                               | NEW       | ADELANTE SASH! EDEL   | 17                            | 8         | HOT BOYZ MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP ELEKTRA/WEA   | 16                                    | 17        | WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA   |
| 18                                       | NEW       | EIEN—ETERNITY KYOSUKE HIMURO POLYDOR  | 18                               | 20        | WHAT A GIRL WANTS CHRISTINA AGUILERA RCA                    | 18                            | NEW       | RISE EDDIE AMADOR DEFECTED  | 17                                    | 15        | L'OMBRE ET LA LUMIERE TILLY KEY 323/SONY  |
| 19                                       | 16        | A-RA-SHI A-RA-SHI PONY CANYON   | 19                               | 15        | BOYS DIE ALLIANZ EPIC                                       | 19                            | NEW       | IMAGINE JOHN LENNON PARLOPHONE  | 18                                    | NEW       | HYSTERIE EMBARGO HAPPY MUSIC/SONY   |
| 20                                       | 13        | ISSYONI... MAX AVEX TRAX  | 20                               | NEW       | BACK IN MY LIFE ALICE DEEJAY VIOLENT/IRVING                 | 20                            | 10        | ALBUMS  | 19                                    | 12        | SUMMER SON TEXAS MERCURY/UNIVERSAL  |
| 1  | 1         | MISIA LOVE IS THE MESSAGE FUNHOUSE/BMG  | 1                                | 1         | CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA        | 1                             | 1         | TRAVIS THE MAN WHO INDEPENDIENTE  | 20                                    | 16        | WHERE I'M HEADED LENE MARLIN VIRGIN   |
| 2  | 2         | SPITZ RECYCLE: GREATEST HITS OF SPITZ POLYDOR   | 2                                | 2         | METALLICA S&M MERCURY/UNIVERSAL                             | 2                             | 2         | SHANIA TWAIN COME ON OVER MERCURY   | 1                                     | 5         | PATRICK BRUEL JUSTE AVANT BMG   |
| 3  | 6         | CELINE DION ALL THE WAY... A DECADE OF SONG EPIC  | 3                                | 6         | SANTANA SUPERNATURAL ARISTA/ARIOLA                          | 3                             | 4         | MACY GRAY ON HOW LIFE IS EPIC   | 2                                     | 1         | JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL                                      |
| 4  | 3         | MAKI OHGURO MAKI OHGURO BEST OF BEST—SINGLES COLLECTION B-GRAM                                | 4                                | 5         | DIE TOTEN HOSEN UNSTERBLICH EASTWEST                        | 4                             | 3         | WESTLIFE WESTLIFE RCA   | 3                                     | 2         | ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN   |
| 5  | 5         | MASAHARU FUKUYAMA MAGNUM COLLECTION 1999 "DEAR" FUNHOUSE/BMG                                  | 5                                | 9         | TOM JONES RELOAD V2   | 5                             | 7         | BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ZOMBA                               | 4                                     | 3         | LES ENFOIRES LES RESTOS DU COEUR, DERNIERE EDITION AVANT L'AN 2000 RESTO DU COEUR/BMG |
| 6  | 4         | SPEED CARRY ON MY WAY TOY'S FACTORY   | 6                                | 3         | ANDRE RIEU DAS JAHRTAUSENFEST POLYDOR/UNIVERSAL             | 6                             | 5         | S CLUB 7 S CLUB POLYDOR   | 5                                     | 4         | TINA ARENA IN DEEP COLUMBIA   |
| 7  | 8         | VARIOUS ARTISTS MAX 6 SONY  | 7                                | 8         | GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN           | 7                             | 8         | STEREOPHONICS PERFORMANCE AND COCKTAILS V2                                    | 6                                     | 12        | ANDRE RIEU BAL DU SIECLE PHILIPS/UNIVERSAL  |
| 8  | 7         | AYUMI HAMASAKI LOVE APPEARS AVEX TRAX   | 8                                | 7         | THE CORRS MTV UNPLUGGED 143/LAVA/EASTWEST                   | 8                             | 13        | THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/EASTWEST                           | 7                                     | 19        | SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL   |
| 9  | 10        | RINGO SHIINA MUZAI MORATORIAMI TOSHIBA-EMI  | 9                                | 10        | CHER THE GREATEST HITS WEA                                  | 9                             | 6         | CELINE DION ALL THE WAY... A DECADE OF SONG EPIC                              | 8                                     | 9         | BRITNEY SPEARS... BABY ONE MORE TIME JIVE/IRVING                                      |
| 10                                       | 9         | CHAGE & ASKA VERY BEST ROLL OVER 20TH TOSHIBA-EMI   | 10                               | NEW       | MANFRED KRUG & C. BRAUER TATORT DIE SONGS WSM               | 10                            | 10        | ABBA ABBA GOLD—GREATEST HITS POLYDOR  | 9                                     | 7         | GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN                                     |
| 11                                       | 14        | HIKARU UTADA FIRST LIFE TOSHIBA-EMI   | 11                               | 12        | BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ZOMBA             | 11                            | 11        | THE CORRS TALK ON CORNERS 143/LAVA/EASTWEST                                   | 10                                    | 8         | FRANCIS CABREL HORS SAISON COLUMBIA   |
| 12                                       | 15        | ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER                               | 12                               | 13        | ECHT FREISCHWIMMER EDEL                                     | 12                            | 12        | STEPS STEPTACULAR JIVE/ZOMBA  | 11                                    | 16        | 113 LES PRINCES DE LA VILLE SMALL/SONY  |
| 13                                       | 17        | YUJU YUJUEN SENHA & CO.   | 13                               | 10        | SOUNDTRACK TARZAN WALT DISNEY/VEDEL                         | 13                            | 9         | CATATONIA INTERNATIONAL VELVET BLANCO Y NEGRO/WEA                             | 12                                    | 15        | MARIAH CAREY RAINBOW COLUMBIA   |
| 14                                       | 13        | TSUYOSHI NAGABUCHI ACOUSTIC ORE NO TAIYO FOR LIFE   | 14                               | 11        | ABBA THE COMPLETE SINGLES COLLECTION POLYDOR/UNIVERSAL      | 14                            | 14        | TEXAS THE HUSH MERCURY  | 13                                    | 10        | SOUNDTRACK TARZAN WALT DISNEY/SONY  |
| 15                                       | 16        | GLAY HEAVY GAUGE UNLIMITED  | 15                               | 14        | ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/WEA                | 15                            | 12        | THE CORRS MTV UNPLUGGED 143/LAVA/EASTWEST                                     | 14                                    | 11        | PASCAL OBISPO SOLEDAD EPIC  |
| 16                                       | NEW       | VARIOUS ARTISTS DANCEMANIA X5 TOSHIBA-EMI   | 16                               | 16        | BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL          | 16                            | 14        | GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN                             | 15                                    | NEW       | STING BRAND NEW DAY POLYDOR/UNIVERSAL   |
| 17                                       | 11        | YOSUI INOUE GOLDEN BEST FOR LIFE  | 17                               | 15        | ENRIQUE IGLESIAS ENRIQUE UNIVERSAL                          | 17                            | 15        | BOYZONE BY REQUEST—GREATEST HITS POLYDOR                                      | 16                                    | RE        | SOUNDTRACK BUFFY & LES VAMPIRES COLUMBIA  |
| 18                                       | NEW       | ENIGMA THE SCREEN BEHIND THE MIRROR TOSHIBA-EMI   | 18                               | 17        | BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB EASTWEST    | 18                            | 18        | WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA                                   | 17                                    | 17        | SOUNDTRACK HIMALAYA VIRGIN  |
| 19                                       | 18        | 19 ONGAKU VICTOR  | 19                               | RE        | SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL                 | 19                            | 16        | ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS                             | 18                                    | 6         | LARA FABIAN LARA FABIAN EPIC  |
| 20                                       | RE        | MARIAH CAREY RAINBOW SONY   | 20                               | RE        | RED HOT CHILI PEPPERS CALIFORNICATION WEA                   | 20                            | 19        | TRACY CHAPMAN TRACY CHAPMAN ELEKTRA/EASTWEST                                  | 19                                    | 13        | TEXAS THE HUSH MERCURY/UNIVERSAL  |
|  |           |   |                                  |           |   |                               |           |   | 20                                    | 18        | WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG  |
| 1  | 3         | FADED SOULDECISION MCA/UNIVERSAL  | 1                                | 1         | DROP IT SCOOP EMI   | 1                             | 1         | I TRY MACY GRAY EPIC  | 1                                     | 1         | MOVE YOUR BODY EIFFEL 65 BLISS CO/LEVEL ONE   |
| 2  | 2         | BETTER OFF ALONE ALICE DEEJAY NUMUZI  | 2                                | 2         | BINNEN MARCO BORSATO POLYDOR/UNIVERSAL                      | 2                             | 2         | BLU (DA BA DEE) EIFFEL 65 SHOCK   | 2                                     | 2         | WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL                           |
| 3  | 1         | BLUE (DA BA DEE) EIFFEL 65 EMI  | 3                                | 12        | DE BOM POSTMEN & DEF RHYMZ V2                               | 3                             | 5         | MASCARA KILLING HEIDI ROADSHOW/WARNER   | 3                                     | 3         | LA FINE DEL MILLENNIO VASCO ROSSI EMI   |
| 4  | 6         | CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL | 4                                | 3         | DOEKOE DEF RHYMZ VIRGIN                                     | 4                             | 3         | DON'T CALL ME BABY MADISON AVENUE VIRGIN                                      | 4                                     | 18        | SHE'S THE ONE/IT'S ONLY US ROBBIE WILLIAMS EMI  |
| 5  | 5         | WHAT A GIRL WANTS CHRISTINA AGUILERA RCA/BMG  | 5                                | 4         | KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/ZOMBA    | 5                             | 10        | STEAL MY SUNSHINE LEN COLUMBIA  | 5                                     | 12        | THAT'S THE WAY IT IS CELINE DION COLUMBIA   |
| 6  | 7         | LAST KISS PEARL JAM EPIC/SONY   | 6                                | 11        | NOTHING ELSE MATTERS METALLICA MERCURY/UNIVERSAL            | 6                             | 4         | DON'T SAY YOU LOVE ME M2M WEA   | 6                                     | 4         | IMAGINE JOHN LENNON EMI   |
| 7  | 4         | ALL I REALLY WANT KIM LUKAS ZOMBA/BMG   | 7                                | 6         | BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/ZOMBA            | 7                             | 8         | BETTER OFF ALONE ALICE DEEJAY JIVE/ZOMBA                                      | 7                                     | 10        | GLORIOUS ANDREAS JOHNSON WEA  |
| 8  | 9         | SON IS SHINING BOB MARLEY VS. FUNKSTAR DE LUXE EDEL   | 8                                | 5         | TURN YOUR LIGHTS DOWN LOW LAURYN HILL & BOB MARLEY COLUMBIA | 8                             | 6         | WILL 2K WILL SMITH FEATURING K-CI COLUMBIA                                    | 8                                     | NEW       | BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/IRVING                                     |
| 9  | 8         | MAMBO NO. 5 (A LITTLE BIT OF...) LOU BEGA BMG   | 9                                | 9         | HART VAN MIJN GEVOEL DE KAST CNR                            | 9                             | 13        | WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA                                   | 9                                     | 6         | KEEP ON MOVIN' FIVE BMG   |
| 10                                       | 12        | CAUGHT OUT THERE KELIS VIRGIN/EMI   | 10                               | 8         | LEEF "BIG BROTHER TUNE" HAN VAN EIJK DINO                   | 10                            | 9         | ABSOLUTELY EVERYBODY VANESSA AMOROSI TRANSISTOR/BMG                           | 10                                    | 13        | SITTING DOWN HERE LENE MARLIN VIRGIN  |
| 11                                       | 10        | BAILAMOS ENRIQUE IGLESIAS OVERBROOK/INTERSCOPE/UNIVERSAL                                      | 11                               | NEW       | JE BENT M'N MAATJE/KIEB JE NODIG PAUL DE LEEUW EPIC         | 11                            | 9         | KEEP ON MOVIN' FIVE BMG   | 11                                    | 11        | SEX BOMB TOM JONES WITH MOUSSE T V2/UNIVERSAL   |
| 12                                       | 20        | (MUCHO MAMBO) SWAY SHAFT JELLYBEAN  | 12                               | 7         | IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA  | 12                            | 11        | SMOOTH SANTANA FEATURING ROB THOMAS BMG                                       | 12                                    | NEW       | THE WORLD IS NOT ENOUGH GARBAGE UNIVERSAL   |
| 13                                       | RE        | G'D UP SNOOP DOGG PRESENTS THA EASTSIDAZ DOGG HOUSE/TVT                                       | 13                               | 10        | THAT'S THE WAY IT IS CELINE DION COLUMBIA                   | 13                            | 12        | S CLUB PARTY S CLUB 7 POLYDOR/UNIVERSAL                                       | 13                                    | 9         | UNDER PRESSURE '99 QUEEN WITH DAVID BOWIE EMI   |
| 14                                       | RE        | WAITING FOR TONIGHT JENNIFER LOPEZ WORK EPIC/SONY   | 14                               | 15        | WHAT A GIRL WANTS CHRISTINA AGUILERA BMG                    | 14                            | 20        | WHAT A GIRL WANTS CHRISTINA AGUILERA RCA                                      | 14                                    | 8         | WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA   |
| 15                                       | 11        | IMAGINE JOHN LENNON CAPITOL/EMI   | 15                               | 14        | DEAR JESSIE ROLLER/GIRL MERCURY/UNIVERSAL                   | 15                            | NEW       | THE MILLENNIUM PRAYER CLIFF RICHLER MUSH ROOM/FESTIVAL                        | 15                                    | 7         | NEW DAY WYCLEF JEAN FEATURING BONO COLUMBIA   |
| 16                                       | 19        | TODAY EVERLAST TOMMY BOY  | 16                               | 15        | BACK IN MY LIFE ALICE DEEJAY VIOLENT/JIVE/ZOMBA             | 16                            | 14        | SISTER S2S STD/MFES   | 16                                    | NEW       | WHAT'S MY AGE AGAIN BLINK-182 MCA/UNIVERSAL   |
| 17                                       | 16        | ARRIBA JOEE UNIVERSAL   | 17                               | 16        | FLYING WITHOUT WINGS WESTLIFE BMG                           | 17                            | 15        | FOREVER TINA COUSINS JIVE/ZOMBA   | 17                                    | 20        | NORTHERN STAR MELANIE C VIRGIN  |
| 18                                       | NEW       | TRICKY TRICKY LOU BEGA RCA/BMG  | 18                               | 13        | SATISFY YOU PUFF DADDY FEATURING R. KELLY BMG               | 18                            | 16        | BRING IT ALL BACK S CLUB 7 POLYDOR/UNIVERSAL                                  | 18                                    | 5         | HAPPY ALEXIA DWA/SONY   |
| 19                                       | 13        | I WANNA LOVE YOU FOREVER JESSICA SIMPSON COLUMBIA/SONY  | 19                               | NEW       | SITTING DOWN HERE LENE MARLIN VIRGIN                        | 19                            | 18        | I SEE YOU BABY GROOVE ARMADA ZOMBA  | 19                                    | NEW       | SING A SONG NOW NOW A.C. ONE EXE/LEVEL ONE  |
| 20                                       | 15        | I KNEW I LOVED YOU SAVAGE GARDEN COLUMBIA/SONY  | 20                               | RE        | SPLASH THE SUNCLUB EPIC                                     | 20                            | 19        | ALBUMS  | 20                                    | RE        | (MUCHO MAMBO) SWAY SHAFT UNIVERSAL  |
| 1  | 3         | VARIOUS ARTISTS MUCHDANCE 2000 SONY   | 1                                | 1         | MARCO BORSATO LUID EN DUIDELIJK POLYDOR/UNIVERSAL           | 1                             | 1         | MACY GRAY ON HOW LIFE IS EPIC   | 1                                     | 2         | HEVIA NO MAN'S LAND EMI   |
| 2  | 1         | VARIOUS ARTISTS BIG SHINY TUNES 4 JVT/EMI   | 2                                | 4         | METALLICA S&M MERCURY/UNIVERSAL                             | 2                             | 4         | SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER                                     | 2                                     | 1         | ADRIANO CELENTANO IO NON SO PARLAR D'AMORE CLAN/SONY                                  |
| 3  | 2         | CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA/SONY                                     | 3                                | 2         | CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA        | 3                             | 3         | CELINE DION ALL THE WAY... A DECADE OF SONG EPIC                              | 3                                     | 3         | CLAUDIO BAGLIONI VIAGGIATORE SULLA CODA DEL TEMPO COLUMBIA                            |
| 4  | 4         | SANTANA SUPERNATURAL ARISTA/BMG   | 4                                | 14        | GOLDEN EARRING LAST BLAST OF THE CENTURY CNR                | 4                             | 2         | SANTANA SUPERNATURAL BMG  | 4                                     | 4         | CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA                                  |
| 5  | 5         | VARIOUS ARTISTS ALL STARS 2000 PLR/EMI  | 5                                | 5         | ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL                      | 5                             | 10        | CHER THE GREATEST HITS WEA  | 5                                     | 6         | GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN                                     |
| 6  | NEW       | EIFFEL 65 EUROPOP REPUBLIC/UNIVERSAL  | 6                                | 18        | YOUP VAN 'T HEK MOND VOL TANDEN CNR                         | 6                             | 5         | SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL                                   | 6                                     | 17        | ALANIS MORISSETTE MTV UNPLUGGED WEA   |
| 7  | 13        | DR. DRE DR. DRE—2001 AFTERMATH/INTERSCOPE/UNIVERSAL   | 7                                | 6         | ANOUK URBAN SOLITUDE DINO                                   | 7                             | 6         | RED HOT CHILI PEPPERS CALIFORNICATION WEA                                     | 7                                     | 5         | 883 GRAZIE MILLE FRISONI  |
| 8  | 6         | SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL   | 8                                | 9         | SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL                 | 8                             | 7         | BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD/CIRCUI/TMRA             | 8                                     | 8         | RED HOT CHILI PEPPERS CALIFORNICATION WEA   |
| 9  | 11        | ENRIQUE IGLESIAS ENRIQUE INTERSCOPE   | 9                                | 11        | HELMUT LOTTI OUT OF AFRICA POLYDOR/UNIVERSAL                | 9                             | 9         | TAXIRIDE IMAGINATE WEA  | 9                                     | 16        | LIGABUE MISS MONDO WEA  |
| 10                                       | 7         | BACKSTREET BOYS MILLENNIUM JIVE/BMG   | 10                               | 7         | ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/WARNER             | 10                            | 8         | METALLICA S&M MERCURY/UNIVERSAL   | 10                                    | 7         | QUEEN GREATEST HITS III EMI   |
| 11                                       | 14        | CHRISTINA AGUILERA CHRISTINA AGUILERA RCA/BMG   | 11                               | 8         | DOE MAAR ALLES ARCADE                                       | 11                            | 11        | FIVE INVINCIBLE BMG   | 11                                    | 15        | LUCA CARBONI IL TEMPO DELL'AMORE BMG  |
| 12                                       | 15        | BLINK-182 ENEMA OF THE STATE MCA/UNIVERSAL  | 12                               | 16        | CHARLOTTE CHURCH CHARLOTTE CHURCH SONY                      | 12                            | 13        | POWDERFINGER INTERNATIONALIST POLYDOR/UNIVERSAL                               | 12                                    | 9         | LENE MARLIN PLAYING MY GAME VIRGIN  |
| 13                                       | 12        | LIMP BIZKIT SIGNIFICANT OTHER FLIP/INTERSCOPE/UNIVERSAL                                       | 13                               | 17        | BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ZOMBA             | 13                            | 15        | SOUNDTRACK POKEMON: THE FIRST MOVIE WEA                                       | 13                                    | 12        | FRANCO BATTIATO FLEURS MERCURY/UNIVERSAL  |
| 14                                       | 8         | SAVAGE GARDEN AFFIRMATION COLUMBIA/SONY   | 14                               | 12        | CHER THE GREATEST HITS WARNER                               | 14                            | 14        | LIVE THE DISTANCE TO HERE RADIOACTIVE/UNIVERSAL                               | 14                                    | 13        | ANTONELLO VENDITTI GOODBYE NOVECENTO HEINZ/RICORDI                                    |
| 15                                       | 9         | VARIOUS ARTISTS WOMEN & SONG 3 WARNER   | 15                               | 10        | GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN           | 15                            | 12        | VONDA SHEPARD HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC | 15                                    | 10        | MINA MINA N.O. PDU/SONY   |
| 16                                       | 20        | BRYAN ADAMS THE BEST OF ME A&M/INTERSCOPE/UNIVERSAL   | 16                               | 3         | ANDREA BOCELLI SACRED ARIAS POLYDOR/UNIVERSAL               | 16                            | 16        | BRYAN ADAMS THE BEST OF ME A&M/UNIVERSAL                                      | 16                                    | NEW       | SANTANA SUPERNATURAL BMG  |
| 17                                       | RE        | DMX... AND THEN THERE WAS X RUFF RYDERS/DEF JAM/UNIVERSAL                                     | 17                               | 15        | ABBA 25 JAAR NA "WATERLOO" POLYDOR/UNIVERSAL                | 17                            | 19        | RICKY MARTIN RICKY MARTIN COLUMBIA  | 17                                    | RE        | EURYTHMICS PEACE BMG  |
| 18                                       | 10        | LOU BEGA A LITTLE BIT OF MAMBO RCA/BMG  | 18                               | 13        | QUEEN GREATEST HITS III EMI                                 | 18                            | NEW       | LIMP BIZKIT SIGNIFICANT OTHER INTERSCOPE/UNIVERSAL                            | 18                                    | 14        | CHER THE GREATEST HITS WEA  |
| 19                                       | 16        | METALLICA S&M ELEKTRA/WARNER  | 19                               | RE        | ILSE DELANGE WORLD OF HURT WARNER                           | 19                            | 17        | ALBUMS  | 19                                    | 11        | FIVE INVINCIBLE BMG   |
| 20                                       | RE        | JAY-Z VOL. 3... LIFE AND TIMES OF S. CARTER ROC-A-FELLA/DEF JAM/DJMG                          | 20                               | 20        | DR. DRE DR. DRE—2001 POLYDOR/UNIVERSAL                      | 20                            | 20        | TRACY CHAPMAN TRACY CHAPMAN ELEKTRA/EASTWEST                                  | 20                                    | 18        | VASCO ROSSI SARA' MIGLIORE CAROSELLO/UNIVERSAL  |
| 1  | 8         | JOIN ME HIM ARIOLA  | 1                                | 1         | DROP IT SCOOP EMI   | 1                             | 1         | I TRY MACY GRAY EPIC  | 1                                     | 1         | MOVE YOUR BODY EIFFEL 65 BLISS CO/LEVEL ONE   |
| 2  | 10        | NOTHING ELSE MATTERS METALLICA MERCURY/UNIVERSAL  | 2                                | 2         | BINNEN MARCO BORSATO POLYDOR/UNIVERSAL                      | 2                             | 2         | BLU (DA BA DEE) EIFFEL 65 SHOCK   | 2                                     | 2         | WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL                           |
| 3  | 4         | WHY DOES MY HEART FEEL SO BAD? MOBY INTERCORD   | 3                                | 12        | DE BOM POSTMEN & DEF RHYMZ V2                               | 3                             | 5         | MASCARA KILLING HEIDI ROADSHOW/WARNER   | 3                                     | 3         | LA FINE DEL MILLENNIO VASCO ROSSI EMI   |
| 4  | 3         | BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/ZOMBA  | 4                                | 3         | DOEKOE DEF RHYMZ VIRGIN                                     | 4                             | 3         | DON'T CALL ME BABY MADISON AVENUE VIRGIN                                      | 4                                     | 18        | SHE'S THE ONE/IT'S ONLY US ROBBIE WILLIAMS EMI  |
| 5  | 5         | MOVE YOUR BODY EIFFEL 65 HANSA  | 5                                | 4         | KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/ZOMBA    | 5                             | 10        | STEAL MY SUNSHINE LEN COLUMBIA  | 5                                     | 12        | THAT'S THE WAY IT IS CELINE DION COLUMBIA   |
| 6  | 2         | IRGENDWIE, IRGENDWO, IRGENDWANN JAN DELAY AKA EISSFELDT EMI                                   | 6                                | 11        | NOTHING ELSE MATTERS METALLICA MERCURY/UNIVERSAL            | 6                             | 4         | DON'T SAY YOU LOVE ME M2M WEA   | 6                                     | 4         | IMAGINE JOHN LENNON EMI   |
| 7  | 1         | MASCHEN-DRAHT-ZAUN STEFAN RAAB EDEL   | 7                                | 6         | BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/ZOMBA            | 7                             | 8         | BETTER OFF ALONE ALICE DEEJAY JIVE/ZOMBA                                      | 7                                     | 10        | GLORIOUS ANDREAS JOHNSON WEA  |
| 8  | 6         | IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA                                    | 8                                | 5         | TURN YOUR LIGHTS DOWN LOW LAURYN HILL & BOB MARLEY COLUMBIA | 8                             | 6         | WILL 2K WILL SMITH FEATURING K-CI COLUMBIA                                    | 8                                     | NEW       | BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/IRVING                                     |
| 9  | 7         | WEINST DU ECHT EDEL   | 9                                | 9         | HART VAN MIJN GEVOEL DE KAST CNR                            | 9                             | 13        | WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA                                   | 9                                     | 6         | KEEP ON MOVIN' FIVE BMG</   |

# HITS OF THE WORLD

CONTINUED

| EUROCHART 01/15/00 |           |  | MUSIC & MEDIA |           |   | SPAIN (AFYVE/ALEF MB) 02/05/00 |  |  |
|--------------------|-----------|--|---------------|-----------|---|--------------------------------|--|--|
| THIS WEEK          | LAST WEEK | SINGLES  | THIS WEEK     | LAST WEEK | SINGLES                                     |                                |  |  |
| 1                  | 2         | MOVE YOUR BODY EIFFEL 65 BLISS CO.                   | 1             | 1         | RHYTHM DIVINE ENRIQUE IGLESIAS POLYDOR/UNI- |                                |  |  |
| 2                  | 1         | IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE | 2             | 2         | VERSAL                                      |                                |  |  |
| 3                  | 5         | BORN TO MAKE YOU HAPPY BRITNEY SPEARS                | 3             | 3         | INFINITO BUNBURY CHRYSALIS                  |                                |  |  |
| 4                  | 3         | THAT'S THE WAY IT IS CELINE DION EPIC/COLUMBIA       | 4             | 6         | WAITING FOR TONIGHT JENNIFER LOPEZ WORV/    |                                |  |  |
| 5                  | 6         | KISS (WHEN THE SUN DON'T SHINE) VENGABOYS            | 5             | NEW       | COLUMBIA                                    |                                |  |  |
| 6                  | 4         | MASCHEN-DRAHT-ZAUN STEFAN RAAB EDEL                  | 6             | 4         | GENIE IN A BOTTLE CHRISTINA AGUILERA RCA    |                                |  |  |
| 7                  | 8         | I HAVE A DREAM/SEASONS IN THE SUN WEST-              | 7             | NEW       | IMAGINE JOHN LENNON ODEON/EMI               |                                |  |  |
| 8                  | 9         | LIFE RCA   | 8             | NEW       | SEX BOMB TOM JONES WITH MOUSSE T V2/UNIVER- |                                |  |  |
| 9                  | 9         | MAMBO NO. 5 (A LITTLE BIT OF . . . ) LOU BEGA        | 9             | NEW       | SAL   |                                |  |  |
| 10                 | NEW       | LAUTS/TARK/BMG                                       | 10            | NEW       | YA NO TE QUIERO ANA TORROJA ARIOLA          |                                |  |  |
|                    |           | (YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE             |               |           | KEEP ON MOVIN' FIVE RCA                     |                                |  |  |
|                    |           | IRGENDWIE, IRGENDWO, IRGENDWAN JAN                   |               |           | MOVE YOUR BODY EIFFEL 65 BLANCO Y NEGRO     |                                |  |  |
|                    |           | DELAY AKA EISSFELDT EMI                              |               |           | MA BAKER BONEY M ARIOLA                     |                                |  |  |
|                    |           |  |               |           |   |                                |  |  |
| 1                  | 1         | <b>ALBUMS</b>  | 1             | 1         | <b>ALBUMS</b>                               |                                |  |  |
| 2                  | 2         | CELINE DION ALL THE WAY . . . A DECADE OF            | 2             | 2         | MILIKI A MIS NINOS DE 30 ANOS BAT DISCOS    |                                |  |  |
| 3                  | 3         | SONG EPIC/COLUMBIA                                   | 3             | 3         | JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA  |                                |  |  |
| 4                  | 4         | CHER THE GREATEST HITS WEA                           | 4             | 2         | MIGUEL BOSE LO MEJOR DE BOSE WEA            |                                |  |  |
| 5                  | 4         | METALLICA S&M VERTIGO                                | 5             | 5         | ENRIQUE IGLESIAS ENRIQUE POLYDOR/UNIVERSAL  |                                |  |  |
| 6                  | 6         | SHANIA TWAIN COME ON OVER MERCURY                    | 6             | 9         | LUIS MIGUEL AMARTE ES UN PLACER WEA         |                                |  |  |
| 7                  | 8         | THE CORRS MTV UNPLUGGED 143/LAVA/ATLANTIC            | 7             | 6         | LUZ UN MAR DE CONFIANZA HISPAVOX            |                                |  |  |
| 8                  | 3         | GEORGE MICHAEL SONGS FROM THE LAST CEN-              | 8             | 7         | CELINE DION ALL THE WAY . . . A DECADE OF   |                                |  |  |
| 9                  | 7         | TURY VIRGIN  | 9             | 8         | SONG COLUMBIA                               |                                |  |  |
| 10                 | NEW       | BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE         | 10            | 10        | TATUAJE TATUAJE ARIOLA                      |                                |  |  |
|                    |           | ENRIQUE IGLESIAS ENRIQUE INTERSCOPE                  |               |           | MARIA DOLORES PRADERA AS DE CORAZONES       |                                |  |  |
|                    |           | QUEEN GREATEST HITS III PARLOPHONE                   |               |           | ZAFIRO/BMG                                  |                                |  |  |
|                    |           | ANDREA BOCELLI SACRED ARIAS SUGAR/PHILIPS            |               |           | ABBA ABBA GOLD—GREATEST HITS POLYDOR/UNI-   |                                |  |  |
|                    |           |  |               |           | VERSAL                                      |                                |  |  |

| MALAYSIA (RIM) 01/18/00 |           |   | HONG KONG (IFPI Hong Kong Group) 01/09/00 |           |   |
|-------------------------|-----------|---|---|-----------|---|
| THIS WEEK               | LAST WEEK | ALBUMS                                    | THIS WEEK                                 | LAST WEEK | ALBUMS                                    |
| 1                       | 4         | MICHAEL & VICTOR GOODBYE ROCK             | 1   | 1         | NICHOLAS TSE MOST WANTED EGG              |
| 2                       | 8         | VARIOUS ARTISTS BEST 2000 MUSIC STREET    | 2   | 3         | AARON KWOK HIP HIP HURRAY GREATEST HITS   |
| 3                       | 2         | WESTLIFE WESTLIFE BMG                     | 3   | 7         | 1999 WARNER                               |
| 4                       | 5         | SCORPIONS THE MILLENNIUM COLLECTION EMI   | 4   | 5         | EASON CHAN FORTUNE CAPITAL ARTISTS        |
| 5                       | 3         | SITI NURHALIZA SAHMURA SUWAH              | 5   | 6         | JOEY YUNG EP EGG                          |
| 6                       | 1         | VARIOUS ARTISTS EVERLASTING LOVE SONGS    | 6   | 2         | KELLY CHEN COLORS OF LOVE GO EAST         |
| 7                       | RE        | VOL. 2 WARNER                             | 7   | 9         | SAMMI CHENG THANK YOU NEW SONGS &         |
| 8                       | 9         | CELINE DION ALL THE WAY . . . A DECADE OF | 8   | NEW       | GREATEST HITS WARNER                      |
| 9                       | NEW       | SONG SONY                                 | 9   | NEW       | DAVID TAO I'M OK EGG                      |
| 10                      | NEW       | KRU FORMULA LUARBIASA EMI                 | 10  | NEW       | MIRIAM YEUNG A WINTER'S TALE CAPITAL      |
|                         |           | ALEX TO BY MY SIDE FOREVER ROCK           |   |           | FAYE WONG FAYE SCENIC TOUR HK '98-'99 EMI |
|                         |           | LONG PIAO PIAO QIAN XI LONG NIAN EMI      |   |           | A-MEI CHANG 1996-2000 BEST A-MEI EMI      |

| IRELAND (IRMA/Chart-Track) 01/06/00 |           |  | BELGIUM/FLANDERS (Promuvi) 01/21/00 |           |   |
|-------------------------------------|-----------|--|-------------------------------------|-----------|---|
| THIS WEEK                           | LAST WEEK | SINGLES  | THIS WEEK                           | LAST WEEK | SINGLES   |
| 1                                   | 1         | I HAVE A DREAM/SEASONS IN THE SUN WEST-                    | 1                                   | 2         | THE BAD TOUCH BLOODHOUND GANG GEFEN/UNI-          |
| 2                                   | 3         | LIFE RCA   | 2                                   | 1         | IF I COULD TURN BACK THE HANDS OF TIME R.         |
| 3                                   | 4         | IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA | 3                                   | 3         | KELLY JIVE/ZOMBA                                  |
| 4                                   | 7         | IMAGINE JOHN LENNON PARLOPHONE/EMI                         | 4                                   | 4         | FUCK THE MILLENNIUM SCOOTER CLUB TOOLS/EDEL       |
| 5                                   | 2         | KISS (WHEN THE SUN DON'T SHINE) VENGABOYS                  | 5                                   | 5         | LOSING LOVE MILK INC. ANTLER-SUBWAY/EMI           |
| 6                                   | 10        | BREAKIN'/POSITIVA  | 6                                   | 9         | SATISFY YOU PUFF DADDY FEATURING R. KELLY BMG     |
| 7                                   | 5         | I TRY MACY GRAY EPIC                                       | 7                                   | 8         | BORN TO MAKE YOU HAPPY BRITNEY SPEARS             |
| 8                                   | NEW       | EVERY DAY I LOVE YOU BOYZONE POLYDOR                       | 8                                   | 7         | JIVE/ZOMBA  |
| 9                                   | 8         | BACK IN MY LIFE ALICE DEEJAY POSITIVA                      | 9                                   | NEW       | FLYING WITHOUT WINGS/I HAVE A DREAM               |
| 10                                  | 9         | TWO IN A MILLION/YOURE MY NUMBER ONE S                     | 10                                  | 6         | WESTLIFE BMG                                      |
|                                     |           | CLUB 7 POLYDOR/UNIVERSAL                                   |                                     |           | ADELANTE SASH! X-17/EDEL                          |
|                                     |           | SHE'S THE ONE/IT'S ONLY US ROBBIE WILLIAMS                 |                                     |           | THE MUSIC FIOCCO ANTLER-SUBWAY/EMI                |
|                                     |           | CHRYSLIS   |                                     |           | KISS (WHEN THE SUN DON'T SHINE) VENGABOYS         |
|                                     |           | KEEP ON MOVIN' FIVE RCA                                    |                                     |           | BREAKIN'/BMG                                      |
|                                     |           |  |                                     |           |   |
| 1                                   | 2         | <b>ALBUMS</b>  | 1                                   | 1         | <b>ALBUMS</b>                                     |
| 2                                   | 3         | WESTLIFE WESTLIFE RCA                                      | 2                                   | 3         | HELMUT LOTTI OUT OF AFRICA PIET ROELLEN/UNIVERSAL |
| 3                                   | 6         | THE CORRS MTV UNPLUGGED 143/LAVA/EASTWEST                  | 3                                   | 2         | SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL       |
| 4                                   | 1         | DAVID GRAY WHITE LADDER IHT                                | 4                                   | 4         | K3 PARELS CAPETOWN/VAN/EMI                        |
| 5                                   | 4         | CELINE DION ALL THE WAY . . . A DECADE OF                  | 5                                   | 6         | CELINE DION ALL THE WAY . . . A DECADE OF         |
| 6                                   | 5         | SONG EPIC  | 6                                   | 8         | SONG COLUMBIA                                     |
| 7                                   | 9         | MACY GRAY ON HOW LIFE IS EPIC                              | 7                                   | 10        | BRYAN ADAMS THE BEST OF ME A&M/UNIVERSAL          |
| 8                                   | 7         | TRAVIS THE MAN WHO INDEPENDIENTE                           | 8                                   | NEW       | BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/     |
| 9                                   | RE        | FIVE INVINCIBLE RCA  | 9                                   | RE        | ZOMBA   |
| 10                                  | RE        | SHANIA TWAIN COME ON OVER MERCURY                          | 10                                  | 9         | CHER THE GREATEST HITS WARNER                     |
|                                     |           | STEREOPHONICS PERFORMANCE & COCKTAILS V2                   |                                     |           | MARCO BORSATO LUID EN DUIDELIJK POLYDOR/UNI-      |
|                                     |           | WHITNEY HOUSTON MY LOVE IS YOUR LOVE                       |                                     |           | VERSAL  |
|                                     |           | ARISTA   |                                     |           | WESTLIFE WESTLIFE BMG                             |
|                                     |           |  |                                     |           | METALLICA S&M MERCURY/UNIVERSAL                   |

| AUSTRIA (Austrian IFPI/Austria Top 40) 01/06/00 |           |  | SWITZERLAND (Media Control Switzerland) 01/16/00 |           |  |
|---|-----------|--|--|-----------|--|
| THIS WEEK                                       | LAST WEEK | SINGLES  | THIS WEEK  | LAST WEEK | SINGLES  |
| 1   | 1         | MASCHEN-DRAHT-ZAUN STEFAN RAAB EDEL                        | 1  | 1         | IF I COULD TURN BACK THE HANDS OF TIME R.      |
| 2   | 3         | MOVE YOUR BODY EIFFEL 65 BMG                               | 2  | 6         | KELLY JIVE/MUSIKVERTRIEB                       |
| 3   | 6         | IRGENDWIE, IRGENDWO, IRGENDWANN JAN                        | 3  | 3         | MOVE YOUR BODY EIFFEL 65 BMG                   |
| 4   | 2         | DELAY AKA EISSFELDT EMI                                    | 4  | 2         | BORN TO MAKE YOU HAPPY BRITNEY SPEARS          |
| 5   | 10        | IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA | 5  | 5         | JIVE/MUSIKVERTRIEB                             |
| 6   | NEW       | ANTON AUS TIROL ANTON AUS TIROL FEATURING                  | 6  | 4         | MASCHEN-DRAHT-ZAUN STEFAN RAAB PHONAG          |
| 7   | 5         | DJ OETZI EMI   | 7  | 7         | WHY DOES MY HEART FEEL SO BAD? MOBY            |
| 8   | 4         | WHY DOES MY HEART FEEL SO BAD? MOBY EMI                    | 8  | 10        | MUSIKVERTRIEB                                  |
| 9   | NEW       | TELL ME WHY PREZIOSO FEATURING MARVIN                      | 9  | NEW       | INNER WIEDER LAURA WARNER                      |
| 10  | 9         | BMG  | 10   | 8         | THAT'S THE WAY IT IS CELINE DION SONY          |
|   |           | SO BIST DU OLI P. BMG                                      |  |           | TITELGESCHICHT SUBZONIC SONY                   |
|   |           | ALL I REALLY WANT KIM LUKAS ZOMBA                          |  |           | IRGENDWIE, IRGENDWO, IRGENDWANN JAN            |
|   |           | IMMER WIEDER LAURA WARNER                                  |  |           | DELAY AKA EISSFELDT EMI                        |
|   |           |  |  |           | SO BIST DU OLI P. BMG                          |
| 1   | 6         | <b>ALBUMS</b>  | 1  | 1         | <b>ALBUMS</b>                                  |
| 2   | 1         | THE CORRS MTV UNPLUGGED 143/LAVA/WARNER                    | 2  | NEW       | CELINE DION ALL THE WAY . . . A DECADE OF SONG |
| 3   | 5         | CELINE DION ALL THE WAY . . . A DECADE OF                  | 3  | 4         | SONY   |
| 4   | NEW       | SONG SONY  | 4  | 3         | POLO HOFER & DIE SCHMETTERBAND                 |
| 5   | RE        | METALLICA S&M UNIVERSAL                                    | 5  | 5         | HARZBLUER SOU                                  |
| 6   | 9         | SANTANA SUPERNATURAL BMG                                   | 6  | 4         | THE CORRS MTV UNPLUGGED 143/LAVA/WARNER        |
| 7   | 8         | TOM JONES RELOAD GUT/ZOMBA                                 | 7  | 3         | ENRIQUE IGLESIAS ENRIQUE UNIVERSAL             |
| 8   | 10        | DIE SCHLUMPFE JETZT KNALLT'S VOL. 10 EMI                   | 8  | 9         | METALLICA S&M UNIVERSAL                        |
| 9   | 4         | BRYAN ADAMS THE BEST OF ME UNIVERSAL                       | 9  | RE        | ABBA THE COMPLETE SINGLES COLLECTION UNIVERSAL |
| 10  | 3         | ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/                  | 10   | 8         | ANDREA BOCELLI SACRED ARIAS UNIVERSAL          |
|   |           | WARNER   |  |           | ALANIS MORISSETTE MTV UNPLUGGED MAVER-         |
|   |           | CHER THE GREATEST HITS WARNER                              |  |           | ICK/WARNER                                     |
|   |           | AL BANO CARRISI GRAZIE WARNER                              |  |           | BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/  |
|   |           |  |  |           | MUSICVERTRIEB                                  |
|   |           |  |  |           | CHER THE GREATEST HITS WARNER                  |

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

**SEVERAL OF TURKEY'S** leading male pop stars reported to barracks Jan. 17 in a specially negotiated plan that allows them to shorten their compulsory period of military service in return for a payment of \$8,000 to the country's earthquake recovery program. The deal ends a confrontation between Tarkan, king of Turkish pop, and the military. The singer—whose third album, "Olürüm Sana" (PolyGram), entered several European charts last year—had refused to do his full national service, prompting the government to threaten to revoke his nationality. In the end it drew back from action against Turkey's most popular artist and brokered a deal. Now Tarkan and several other young stars, including **Mustafa Sandal, Soner Arica,** and **Çelik,** will serve in the military for just 28 days instead of the compulsory 18 months. **MINE AKVERDI** and **ADRIAN HIGGS**

**LAST YEAR DANISH NATIONAL RAILWAYS** launched a TV/cinema ad that featured a cover of Neil Sedaka's "Love Will Keep Us Together" as the background music. Retailers reported huge demand for the track but had to tell disappointed customers that the record did not exist. Bergsøe 4, the ad agency behind the concept, had only recorded around 30 seconds of the song with a 13-man band and pop act **Daniel** on vocals. Bergsøe hauled the players back into the studio to record the song and released it in mid-November on Domani Productions, distributed through Virgin. The track spent the final two weeks of 1999 at No. 1. The ad campaign was revived along with the song's release and will be rerun in February.

CHARLES FERRO

**THE POP WORLD** has more than its fair share of youthful prodigies, but the French-Tunisian guitarist **Nawfel** stands out in any company. Last year, at the age of 13, he recorded his debut album for Universal (France) in Hollywood with some of Los Angeles' most-seasoned session players, including **Reggie McBride, Jim Keltner,** and **Gary Mal-laber,** as well as the **Beastie Boys' Money Mark.** The young virtuoso was not overawed by the illustrious company, but his fellow musicians were astonished by his maturity. Nawfel's self-titled album appeared in France in late 1999 and is now being readied for international release. The classic-rock record of mostly covers (**Stephen Stills, Jimi Hendrix,** etc.) features guest vocalists **Melanie Herrold** and **Ivan Neville** (son of Aaron). But it is Nawfel's guitar, reminiscent of **Carlos Santana's** and **Eric Clapton's,** that grabs the attention. "He's growing musically all the time. It's simply a joy to watch him developing every day," says manager **Philippe le Bras.** Nawfel was due to perform Sunday (23) at MIDEM in Cannes. **NIGEL WILLIAMSON**



NAWFEL

**IT'S BEEN A WHILE SINCE A MOTOWN ARTIST** filled a London club with expectant soul fans, but the Jazz Cafe was abuzz Jan. 13 for **Brian McKnight's** one-off show. On a commercial high following the platinum U.S. success of his "Back at One" album and a crossover hit with the title song, McKnight remains a specialist taste in Europe, but that looks set to change. The single, due for U.K. release Feb. 21, is already picking up European airplay. The gig was attended by such heavy hitters as **Universal Music U.K. chairman John Kennedy** and **Motown president Kedar Massenburg,** who introduced his artist onstage. "It's actually refreshing to be starting again from the beginning," McKnight says. After returning home for the American Music Awards Jan. 18, he was due back in Europe immediately for promotional visits to Sweden, Holland, and Germany. **PAUL SEXTON**



MCKNIGHT

**HIP-HOP/REGGAE CROSSOVER STARS** Postmen were awarded the Dutch Pop Prize 1999 this month at the Noorderslag Festival in Groningen, Holland. The award, an initiative from BV Pop and the Conamus Foundation, goes annually to the Dutch act making the most important contribution to the Dutch music scene. The jury acclaimed Postmen's live reputation and street-wise lyrics. Last year Postmen released their debut album, "Documents," on V2 Holland. **MENNO VISSER**

# EMI Publishing Canada Shines On

BY LARRY LeBLANC

TORONTO—As the Canadian winter bites, EMI Music Publishing here is basking in some unseasonal sunshine.

According to Broadcast Data Systems, the three leading top 40 records at Canadian radio in 1999 were developed at EMI. These were "Steal My Sunshine" by Len (Epic), "She's So High" by Tal Bachman (Columbia), and "Love Song" by Sky (EMI Music Canada).

While Bachman is actually signed with EMI Music Publishing in the U.S., according to EMI Music Publishing Canada president Michael McCarty, the latter company played a significant role in developing the Canadian singer/songwriter's debut. With a staff of three—McCarty (president since 1992), senior creative director Barbara Sedun, and creative coordinator Tanya Coghlan—EMI Music Publishing Canada currently holds a commanding position in Canada's domestic publishing scene.



MCCARTY

The trio oversees an eclectic roster that includes songwriter/artists Esthero, Hayden, Colin James, Kim Stockwood, Jelleestone, and Jason Mitchell; members of Canadian bands Len, the Matthew Good Band, Moist, Sky, and SUM 41; and songwriter/producers David Tyson, Doc (Martin McKinney), and John Acosta.

McCarty says his company has been successful because it has carved out a rich, creative niche. "There's a gaping hole in the Canadian marketplace for what we do," he says. "We combine an instinct for spotting talent early on with solid financing and label A&R contacts both here and in the U.S."

Making an impressive impact this past year was McCarty's hip-hop/modern rock act Len. The band recently broke through in the U.K., with the single "Steal My Sunshine" reaching the top 10. The Toronto-based band issued two albums on its own Funtrip Records label before signing with the Work Group, which released "You Can't Stop The Bum Rush" last year. The album peaked at No. 46 on The Billboard 200 in September.

McCarty isn't surprised by Len's emergence; he's been touting the band for five years. "When I signed them, I thought they were geniuses and figured it would soon be clearly evident to everybody else," McCarty says wryly. "Evidently, it wasn't clear for some time."

A tipoff from Len front man Marc Costanzo led to McCarty signing rock power trio SUM 41. After sizable bidding competition, the band signed with the Island/Def Jam Music Group in the U.S. this month.

"Marc brought us some crude demos two years ago, which were interesting," McCarty recalls. "Barbara [Sedun] and I saw the band rehearse 18 months ago and then gave them money for demos. After we signed the band, they went in the studio with [manager/producer] Greg

Nori with the intention of releasing an independent album. We liked the album so much we decided to shop it to labels last year. However, everybody passed. Labels became interested after we created an EPK [electronic press kit], which showed off the band's personality and charisma."

Although unhappy that both Island/Def Jam and MCA Records recently declined to license the Matthew Good Band's "Beautiful Midnight" album in the U.S. from Universal Music Canada, McCarty is ecstatic that the album is nearing double-platinum status in Canada (200,000 units sold). He has worked closely with Vancouver-based Good since 1994—before the ex-folkie transformed himself into an uninhibited rocker with the band's 1995 debut album, "Last Of The Ghetto Astronauts," on its own MGB label.

"We co-financed 'Last Of The Ghetto Astronauts' because we felt Matthew was an amazing songwriter and compelling artist," says McCarty. "We had no idea where he'd fit into the marketplace. Luckily, he developed himself in a marketable direction."

McCarty says one of EMI's roles is to "act like an invisible record label." He explains, "With the consolidation of the record companies, labels are more focused on huge potential selling records than in signing interesting new acts. Record companies need hits right now. We can be more patient."

Canadian acts have long struggled with the quandary of whether to sign directly with a domestic label, which rarely guarantees a U.S. release, or to sign with a U.S.-based label, which practically assures one. McCarty says he prefers to deal first with the Canadian affiliate of a multinational label in seeking a deal for his Canadian-based songwriters/artists.

"Signing directly to a U.S. label is not always the best move for an act at the beginning of their career," he says. "The goal for artists anywhere is to sell records in America. In order to do that, they must be positioned within an American label to get maximum commitment in the marketing of their record. A smart way for a Canadian-based act is to sign in Canada and develop here. So when it arrives on the U.S. doorstep, it's ready to make it."

McCarty's entry into music came in 1978 while completing his final year in the Music Industry Arts Diploma program at Fanshawe College in London, Ontario. Canadian producer Jack Richardson, who was on the school's advisory board, was impressed by McCarty's production work and offered him a job at the Nimbus 9 studio in Toronto.

"I literally hired Mike on the spot," says Richardson. "He was a good engineer. He had a good ear. He still has."

At Nimbus 9 for three years, McCarty was on hand for Richardson-produced sessions with Ringo Starr and John Denver and engineered "some sound effects and vignette pieces" for Bob Ezrin's 1979 co-production of Pink Floyd's "The Wall" album. After leaving Nimbus 9, McCarty worked with Ezrin on albums by Kiss and the Kings.

After an unsuccessful attempt to launch a production company, McCarty landed as creative manager at ATV Canada in 1985. This was followed by a similar post at CBS Songs Canada. Following that company's buyout by SBK Songs, McCarty moved to Los Angeles in 1987 as creative manager at SBK Songs and director of A&R at SBK Records. When SBK was sold to EMI Music Publishing, he stayed on as a creative director before returning to Toronto to head up EMI Music Publishing Canada.

McCarty says his studio work provided a broad grounding in music-making, but he prefers his current role. "As a publisher, I'm concerned with matching artists, songs, and record labels. It's as creatively satisfying helping an artist go from zero to 60 as being in the recording studio."



Austrian 'Winter.' Simply Red's Mick Hucknall meets Warner Music Austria execs during a visit to that country promoting the act's current EastWest album, "Love And The Russian Winter," and the single "Your Eyes." Hucknall collected a gold certification award for the album, marking 25,000 unit sales in Austria, during his trip. Shown, from left, are Günther Unger, Warner Austria sales director; Alex Moropulo, EastWest label manager; Manfred Wodara, Warner Austria deputy managing director; Hucknall; Klaus Hoffman, Warner Austria marketing director; and, in front, Petra Martinez, EastWest promotion manager.

## Shock Gives Dance/Pop Added Velocity

BY CHRISTIE ELIEZER

MELBOURNE—Major Australian independent group Shock Records' assault on the pop and dance markets is about to pick up speed.

Shock has launched the Velocity division to focus on pop and dance releases. That marks a major move for a company that began in a bedroom 11 years ago, primarily as a distributor of alternative/grunge music. However, over the last five years, dance music sales have grown to represent 30%-40% of Shock's business, according to CEO Charles Caldas.

Last year, Shock had No. 1 hits in Australia with international pop/dance acts Eiffel 65 and the Vengaboys, through a distribution deal with Aussie dance indie Central Station Records. Shock also had a platinum (70,000 units) crossover hit with Sydney DJ/producer Josh Abrahams' "Addicted To Bass" single and has now secured a global deal with Sony Music, which intends to release the single in February/March.

In addition, "Jackie" by BZ Featuring Joanne (APO/Shock) took the 1999

Australian Record Industry Assn. award as the highest-selling Australian single, with sales of 150,000.

Over the past 12 months, Shock has also enjoyed a number of pop chart hits, and combined sales from the pop and dance genres currently account for around 60% of group revenue. According to Caldas, Shock's total sales in 1999 were \$50 million Australian (\$32.5 million), giving it a market share of 8%-10%.

The group has a national staff of 92 and, aside from Abrahams, has two other acts with international deals: hardcore band Frenzal Rhomb (inked with U.S. indie Fat Records) and guitar rock band Screamefeeder (Time Bomb/BMG).

As further proof that Shock is not turning its back on the music that its business was built on, despite the new focus on dance, the company has made guitar band Superheist its domestic priority crossover act for the first half of 2000. The act has a single due February.

Says Caldas, "Alternative rock is so over-serviced that some Australian

acts which are massive in their home market have limited releases overseas. Dance and pop are huge right now in territories like the U.S. I'm predicting some great world-class dance music is going to come out of Australia, and Josh Abrahams is the first one."

Velocity is helmed by 29-year-old Nick Dunshea, a 10-year veteran of the company who was most recently manager of its dance division. It has a stand-alone staff of six to take care of A&R, licensing, marketing, promotion, and sales. Velocity will initially act as an umbrella body for Shock's local and international labels, including edel, Central Station, XL, Hooj Choons, APO International, Superstition, Global Underground, Studio K7, and Flute.

"Given that many dance buyers have a fierce loyalty to brand labels," says Caldas, "we'll release a lot of our overseas dance acts on their original labels. But we're looking at the possibility of setting up an additional label within Velocity to release local acts only."

## Japan's Avex Aims High With Business Plan Label's Goals Involve Web Sales, Downloadable Music Files

BY STEVE McCLURE

TOKYO—Avex, Japan's biggest independent label, has launched an ambitious medium-term business plan, dubbed SS (Success Story) 21 Project, that takes it up to 2008, its 20th anniversary year.

Avex chairman Tom Yoda says that by 2008 the company hopes to achieve sales of 100 billion yen, and 200 billion yen by 2008. Half of those revenues, he says, will come from sales of music via the Internet. Avex's sales in the year ending March 31, 1999, were 52.3 billion yen (\$439.1 million).

Yoda also announced that Avex will begin offering downloadable music files at the end of March (*Billboard Bulletin*, Jan. 17). Individual songs will be priced at between 300 and 400 yen (\$2.86-



\$3.81). The label will launch a new subsidiary in April to handle its online business. Material available through the site will comprise domestic Avex acts and interna-

tional acts signed directly to the label.

Avex is also playing an active role in digital satellite TV broadcasting, due to begin in Japan this fall. The label has a 5% stake in Japanese digital broadcaster Megaport and hopes to use the new medium to promote its music and visual software.

"My concern is where we're going from here," says Yoda, noting that that these days he is paying more attention to Avex's overall corporate direction than the company's day-to-day business.

# Merchants & Marketing

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## Shortages Hurt Video, PC Game Sales Retailers Praise Holiday Numbers, Await New Platforms

BY STEVE TRAIMAN

NEW YORK—Although video and computer game sales hit record highs in 1999, the holiday season was not as spectacular as it could have been because of shortages of the new Sega Dreamcast titles and the hot-selling Nintendo Game Boy (GB) and Game Boy Color (GBC) hardware and software.

Reports from traditional brick-and-mortar stores and Web merchants were positive. The only negative was late-holiday delivery delays.

While FuncoLand's overall sales for the holiday quarter were expected to hit a record \$100 million for the 400 stores, comparable store sales for the 310 outlets open at least a year were expected to drop about 5%. A chain spokesman attributes the sales slowdown to severe shortages of GBC systems and "Pokémon Yellow" games, and an overall lack of big-title releases for N64 and PlayStation compared with the 1998 holiday period.

He also cites price discounting related to the winding down of product cycles in anticipation of the next-generation, Internet-connected PlayStation 2, Nintendo Dolphin, and Game Boy Color Advance systems later this year.

"It was a really mixed year," observes Dan DiMatteo, president/CEO. "It started strong, peaked in the third quarter, then tailed off in the holiday quarter, as we were up against really big numbers from the prior year. There was no big video

game title like the N64 'Zelda,' and when the top PC title is 'Who Wants To Be a Millionaire,' that tells the story."

With 530 stores at year-end compared with 470 in 1998, same-store sales showed double-digit gains for the year, he says. "We could have sold at least 50% more 'Donkey Kong 64' and Game Boy Color hardware and software if it was available," he adds.

Retailers are looking forward to an even better year in 2000 with the anticipated fall debut of the next-generation PlayStation 2, Nintendo Dolphin, and Game Boy Advance platforms.

Total video game console and hand-held hardware and software sales topped \$6.9 billion for the year, up 12% from the \$6.2 billion at retail

reported to the NPD Interactive Entertainment Software Service for 1998. Computer software, including entertainment, education, and education/reference, were up about 20% to more than \$2.1 billion, from \$1.8 billion the year prior.

The biggest overall gains came in the portable video game sector, with



combined hardware and software sales up nearly 300% to more than \$1.1 billion from only \$404 million in 1998. Virtually all of last year's total was for GB and GBC.

"Our interactive entertainment market continues to grow at a faster rate than any other form of entertainment," says Doug Lowenstein, president of the Interactive Digital Software Assn. (IDSA), whose members represent about 90% of total video and computer game sales.

"It is reasonably priced, extraordinarily believable, challenging, and fun," he adds. "We are interactive in an age of interactivity—the only form of entertainment that can say that."

While Pokémon titles were a major factor for Nintendo 64 (N64) ("Snap"), GB ("Yellow" "Red," and "Blue"), and GBC ("Pinball") formats, George Harrison, VP of marketing and corporate communications for Nintendo of America, emphasizes that almost 50% of software dollars spent came from other sources. He points to Nintendo's "Donkey Kong 64" and Nintendo-licensed third-party hits "WWF Wrestlemania 2000" from THQ and Activision's "Toy Story 2," among other top sellers.

Another plus factor is the Player's Choice value-added line of million-unit sellers at \$39.99 list price, with about two dozen available for the holidays and another 6 to 10

expected this year.

At Sony Computer Entertainment of America (SCEA), VP of sales Jack Tretton notes that PlayStation hardware and software significantly contributed to overall retail revenue during the holiday season. "Hardware, software, and peripherals equated to more than \$1.5 billion in sales, a significant increase from our \$1 billion projection in November," he says.

Overall, SCEA garnered a 55% share of the total hardware market in 1999. Top software titles included Sony's own "Gran Turismo 2"—out just before the holiday season—"Spyro The Dragon" and "Crash Team Racing," and Sony-licensed third-party hits "Tomorrow Never Dies 007" and "NBA Live 2000" from Electronic Arts and "Tony Hawk Pro Skater" from Activision.

Getting heavy promotion at a number of chains was the Greatest Hits series of \$19.99 to \$24.99 titles, with more than 65 available for the season.

This sampling of holiday and year-end results from both traditional and online retailers offers a good overview of the games market and its growing importance to the bottom line.

(Continued on next page)

## Chain Execs See Profit In Integrated Retailing

BY MARILYN A. GILLEN

LAS VEGAS—The benefit of a "click-and-mortar" approach to 21st-century retailing was touted by top executives from three of the leading consumer electronics chains during a "Retail Power Panel" at the Consumer Electronics Show (CES), held Jan. 6-9 here.

But the executives also stressed the challenges that properly executing that strategy brings.

"At the end of the day, the folks that choose to have an Internet business in combination with a traditional brick-and-mortar business are absolutely going to be the winners," said Alan McCollough, president/COO of Circuit City. "We already have all the infrastructure and resources in place that are necessary to both channels. The cost of product movement is already accounted for, which is a huge advantage for brick-and-mortar stores."

"A lot of attention is being paid to pure E-tail-only retailers, and there has been a lot of hoopla about how they're going to take over," he added. "I would suggest that the question is, How are they going to compete with a tightly integrated brick-and-mortar retailer?"

"The Internet is going to be explo-

sive for all of us—if we use and leverage it in the right way," said Len Roberts, president/CEO/chairman of Tandy Corp./RadioShack. "But it is imperative as brick-and-mortar retailers that we provide service to the customer, because if all we stand for is just products at a cheap price, then we are going to be challenged by the Internet. As long as we provide value-added in the marketplace, we are going to survive."



Roberts predicted that RadioShack will derive 50% of its revenue from online sales in five years, owing to its smaller-store format

in the physical environment. Brad Anderson, president/COO of Best Buy, pegged at 15% the amount of its total sales that Best Buy's Internet business would account for within five years, noting the rapid rise in online sales that he expects to see in such Internet-friendly product lines as software.

"Brick-and-mortar will still be bigger, but [the Internet] will certainly be significant," he said. "The Internet to us is probably the greatest tool that has ever happened in history to be able to serve our existing customers much better and to be able to attract new customers."

(Continued on next page)

## Chains' Share In Cassette Sales Drops

BY DON JEFFREY

NEW YORK—The cassette continued its double-digit decline in sales in 1999.

Year-end statistics show that the format declined across the board at all types of retail but that independent music stores and the small but growing nontraditional market—which includes the Internet—had gains in tape market share, while specialty music chains saw their cassette share fall.

Although the industry waged an aggressive campaign to save the cassette—spearheaded by the International Recording Media Assn.—total cassette album units dropped 19.3% to 105.1 million last year, from 130.3 million in 1998, according to SoundScan.

Among store types, chains led in cassette album sales in 1999, at 47.5 million units, or 45.1% of the total. Next came the mass merchants, at 39.6 million, or 37.6%. After that

were independent retailers, 17.1 million, or 16.3%, and nontraditional accounts, 957,000, or 0.9%.

A look at the results for 1998 shows that chains sold 61.7 million cassette albums, or 47.4% of the total 133.2 million—indicating that their share of the tape market fell more than two percentage points from 1998 to 1999.

Mass merchants sold 49.1 million cassette albums in 1998, or 37.7% of the total, about the same share they had in 1999.

Independent stores sold 18.8 million full-length tapes in 1998, or 14.5% of the total, which indicates that their share of the cassette market rose by nearly two percentage points.

And nontraditional accounts sold 637,000 cassette albums in 1998, or 0.5% of the total. That indicates a twofold increase in tape-market share in 1999, but the gain came off a very small base.

Overall, chain stores sold 423.5 million album units—cassette, CD, and vinyl—last year, or 56.1% of the total 754.8 million albums sold. Mass merchants sold 212.5 million albums, or 28.1% of the total. Independents sold 107.5 million, or 14.2%. And nontraditional retailers sold 11.3 million, or 1.5%.

For the cassette singles market, the declines were more dramatic than for albums. Sales fell 49.6% last year to 21.6 million units from 43 million the year before, which is a reflection of both the weakness in the overall singles market and the increasing domination of the CD format in that configuration.

Music specialty chains sold 9.1 million cassette single units last year, or 41.9% of the total. Mass merchants moved 9.3 million units, or 43%. The independents sold 3.2 million, or 15%. And nontraditional accounts sold a minuscule 9,000 units.

## newsline...

**BARNESANDNOBLE.COM** says CEO Jonathan Bulkeley has resigned after one year with the online retailer of books and music. Steve Riggio, COO of brick-and-mortar retailer Barnes & Noble, which owns more than 40% of the Internet company, has been named acting vice chairman/CEO. He says he plans to name a new CEO "shortly." The company says Bulkeley resigned to devote more time to QXL, a London-based Internet auction service in which he has a significant investment.

**JUPITER COMMUNICATIONS** says consumers spent \$7 billion shopping online during the holiday season. The Internet-research company also reports that 90% of shoppers said they were "largely satisfied" with the online experience, compared with only 74% in 1998. Moreover, only 4% of shoppers said they would decrease online buying this year, while 35% indicated they would buy more.

**NAVARRE**, the independent distributor of music, says vice chairman Charles Cheney has been named chairman/CEO of its restructured digital-rights distribution subsidiary, Digital Entertainment. Ian Warfield, who was VP/GM of the subsidiary, has been named president/COO.

**BMG ENTERTAINMENT** will sponsor the Sundance Film Festival Music Studio for the second year at the Sundance festival, Sunday-Wednesday (23-26) in Park City, Utah. Co-sponsored by American Airlines, Starbucks Coffee, and the Sundance Channel, the event—at the Elks Lodge—will feature 20 musical performances over four nights, from acts such as John Popper, Third Eye Blind, Duncan Sheik, Matthew Sweet, Donell Jones, and Sixpence None The Richer.

**KOCH INTERNATIONAL**, the independent distributor of music, says that Los Angeles-based electronic label Moonshine Music has signed an exclusive U.S. distribution deal with Port Washington, N.Y.-based Koch. Moonshine, whose roster includes Superstar DJ Keoki, Carl Cox, Cirrus, and Micro, was formerly handled by RED Distribution. Moonshine also extended its current agreement with Koch's Canadian distribution subsidiary.

**LAUNCH MEDIA** has acquired Tourdates.com, an Atlanta-based online guide to local and national concerts, for stock valued at about \$11.6 million. Tourdates.com has about 85,000 registered users of its tour information site. Launch.com has more than 2 million registered users of its music site.

**READER'S DIGEST ASSN.** says its board of directors has approved the purchase of up to 5 million shares of its Class A nonvoting common stock, about 5% of the total nonvoting shares, as market conditions warrant.

**MYPLAY**, an online company that provides users with storage of personal music files, reports that Jon Diamond has been named chairman of the company. Diamond was chairman of online retailer CDnow. Myplay also announces that VH1 president John Sykes has been named to the board of directors.

**RECIPROCAL**, a Buffalo, N.Y.-based digital-rights management company, has named John Schwarz president/CEO and promoted former CEO Paul Bandrowski to vice chairman. Schwarz had been GM of IBM Solutions.

**CHANGEMUSIC NETWORK**, operator of several MP3 music sites, has acquired digital music search engine Palavista.com for an undisclosed amount. Palavista.com allows consumers to look through databases of multiple MP3 search engines on the Web with a single query.

**NATIONAL ASSN. OF RECORDING MERCHANTISERS (NARM)** will give the NARM Chairman's Award for sustained creative achievement to Liza Minnelli at a Feb. 29 awards luncheon during the trade group's convention in San Antonio. Minnelli, who has an album due on Angel Records in the first quarter, will perform at the event. She accepted the same award on behalf of her mother, Judy Garland, in 1973.

**SPRING COMMUNICATIONS**, a pay-per-view TV distributor of concerts and other entertainment, has formed an expanded relationship with TV and radio station operator Hubbard Broadcasting. Hubbard's original equity stake in Spring will be transferred to the new Hubbard Media Group, which will actively expand Spring's role in event marketing and distribution.

**FIRSTLOOK.COM**, a music Web site operator, has formed a strategic alliance with radio broadcaster Citadel Communications, in which FirstLook.com will display its genre-specific charts on Citadel's radio station Web sites. Samples of the charted songs will be streamed. Citadel reaches about 8 million listeners weekly.

## SHORTAGES HURT VIDEO, PC GAME SALES

(Continued from preceding page)

"The overall year was very strong," says Scott Burtress, VP of hardlines for the Musicland Group. All 73 Media Play and 190 On Cue outlets carry computer games, while video games are in all Media Play and about 140 On Cue locations.

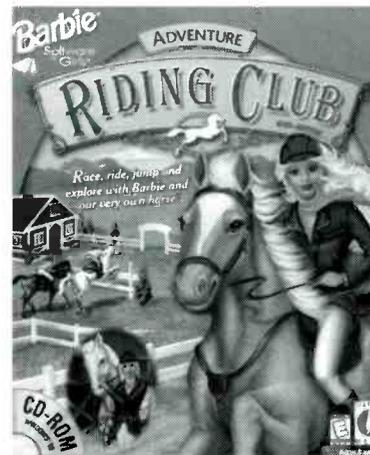
"We saw very strong sales in the Sega Dreamcast launch, a huge increase in Game Boy and Game Boy Color, and continued growth in both PlayStation and Nintendo 64," he says. "This was also our first holiday season for online sales since our Web site went up in midyear, and we've seen steady growth for both PC and console products. We're very pleased with sales and see a big increase this coming year to supplement our in-store business."

At the 345-plus Best Buy stores, merchandising VP Jill Hamburger says, "We are pleased with results for the year, despite allocation shortages for December on both new Dreamcast titles and all Game Boy hardware and software."

Both console and computer games were heavily promoted in Best Buy's weekly circular through the holidays into January. Hasbro Interactive's "Roller Coaster Tycoon"—second only to Disney Interactive's "Who Wants To Be A Millionaire" in overall PC sales for the year—was offered at \$19.99 after a \$5 mail-in rebate. For N64, the Atomic Purple System Bundle with a base unit, controller, and bonus Atomic Purple controller was \$89.99 with a \$10 instant rebate.

LucasArts' "Star Wars Episode 1 Racer" was heavily discounted at \$24.99 for both the N64 and GBC versions, while the GB "Pokémon Yellow" and GBC "NBA 3-On-3 Kobe Bryant" were bargain-priced at \$21.99 each.

"The entire video game category was up and wound up with about 63% of total revenue," says Jeff Griffiths,



executive VP for the 500-outlet Electronics Boutique chain. "Game Boy Color was the No. 1 hardware system in sales for November, and if we had been able to meet demand on the consoles and Pokémon titles, would have been tops for December as well."

Griffiths notes that the September Dreamcast launch had a significant impact on business, and he sees both formats continuing to improve sales this coming year. He also sees progress on the PC side, with Activision's "Quake 3: Arena" second only to the Disney "Millionaire" title, which took off with the unexpected popularity of the ABC-TV November network debut.

Two of the major toy and game E-tailers also note good holiday results, although they say that delays in fulfilling close-to-Christmas orders had negative consumer effects.

At toysrus.com, spokesman Joe Clark notes, "We saw a substantially higher percentage of video game sales online than at the Toys 'R' Us stores. We also were pleasantly surprised with good sales for older platform software such as Sega Genesis and Super NES (Nintendo Entertainment System)."

At eToys.com, "Orders for PC and video games were very strong over the

holidays," says spokesman Jonathan Cutler.

He reports that the top sellers were "Millionaire" (PC); Mattel's "Barbie's Race & Ride" (PlayStation); "Donkey Kong 64" and "WWF Wrestlemania 2000" (N64); and "Pokémon Blue," "Super Mario Deluxe," and "Toy Story 2" (GBC).

Looking ahead to the new year, IDSA's Lowenstein sees a steadily upward course to another record year for sales, but with a number of challenges.

"We need to control product development budgets," he says, "deal more effectively with lower retail price points and a more diverse market, learn how to succeed in online space, and in the console market, make a smooth transition to a new generation of games."

## INTEGRATED RETAILING

(Continued from preceding page)

Best Buy announced during CES the launch of what it dubs "a comprehensive Web service for consumer electronics." The BestBuy.com site will initially offer all products carried in its stores and will allow pick-up at its stores as well as home delivery. It also will make products available for sale from most key hardware companies.

The challenge for Best Buy—and other retailers—in taking full advantage of the new site's potential, Anderson said, is to "put the organization together culturally in order to have a seamless integration of brick-and-mortar and Internet stores. Those who can't will be lost."

That integration extends to allowing for online ordering and in-store pick-up. "Half the folks who buy from us on the Internet then jump in their car and come to the store to get it," said McCollough. "They say, 'I just gave you a thousand dollars for this, do I want to wait three days or three minutes to get it?'"

Conversely, the retailers argued that bricks' proven strength in getting customers comfortable with new products will boost the chains' overall bottom lines.

"There is no substitute for a customer walking up to an endcap and having a well-trained salesperson explain the product," McCollough said.

One sticky issue for click-and-mortar merchants is sales tax. Currently, these hybrid real-world/online merchants collect tax online, while E-tail-only dealers do not. A congressionally appointed committee is studying the issue.

"I'm a bit mystified by the motives of those in the government that are calling for the Internet to be a tax-free zone," McCollough said. "As traditional retailers, we neither should accept nor expect that we need to be economically disadvantaged by the government."

Ultimately, the merchants said, whether sales come via bricks or clicks should be seen as irrelevant to their business plans going forward.

"I am format-agnostic," said McCollough. "I don't care where you choose to buy, as long as you care to buy from us."

## EXECUTIVE TURN TABLE

**HOME VIDEO.** Carol Pirsztuk is promoted to executive director of client operations for Columbia Tri-Star Home Video in Culver City, Calif. She was director of distribution services.

Sterling Entertainment names **Ellen Atkinson-Erby** director of sales for southeast and **Todd Godwin** regional sales manager of midcentral in Studio City, Calif. They were, respectively, account executive for Warner Home Video and accessory specialist for Baker & Taylor Entertainment.

**DISTRIBUTORS.** Michael E. Kelley is named national sales manager of Naxos of America in Franklin, Tenn. He was marketing representative for Edel America.

David Burchi is named manager of electronic commerce for the Handleman Co. in Troy, Mich. He



PIRSZTUK

GRADEN

was general counsel for North American Venture Capital.

**NEW MEDIA.** John Schwarz is named president/CEO of Reciprocal Inc. in New York. He was GM of IBM Solutions.

Adam Somers is named senior VP of partnerships for Music.com in Morristown, N.J. He was in the new-media department at DreamWorks Records.

**MUSIC VIDEO.** Brian Graden is promoted to president of programming for MTV in New York. He was executive VP of programming.



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The first edition of the Asia Pacific Quarterly 2000 hits newsstands in the Feb 26 issue. Editorial features a special report on the new diversified companies tapping into the region's emerging talent pool and future potential.

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## AOL's Merger Win Brings Home Reality Of Internet-Ruled World

**W**ITH THE Jan. 10 announcement that America Online (AOL) will acquire Time Warner, half the business journalists in the world fast-forwarded trying to project what synergies the two companies would realize upon completion of the deal, while the other half did stories on what other mergers would now occur as a reaction to the deal.

Call me slow on the uptake, but I spent the morning of Jan. 10 trying to grasp how AOL came out the top dog in the merger.

When the deal was announced, executives of the two companies called it a merger of "equals," but the only people that terminology fooled are those who failed mathematics in high school. AOL shareholders, after all, will get 55% of the proposed new company.

Let's look at the numbers. AOL may be the smaller company, with sales of \$4.8 billion vs. Time Warner's revenue of \$26.8 billion, but its profit line is more than four times larger, \$762 million to Time Warner's \$168 million. And its market capitalization is almost twice as large, \$164 billion vs. \$83 billion.

To look at market cap and profits by themselves, AOL deserves to be top dog in the deal. But that brings up the issue that many of us have wrestled with during the Internet's ascent to deity status—are Internet stocks overvalued?

Those who have participated in the deification process—whom I have often referred to as the up-with-the-Internet mob—would be scandalized if asked that question. But those who have derided the shares of publicly traded Internet companies as "vapor stocks" would say that the valuations of Internet companies defy reality.

I believe my attitude is somewhere between those two stances. But because I have often chosen to act as a reality check on the outrageous

claims made on behalf of the Internet, I am often accused of being an opponent of it by the fanatical.

Simply stated, even though I realize that the Internet is reinventing the world, I still believe that some Internet companies have yet to develop a business model that works. Others may have a model that will work, but unfortunately they will probably spend themselves into bankruptcy before the Internet market reaches the critical mass that can support their model. And then there are companies that have clearly already hit a home run, and AOL is one of them.

But even with all of AOL's success, until this deal was made, I must admit I was guilty of questioning the valuation assigned to its stock. Moreover, for

(Continued on page 72)

## RETAIL TRACK

by Ed Christman



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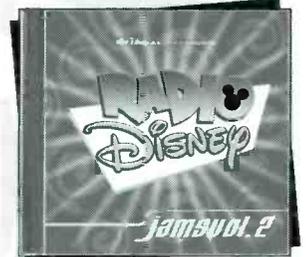
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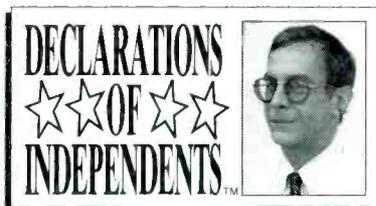
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# 'Big "D" Jamboree' Unearths '50s Honky-Tonk, Rockabilly

**PURTY DANG GREAT:** The first month of 2000 isn't even over yet, and Declarations of Independents is already suffering from a bad case of millennial heebie-jeebies. Pundits hither and yon are weighing in with pieces about the joys of new technology and new-media mega-mergers, and somehow it all makes us long for a simpler time, before people talked to each other in chat rooms, when friends and family gathered communally around the radio.

So it was with some delight that we played a copy of "The Big 'D' Jamboree Live Volumes 1 & 2," an almost unbelievably wonderful two-CD set released Jan. 18 by Dragon Street Records in Dallas. It's a stunningly produced look back at the heyday of country music broadcasting, and nobody with a taste for classic honky-tonk or rockabilly music will want to pass it up.

The collection is drawn from 1950-59 broadcasts of "The Big 'D' Jamboree," a weekly, live Saturday-night showcase originated by KRLD Dallas. First aired in 1948, the show was the brainchild of **Ed McLemore**, a Dallas promoter who housed the "Jamboree" at the Sportatorium, a local facility that was also the site of his ongoing pro wrestling exhibitions.



by Chris Morris

Like its better-known contemporaries—"The Grand Ole Opry" on WSM Nashville, "The National Barn Dance" on WLS Chicago, and "The Louisiana Hayride" on KWKH Shreveport, La.—the "Jamboree" showcased the best known national and regional talent playing what was then known as "hillbilly music." The Dallas program was also responsible for putting rising rock'n'roll performers in front of the honky-tonk audience.

The present collection was produced by Dragon Street's **David Dennard**, who also put together Crystal Clear Sound's superb 1996 **Ronnie Dawson** retrospective, "Rockin' Bones." He says that while he was researching Dawson's music, he became interested in the history of the "Jamboree." He ultimately unearthed a cache of transcriptions at the Library of Congress and

licensed the material from McLemore's family.

"I wanted to remind people in Dallas, before they pave the whole place over; that once upon a time we had a wonderful musical heritage here," Dennard says.

Clocking in at almost 2½ hours, "The Big 'D' Jamboree Live" divides its vintage transcriptions between "Hillbillies" and "Rockabillys."

The first disc, focusing on hard country acts, includes a stellar three-song set by **Johnny Cash**, plus numbers by such well-known '50s stars as **Hank Locklin**, **Ferlin Husky**, **Wanda Jackson**, and songwriter **Leon Payne** (performing his best-known tune, "I Love You Because"). The CD ends with a nifty self-con-



Johnny Cash performing in the late '50s.

tained sequence from 1950, complete with endless plugs for sponsor Falstaff Beer.

Rockabilly freaks will go bonkers over Disc 2, which includes five numbers by **Carl Perkins** (at his peak),

four songs by **Gene Vincent** (who was managed by McLemore in the late '50s and recorded for his Big "D" label), and tracks by "Jamboree" regular **Johnny Carroll**, **Ronnie Dawson** (performing under his pseudonym **Ronnie Dee**), **Warren Smith**, **Sid King & the Five Strings**, and a very young and swingin' **Jerry Reed**. The set ends with an Armed Forces public service announcement from **Tennessee Ernie Ford**.

As delectable as the headliners' sets are, the "Jamboree" collection is just as notable for the sides by its second-stringers—yodeling mamas **Sherry Davis** and **Ramona Reed**, the terrific distaff honky-tonker **Charline Arthur**, the adolescent

(Continued on next page)

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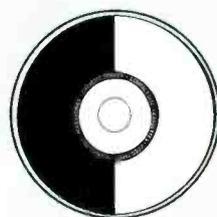
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### DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

**Bewle Brothers**, and others. This endearing hometown talent was what kept shows like the "Jamboree" percolating, and its inclusion adds to the scope of the collection.

Brilliantly restored by engineer **Phil York**, smartly annotated by **Kevin Coffey**, and beautifully designed by **Frank Laudo**, "The Big 'D' Jamboree Live" is destined to be one of the year's essential historical collections. It is distributed exclusively by Hep Cat Distribution in Orange, Calif.

**FLAG WAVING**: "Urban alt.country" is one possible label for the music heard on singer/songwriter **Robert Burke Warren's** debut album, "... to this day," issued on his own Jackpot Music imprint.

Warren's songs have a definite twang to them, and their disquieting lyrics are steeped in the imagery and history of the gothic South. But the musician is also not above dropping a drum machine into his mix for an off-kilter effect.

"I've always liked synthetic sounds," he explains. "Also, when I did that, people were taken aback... It just spoke to me, as a texture in keeping with my life, being that I live in New York City, in an industrial environment."

While Warren may now reside in the Apple, he has covered a lot of ground. Born and raised in Atlanta,



WARREN

he moved to the big town in 1985 as a member of **RuPaul's** band and later played bass for two years with garage-rock titans **the Fleshtones**.

After an unsatisfying sojourn in a band he describes as "a Goth **Led Zeppelin**," Warren portrayed **Buddy Holly** for two years in the London company of the musical "Buddy." His experience in England served to point him toward his true musical mission.

He says that while he was living overseas, "I used to have dreams about the South, and when I came back, we went on several visits [down there]... That was a significant thing. All of a sudden, it seemed like the stakes were so much higher."

He adds, "I started listening and asking [about my family]. My grand-

mother wanted to share all this history with me, and it opened this rich environment to me."

The Warren family tree has some deep roots on "... to this day." The song "Josephus Cries" relates a moving story about the musician's great-grandfather (whose portrait adorns the cover). "Radio Church" recounts the true story of a relative's return to religion through the ministrations of a radio evangelist. "Milledgeville" is a dark tale of yet another family member.

These and other sharply drawn, briskly melodic tunes distinguish Warren's first solo venture. He ties the development of his songwriting skills to participation in a 1996 songwriting workshop held in upstate New York by **Rosanne Cash**.

"She's been almost like a mentor for me," Warren says. "I can't over-emphasize how much that [experience] changed me as a writer."

Warren works around New York as a soloist and in a band context with the group **Turpentine**. He'll play a BMI showcase on Thursday (27) at the Den and will perform with the group on Feb. 4 at the Living Room, both in New York.

Warren, who has been selling his album through his Web site ([www.robertwarren.com](http://www.robertwarren.com)), is seeking wider distribution for "... to this day." He may be contacted via E-mail at [whiskydogg@aol.com](mailto:whiskydogg@aol.com).

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### RETAIL TRACK

(Continued from page 70)

the first hour after I heard about the deal, I was shocked that Time Warner—with its huge asset base—and its investment bankers had been willing to concede that AOL had the better hand in the deal.

On the morning of Jan. 10, I decided to see if anyone else questioned the pecking order of the deal. My first call to a label type on that topic yielded the response, "Am I wrong, or do you agree with me that the emperor is not wearing any clothes and that lunacy reigns supreme?"

My second call was to a record company executive whose responsibilities include preparing his company for the new world order. He admitted—even before I could bring up the topic—that he was "taken aback" by where the two companies were positioned.

My third call was to an E-commerce player who has been touting the Internet as the supreme being as far back as 1990. Even he acknowledged that he was "surprised that Time Warner and its investment bankers capitulated to AOL."

Even though initially surprised, by the time I made those three phone calls I was willing to admit to myself that even if I had missed past wake-up calls, I heard this one. I had come to the viewpoint that if Time Warner, a pillar of the old guard, and its investment bankers were willing to acquiesce to AOL, this legitimizes the pie-in-the-sky valuations that some Internet stocks are getting. Why else would Time Warner executives be will-

ing to concede AOL supremacy?

But the person from the first phone call refuted that position, claiming that the decision-making capabilities of Time Warner executives were clouded by the hundreds of millions of dollars in stock options that they can now cash in thanks to the deal. His argument could be basically whittled down to one word—greed—but to show that I could talk around the point as well as the next person, I maintained that those valuable stock options were even more reason for the Time Warner executives to fight to be the dominant partner.

Although I now acknowledge a new reality, I still wish I were a fly on the wall when the players in the merger talks tackled the issue of whose ball they were playing with.

**MAKING TRACKS:** Retail Track

hears that **Glen Ward**, president of E-commerce for the Virgin Entertainment Group, is also assuming the position of president/CEO for the company's U.S. operation, replacing **Russ Pillar**, who left to head up CBS' Internet operation. Also, **Kathie Calcisidise**, formerly senior VP of operations, has been named president of stores in the U.S., while **Christos Garkinos** holds the title of executive VP of marketing and product... Also, I hear that **Cindy Barr**, formerly VP of purchasing at Blockbuster Music, is moving back to her old Florida stamping grounds to join the Alliance Entertainment Corp. One-Stop Group as VP of purchasing... And **Ken Alterwitz**, previously senior VP of sales and marketing at Valley Media, is seeking opportunities. He can be reached at 916-791-6579.

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|           |           | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b> |                                      |                   |
|           |           | ARTIST   | TITLE                                | TOTAL CHART WEEKS |
|           |           | IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)  |                                      |                   |
|           |           | <b>NO. 1</b>   |                                      |                   |
| 1         | 1         | <b>CREED</b> ▲ <sup>12</sup><br>WIND-UP 11343 (11.98/17.98) [RS]   | MY OWN PRISON<br>2 weeks at No. 1    | 120               |
| 2         | 3         | <b>METALLICA</b> ◆ <sup>12</sup><br>ELEKTRA 61113/EEG (11.98/17.98)  | METALLICA                            | 440               |
| 3         | 4         | <b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup><br>TUFF GONG 846210/DJMG (9.98)  | LEGEND                               | 552               |
| 4         | 2         | <b>ANDREA BOCELLI</b> ▲ <sup>3</sup><br>PHILIPS 539207 (12.98/18.98) [RS]  | ROMANZA                              | 111               |
| 5         | 5         | <b>BUENA VISTA SOCIAL CLUB</b> ▲<br>WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98) [RS]   | BUENA VISTA SOCIAL CLUB              | 35                |
| 6         | 7         | <b>PINK FLOYD</b> ◆ <sup>15</sup><br>CAPITOL 46001* (10.98/17.98)  | DARK SIDE OF THE MOON                | 1191              |
| 7         | 11        | <b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup><br>CAPITOL 30334* (10.98/15.98)   | GREATEST HITS                        | 273               |
| 8         | 9         | <b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>8</sup><br>MCA 110813 (12.98/18.98)  | GREATEST HITS                        | 301               |
| 9         | 8         | <b>LIMP BIZKIT</b> ▲<br>FLIP 490124/INTERSCOPE (11.98/17.98) [RS]  | THREE DOLLAR BILL, Y'ALL             | 96                |
| 10        | 12        | <b>JAMES TAYLOR</b> ◆ <sup>11</sup><br>WARNER BROS. 3113 (7.98/11.98)  | GREATEST HITS                        | 479               |
| 11        | 13        | <b>DEF LEPPARD</b> ▲<br>MERCURY 528718/DJMG (10.98/17.98)  | VAULT — GREATEST HITS 1980-1995      | 167               |
| 12        | 14        | <b>SARAH MCLACHLAN</b> ▲ <sup>7</sup><br>ARISTA 18970 (10.98/17.98)  | SURFACING                            | 131               |
| 13        | 16        | <b>BARRY WHITE</b> ●<br>MERCURY 522459/DJMG (10.98/17.98)  | ALL TIME GREATEST HITS               | 40                |
| 14        | 17        | <b>TIM MCGRAW</b> ▲ <sup>3</sup><br>CURB 77886 (10.98/16.98)   | EVERYWHERE                           | 136               |
| 15        | 18        | <b>MATCHBOX 20</b> ◆ <sup>10</sup><br>LAVA/ATLANTIC 92721*AG (10.98/17.98) [RS]  | YOURSELF OR SOMEONE LIKE YOU         | 150               |
| 16        | 25        | <b>SAVAGE GARDEN</b> ▲ <sup>5</sup><br>COLUMBIA 67954/CRG (11.98 EQ/17.98)   | SAVAGE GARDEN                        | 134               |
| 17        | 20        | <b>PINK FLOYD</b> ◆ <sup>23</sup><br>COLUMBIA 36183*/CRG (15.98 EQ/31.98)  | THE WALL                             | 560               |
| 18        | 22        | <b>METALLICA</b> ▲ <sup>7</sup><br>ELEKTRA 60812/EEG (11.98/17.98)   | ...AND JUSTICE FOR ALL               | 506               |
| 19        | 19        | <b>DAVE MATTHEWS BAND</b> ▲ <sup>4</sup><br>RCA 66904 (11.98/17.98)  | CRASH                                | 191               |
| 20        | 21        | <b>SUBLIME</b> ▲ <sup>3</sup><br>GASOLINE ALLEY 111413/MCA (11.98/17.98)   | SUBLIME                              | 173               |
| 21        | 28        | <b>AL GREEN</b> ▲<br>HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)  | GREATEST HITS                        | 78                |
| 22        | 35        | <b>QUEEN</b> ▲<br>HOLLYWOOD 161265 (11.98/17.98)   | GREATEST HITS                        | 341               |
| 23        | 31        | <b>SHANIA TWAIN</b> ◆ <sup>11</sup><br>MERCURY (NASHVILLE) 522886 (10.98/17.98) [RS]   | THE WOMAN IN ME                      | 255               |
| 24        | 32        | <b>KENNY G</b> ▲ <sup>2</sup><br>ARISTA 18991 (11.98/17.98)  | KENNY G GREATEST HITS                | 40                |
| 25        | 47        | <b>SADE</b> ▲ <sup>4</sup><br>EPIC 66686* (10.98 EQ/17.98)   | BEST OF SADE                         | 130               |
| 26        | 23        | <b>METALLICA</b> ▲ <sup>5</sup><br>ELEKTRA 60439/EEG (11.98/17.98)   | MASTER OF PUPPETS                    | 451               |
| 27        | 30        | <b>BLINK-182</b> ▲<br>CARGO 111624*/MCA (11.98/17.98) [RS]   | DUDE RANCH                           | 53                |
| 28        | 33        | <b>FLEETWOOD MAC</b> ▲ <sup>4</sup><br>WARNER BROS. 25801 (10.98/17.98)  | GREATEST HITS                        | 379               |
| 29        | 24        | <b>GUNS N' ROSES</b> ◆ <sup>15</sup><br>Geffen 424148/INTERSCOPE (11.98/17.98)   | APPETITE FOR DESTRUCTION             | 445               |
| 30        | 39        | <b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup><br>ARISTA NASHVILLE 18852 (10.98/16.98)  | THE GREATEST HITS COLLECTION         | 98                |
| 31        | —         | <b>PINK FLOYD</b> ▲<br>COLUMBIA 37680/CRG (10.98 EQ/16.98)   | A COLLECTION OF GREAT DANCE SONGS    | 39                |
| 32        | 27        | <b>KORN</b> ▲ <sup>2</sup><br>IMMORTAL 66633/EPIC (11.98 EQ/17.98) [RS]  | KORN                                 | 144               |
| 33        | 34        | <b>VAN MORRISON</b> ▲ <sup>3</sup><br>POLYDOR 841970/UNIVERSAL (10.98/17.98)   | THE BEST OF VAN MORRISON             | 455               |
| 34        | 26        | <b>MADONNA</b> ▲ <sup>5</sup><br>SIRE 26440*/WARNER BROS. (13.98/18.98)  | THE IMMACULATE COLLECTION            | 290               |
| 35        | 37        | <b>JOHN MELLENCAMP</b> ▲<br>MERCURY 536738/DJMG (11.98/17.98)  | THE BEST THAT I COULD DO 1978 - 1988 | 65                |
| 36        | 41        | <b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup><br>FANTASY 2* (12.98/17.98)   | CHRONICLE THE 20 GREATEST HITS       | 328               |
| 37        | 40        | <b>ABBA</b> ▲ <sup>3</sup><br>POLYDOR 517007/UNIVERSAL (12.98/18.98)   | GOLD                                 | 151               |
| 38        | 42        | <b>MILES DAVIS</b> ▲ <sup>2</sup><br>LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)   | KIND OF BLUE                         | 56                |
| 39        | —         | <b>AC/DC</b> ◆ <sup>16</sup><br>EASTWEST 92418/EEG (11.98/17.98)   | BACK IN BLACK                        | 288               |
| 40        | 49        | <b>RAGE AGAINST THE MACHINE</b> ▲ <sup>2</sup><br>EPIC 52959* (11.98 EQ/17.98) [RS]  | RAGE AGAINST THE MACHINE             | 213               |
| 41        | 38        | <b>WILL SMITH</b> ▲ <sup>8</sup><br>COLUMBIA 68683*/CRG (11.98/17.98)  | BIG WILLIE STYLE                     | 107               |
| 42        | 36        | <b>METALLICA</b> ▲ <sup>4</sup><br>MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)   | RIDE THE LIGHTNING                   | 424               |
| 43        | —         | <b>PATSY CLINE</b><br>MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)  | HEARTACHES                           | 1                 |
| 44        | —         | <b>GARTH BROOKS</b> ◆ <sup>10</sup><br>CAPITOL (NASHVILLE) 29689 (10.98/15.98)   | THE HITS                             | 211               |
| 45        | —         | <b>SOUNDTRACK</b> ◆ <sup>11</sup><br>RCA 56408 (11.98/17.98)   | DIRTY DANCING                        | 116               |
| 46        | —         | <b>MARTINA MCBRIDE</b> ▲ <sup>2</sup><br>RCA (NASHVILLE) 67516/RGL (10.98/16.98)   | EVOLUTION                            | 105               |
| 47        | 48        | <b>ALANIS MORISSETTE</b> ◆ <sup>16</sup><br>MAVERICK 45901/WARNER BROS. (10.98/17.98) [RS]   | JAGGED LITTLE PILL                   | 213               |
| 48        | —         | <b>POISON</b> ●<br>CAPITOL 53375 (7.98/11.98)  | GREATEST HITS 1986-1996              | 33                |
| 49        | —         | <b>STYX</b> ●<br>A&M 540387/INTERSCOPE (10.98/17.98)   | GREATEST HITS                        | 22                |
| 50        | —         | <b>EAGLES</b> ◆ <sup>16</sup><br>ELEKTRA 105*/EEG (11.98/17.98)  | THEIR GREATEST HITS 1971-1975        | 285               |

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 (10 million units). ▲ 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. [RS] indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

## Jessica Harper's Got 'Rhythm In My Shoes' On Rounder

**S**HE'S GOT RHYTHM: "Rhythm In My Shoes," another superlative album by singer/songwriter, actress, and now children's book author Jessica Harper, was just released by Rounder Kids. It's Harper's fifth release and her first for Rounder; her previous four were on Alacazam! Records, the label arm of wholesaler Silo Inc.

As always, Harper exhibits an unerring instinct for memorable melodies and captivating lyrics, utilizing sophisticated yet kid-friendly musical styles (jazz, reggae, elegant pop) and putting them across with her delectable, satiny alto.

Harper, a noted film actress (Woody Allen's "Stardust Memories," Brian De Palma's "Phantom Of The Paradise"), began writing songs for kids when her own were tiny. Her 1994 debut, "A Wonderful Life" (best kids' album of the year, in Child's Play's opinion), came out when her daughters



by Moira McCormick

Elizabeth and Nora were 5 and 3½ years old, respectively.

Then, as now, the girls served as major songwriting inspiration for Harper. They've grown up listening to what Harper considers the best in children's music—albums by such acts as Ladysmith Black Mambazo, Cedella Marley Booker, and Sweet Honey In The Rock (all on the Music for Little People label), as well as Broadway show tunes.

Harper also exposed them to the wildly imaginative recordings of the late Jim Copp and Ed Brown; she's dedicated "Rhythm In My Shoes" to Copp, who passed away in 1999. "They wrote some of the most brilliant lyrics ever, for kids," Harper says.

The title track of her new album was germinating back when elder daughter Elizabeth was a baby, according to Harper. "I played a lot of rhythm games with her," she recalls. "It was the beginning of her musical education. I wrote the song 'Rhythm In My Shoes' for her 10th birthday."

"Six Licorice Stix," the tune that opens the album, came largely from a whimsical exchange Harper had with her elder daughter. "I took the words from Elizabeth's mouth," she says with a smile.

Seems Elizabeth was trying to talk her mom into letting her have "just one more" of something, and she started making up amusing nonsense phrases: "One more, for a penny in the bank," "One more, for the ring on your finger," "One more, for your cranky attitude." In the song, the kids are begging for more licorice, and the percussive, finger-snapping results make a terrific tune to jump rope to.

(Continued on next page)

# Top Music Videos

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE, Imprint<br>Distributing Label, Catalog Number   | Principal Performers                               | Suggested List Price |
|-----------|-----------|---------------|--|--|----------------------|
|           |           |               | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b> |  |                      |
|           |           |               | TITLE, Imprint<br>Distributing Label, Catalog Number   | Principal Performers                               | Suggested List Price |
|           |           |               | <b>NO. 1</b>   |  |                      |
| 1         | RE-ENTRY  |               | <b>HE TOUCHED ME: VOLUME 1</b><br>Curb Video Chordant Dist. Group 44192  | Elvis Presley                                      | 24.98                |
| 2         | NEW       |               | <b>HE TOUCHED ME: VOLUME 2</b><br>Curb Video Chordant Dist. Group 44393  | Elvis Presley                                      | 24.98                |
| 3         | 1         | 8             | <b>TIME OUT WITH BRITNEY SPEARS</b> ▲ <sup>2</sup><br>Jive/Zomba Video 41651-3   | Britney Spears                                     | 19.98                |
| 4         | 4         | 10            | <b>WELCOME TO OUR NEIGHBORHOOD</b> ●<br>Roadrunner Video 981   | Slipknot   | 5.98                 |
| 5         | 3         | 8             | <b>S &amp; M</b><br>Elektra Entertainment 40218-3  | Metallica  | 19.95                |
| 6         | 10        | 85            | <b>ALL ACCESS VIDEO</b> ▲ <sup>5</sup><br>Jive/Zomba Video 41589-3   | Backstreet Boys                                    | 19.98                |
| 7         | 5         | 10            | <b>COME ON OVER: VIDEO COLLECTION</b><br>USA Home Entertainment 440059951  | Shania Twain                                       | 12.95                |
| 8         | 2         | 9             | <b>FAREWELL CELEBRATION</b><br>Spring House Video Chordant Dist. Group 44379   | The Cathedrals                                     | 29.98                |
| 9         | 14        | 200           | <b>HELL FREEZES OVER</b> ▲ <sup>2</sup><br>Geffen Home Video Universal Music & Video Dist. 39548   | Eagles   | 24.99                |
| 10        | 6         | 15            | <b>THE OFFICIAL VIDEO COLLECTION</b> ▲<br>Columbia Music Video Sony Music Entertainment 50205  | Ricky Martin                                       | 14.98                |
| 11        | 27        | 2             | <b>DEATH ROW UNCUT</b><br>Ventura Distribution 66200   | Snoop Doggy Dogg/Dr. Dre                           | 19.98                |
| 12        | 7         | 9             | <b>LIVE IN CONCERT</b><br>HBO Home Video 91683   | Cher   | 19.98                |
| 13        | 8         | 2             | <b>ROCKIN' THE GLOBE: LIVE (DVD)</b><br>Image Entertainment 8818   | Sheryl Crow  | 24.99                |
| 14        | 11        | 10            | <b>THE VIDEO COLLECTION 93-99</b><br>Warner Reprise Video 38506  | Madonna  | 19.98                |
| 15        | 13        | 38            | <b>HOMECOMING-LIVE IN ORLANDO</b> ▲ <sup>3</sup><br>Jive/Zomba Video 41675-3   | Backstreet Boys                                    | 19.98                |
| 16        | 9         | 9             | <b>LISTENER SUPPORTED</b> ●<br>BMG Video 65015   | Dave Matthews Band                                 | 19.98                |
| 17        | 12        | 5             | <b>THE GENIE GETS HER WISH</b><br>BMG Video 65006  | Christina Aguilera                                 | 19.98                |
| 18        | 16        | 5             | <b>RICKY MARTIN LIVE!-ONE NIGHT ONLY</b><br>Columbia Music Video Sony Music Entertainment 50209  | Ricky Martin                                       | 14.95                |
| 19        | 18        | 36            | <b>LIVE</b> ▲ <sup>3</sup><br>USA Home Entertainment 45059955  | Shania Twain                                       | 19.95                |
| 20        | 17        | 14            | <b>MIRRORBALL</b> ▲<br>BMG Video 15740   | Sarah McLachlan                                    | 24.98                |
| 21        | 20        | 6             | <b>URETHRA CHRONICLES</b><br>MCA Music Video Universal Music & Video Dist. 53830   | Blink-182  | 14.95                |
| 22        | 22        | 62            | <b>'N THE MIX WITH 'N SYNC</b> ▲ <sup>5</sup><br>BMG Video 65000   | 'N Sync  | 19.95                |
| 23        | 25        | 57            | <b>CUNNING STUNTS</b> ▲ <sup>2</sup><br>Elektra Entertainment 40202  | Metallica  | 34.98                |
| 24        | 19        | 2             | <b>SECOND COMING</b><br>Image Entertainment 9078   | Kiss   | 29.99                |
| 25        | RE-ENTRY  |               | <b>THE LAST SUPPER</b><br>Epic Music Video Sony Music Entertainment 50187  | Black Sabbath                                      | 24.98                |
| 26        | 24        | 11            | <b>GOD IS IN THE T.V.</b><br>Interscope Video MCA Music Video 53864  | Marilyn Manson                                     | 19.95                |
| 27        | 23        | 13            | <b>I'LL MEET YOU ON THE MOUNTAIN</b><br>Spring House Video Chordant Dist. Group 44377  | Bill Gaither                                       | 19.98                |
| 28        | 28        | 62            | <b>NIGHT OUT WITH THE BACKSTREET BOYS</b> ▲ <sup>3</sup><br>Jive/Zomba Video 41657   | Backstreet Boys                                    | 19.95                |
| 29        | 21        | 13            | <b>MOUNTAIN HOMECOMING</b><br>Spring House Video Chordant Dist. Group 44376  | Bill Gaither                                       | 19.98                |
| 30        | 26        | 6             | <b>MARIAH # 1'S</b><br>Sony Music Video Columbia Music Video 50195   | Mariah Carey                                       | 14.95                |
| 31        | 31        | 123           | <b>THE DANCE</b> ▲<br>Warner Reprise Video 3-38486   | Fleetwood Mac                                      | 19.98                |
| 32        | 33        | 54            | <b>ONE NIGHT ONLY: LIVE</b><br>Eagle Rock Entertainment Image Entertainment 5474   | Bee Gees   | 19.98                |
| 33        | 35        | 11            | <b>IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE</b><br>Warner Reprise Video 3-38510   | Eric Clapton                                       | 19.98                |
| 34        | 29        | 13            | <b>WOODSTOCK 99</b> ●<br>Hybrid/Epic Music Video Sony Music Entertainment 50207  | Various Artists                                    | 19.95                |
| 35        | 34        | 36            | <b>AROUND THE WORLD</b><br>Columbia Music Video Sony Music Entertainment 50184   | Mariah Carey                                       | 19.98                |
| 36        | 39        | 35            | <b>FAMILY VALUES TOUR '98</b> ▲<br>Epic Music Video Sony Music Entertainment 50188   | Various Artists                                    | 19.95                |
| 37        | 30        | 8             | <b>LIVE ON VH-1</b><br>BMG Video 32121   | Weird Al Yankovic                                  | 19.98                |
| 38        | RE-ENTRY  |               | <b>KENNEDY CENTER HOMECOMING</b><br>Spring House Video Chordant Dist. Group 42902  | Bill & Gloria Gaither And Their Homecoming Friends | 29.98                |
| 39        | RE-ENTRY  |               | <b>LIVE FROM AUSTIN, TEXAS</b> ▲<br>Epic Music Video Sony Music Entertainment 50130  | Stevie Ray Vaughan And Double Trouble              | 19.98                |
| 40        | 15        | 7             | <b>FIFTY FAITHFUL YEARS</b><br>Spring House Video Chordant Dist. Group 24602   | The Cathedrals                                     | 29.95                |

○ 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 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◆ RIAA gold cert. for sales of 250,000 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. © 2000, Billboard/BPI Communications.

## CHILD'S PLAY

(Continued from preceding page)

Then there's "A Day In The Life Of Elizabeth," which describes with amused flusteredness the hustle and bustle of a preteen girl's daily routine: "Put on your shoes and the little pink hat/And grab that pack/What's for breakfast, what's for lunch/Some slurp and crunch and go!/And we're out the door and we're in the car." The curious refrain "Ah! ah! ah! chocolatta!" came from something Elizabeth did in her acting class, Harper says.

"Too Much Snow In Tokyo" arose from a request by Nora and Elizabeth to tell them a story. Harper picked up a rhyming dictionary and, just for fun, picked a page and tried to arrange the rhyming words in sentences. The first

batch rhymed with "o," which led to lines like, "With a fee fi fo, the Eskimo/Played the piccolo for the buffalo." "Those little exchanges you have over the dinner table can be very productive," says Harper.



HARPER

Not all of her songwriting is directly inspired by her kids. Album cut "Boy Meets Drums," for instance, takes its cues from Duke Ellington's "Boy Meets Horn." "My Baby Is A Genius" will be familiar to anyone who's conversed with a new parent (or been

one). "Parents of kids who are 9-18 months old are very inclined to think of their babies as geniuses," she says. "It's a very sweet parental instinct, and I made a tongue-in-cheek song out of it."

Sample lyric: "Just look at my baby crawl/Hey, Mr. Balanchine, I think I see what you mean/He's on his way to Carnegie Hall!"

Interspersed with the verses are snippets of Harper conversing with her 5-year-old nephew, Elliott Harper, who holds forth on all sorts of intellectual subjects, like dinosaurs. "I thought it would take hours to get all that on tape, but it only took about 10 minutes," Harper says appreciatively, adding with a grin, "I bribed him with Pokémon toys."

Rounder Kids' aim is to "introduce Jessica to new audiences," according to director of special marketing Bing Broderick. To that end, the label is marketing the album via in-store listening-station programs and print advertising in parenting publications. Plus, he says, "people can listen to the album online via Barnes & Noble's Web site."

Broderick notes that Harper's multi-pronged career gives her a certain amount of built-in familiarity and makes "Rhythm In My Shoes" "a fun project to work."

Harper will also be performing concerts around the Los Angeles area in the immediate future, and she's currently rehearsing a five-piece band for the gigs.

Harper's new career as children's book author offers further marketing opportunities. She can turn book signings, for instance, into "mini-concerts."

Like Raffi, Bill Harley, and a handful of other children's singer/songwriters, Harper has translated some of her songs into children's picture books. Her first, "I Forgot My Shoes," came out in September on Putnam, illustrated by Kathy Osborn. It's based on a very funny track on Harper's second album, "Nora's Room."

Next up is "I'm Not Going To Chase The Cat Today," which appeared as "Nobody's Chasing Nobody" on "A Wonderful Life." This one will be published by Harper-Collins and will be illustrated by Harper's sister Lindsay Harper du Pont, who also designs Jessica's album covers. Two more books (one of which will be "Nora's Room") are due for each publisher, says Harper.

But that's not all. She's working on developing a TV show "for 7- to 10-year-olds. I'd call it 'Nora's Room,' and it would be about what goes on in young girls' bedrooms."

That most underserved of kids' audiences, "tween" girls, would also be the focus of a music album Harper would like to create. "I'd like it to be some kind of transitional music for 10-year-olds," she says. In other words, music that isn't so "inappropriately sophisticated"—as so much top 40 fare is these days for that age group—"but still grown-up sounding."

Billboard®

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## Top Kid Audio™

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST/SERIES<br>IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)  | TITLE                      |
|-----------|-----------|---------------|--|----------------------------|
| ◀ No. 1 ▶ |           |               |  |                            |
| 1         | 2         | 10            | READ-ALONG<br>WALT DISNEY 860428(6.98 Cassette)  | TOY STORY 2                |
| 2         | 1         | 29            | POKEMON ● 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES<br>KOCH 8901(11.98/16.98)                                 |                            |
| 3         | 4         | 162           | CEDARMONT KIDS CLASSICS ●<br>BENSON 84056(3.98/5.98)   | TODDLER TUNES              |
| 4         | 6         | 211           | VARIOUS ARTISTS ▲ <sup>3</sup> DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1<br>WALT DISNEY 860605(6.98/9.98)        |                            |
| 5         | 7         | 93            | VEGGIE TUNES ●<br>BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)  | VEGGIE TUNES               |
| 6         | 8         | 64            | VARIOUS ARTISTS TODDLER FAVORITES<br>MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)                    |                            |
| 7         | 3         | 10            | THE SIMPSONS GO SIMPSONIC WITH THE SIMPSONS<br>FOX 75480/RHINO(10.98/16.98)                                      |                            |
| 8         | 11        | 230           | VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC<br>WALT DISNEY 860865(10.98/16.98)           |                            |
| 9         | 12        | 176           | VARIOUS ARTISTS ● DISNEY'S PRINCESS COLLECTION<br>WALT DISNEY 860897(9.98/12.98)                                 |                            |
| 10        | 10        | 216           | BARNEY ▲ <sup>3</sup> BARNEY'S FAVORITES VOLUME 1<br>BARNEY MUSIC 27115/CAPITOL(9.98/15.98)                      |                            |
| 11        | 9         | 7             | SING-ALONG<br>WALT DISNEY 860972(10.98 Cassette)   | TOY STORY 2                |
| 12        | 14        | 145           | CEDARMONT KIDS CLASSICS ●<br>BENSON 82220(3.98/5.98)   | SILLY SONGS                |
| 13        | 15        | 35            | READ-ALONG<br>WALT DISNEY 860427(6.98 Cassette)  | TARZAN                     |
| 14        | 18        | 165           | CEDARMONT KIDS CLASSICS ●<br>BENSON 82218(3.98/5.98)   | SUNDAY SCHOOL SONGS        |
| 15        | 13        | 44            | MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER MEETS THE MOUSE<br>AMERICAN GRAMAPHONE 860641/WALT DISNEY(10.98/16.98) |                            |
| 16        | 19        | 144           | VARIOUS ARTISTS ▲ <sup>2</sup> DISNEY CHILDREN'S FAVORITES VOLUME 2<br>WALT DISNEY 860606(6.98/9.98)             |                            |
| 17        | 20        | 174           | CEDARMONT KIDS CLASSICS ▲<br>BENSON 82217(3.98/5.98)   | ACTION BIBLE SONGS         |
| 18        | 23        | 80            | VEGGIE TUNES<br>BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)  | VEGGIE TUNES 2             |
| 19        | 16        | 5             | VARIOUS ARTISTS<br>BMG SPECIAL PRODUCTS 44570(0)   | KID'S DANCE PARTY          |
| 20        | 17        | 40            | VARIOUS ARTISTS<br>WALT DISNEY 860642(9.98/12.98)  | RADIO DISNEY KID JAMS      |
| 21        | 21        | 197           | VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC<br>WALT DISNEY 860866(10.98/15.98)          |                            |
| 22        | 25        | 75            | VARIOUS ARTISTS<br>WALT DISNEY 860632(10.98/16.98)   | MORE SILLY SONGS           |
| 23        | 24        | 8             | THE MCCAUGHEY SEPTUPLETS<br>WORD 63922/EPIC(11.98 EQ/16.98)  | SWEET DREAMS               |
| 24        | RE-ENTRY  |               | BEAR<br>WALT DISNEY 860640(9.98 Cassette)  | BEAR IN THE BIG BLUE HOUSE |
| 25        | 22        | 34            | BARNEY<br>BARNEY MUSIC 9463/LYRICK STUDIOS(9.98/14.98)   | I LOVE TO SING WITH BARNEY |

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. © 2000, Billboard/BPI Communications, and Soundscan, Inc.

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# Music Industry Sees Profits In Going Digital

## BMI-EMusic Deal Highlights Rights, Royalties Debate For Download Market

This week's column was prepared by guest columnist Michael Grebb.



WHEN IT COMES to the music industry and the Internet, tension seems almost preordained. After all, perfect digital copies of copyrighted music are already sliding around the Web's well-greased network of MP3 trading posts. And every time a record company sends out a cease-and-desist letter to shut down a pirate Web site, the hydra just sprouts five heads somewhere else.

But despite this culture of distrust, a new spirit of cooperation and education that could benefit both artists and record companies may be slowly emerging. In the end, say rights advocates, it's about waking up and smelling the bounty. "Everybody in the industry is just grabbing at the ring right now," says Bethesda, Md.-based music attorney Jay Rosenthal. "There's just this big pile of money out there."

Indeed, the desire to get a piece of the cyberaction has started bringing parties together in interesting ways. Take the recent rights deal between BMI and MP3 site EMusic.com. Not only did BMI get the usual cash payment for its artists, but in a new twist, it also agreed to incorporate cross-promotional and barter arrangements into the contract.

BMI and EMusic will link to each other's Web sites, trade banner ads, and jointly conduct listening polls. EMusic will also allow BMI artists to use its Artist Uplink service, a Web site creation tool.

The reason for all of this complexity? "We're just trying to jump-start the digital download market," says Richard Conlon, VP of marketing and business development at BMI. "Our real focus has been to prime the pump."

That, more than anything, seems the primary concern at the moment. With digital music exploding on the Internet, new Web audio devices proliferating, and wireless Web audio players on the horizon, parties want to set precedents early on. "These blanket deals are a very positive step in the right direction," says EMusic chairman Robert Kohn. "It's definitely the wave of the future."

But Kohn, like others in the industry, cautions that several details still are up for debate. For instance, is a download only subject to mechanical royalties, which cover music products,

or does it also require a public performance license, which traditionally covers radio play and audio played at bars, restaurants, and such?

"Today," says Kohn, "a download, while it requires a mechanical license, does not constitute a performance." Of course, rights organizations disagree, so EMusic and others have agreed to hammer that out later. "We've come to a standstill on that issue," Kohn says.

Much of the debate comes down to the technical differences between music downloads and music streaming. By using software from companies such as RealNetworks or Microsoft's Windows Media Player, consumers can listen to streaming music but can't actually save it for later use. Downloads require transferring the entire file before listening, which some say suggests more of a distributed product than a performance.

Some issues are easier than others. BMI and EMusic, for example, agreed that a 30-second streaming audio clip to promote a music download doesn't require a mechanical royalty but would require a performance fee.

Still, rights groups are wary of giving any ground so early in the game. "Streaming and downloading are both public performances," says Marc Morganstern, senior VP of strategic planning and new media at ASCAP, which has obtained about 1,500 online rights licenses so far. He points to the Digital Millennium Copyright Act, which in 1998 clarified treatment of copyrights online (the Digital Performance Right in Sound Recordings Act of 1995 had already expanded performance rights to digital distribution).

But Morganstern says things will work themselves out. "We view our licensees as partners," he says. "We want as much music out there as possible, and the Web is perfect for that."

Both BMI and ASCAP have tried to make it easy. They offer minimum blanket licenses as low as \$250 per year for small Web sites, but fees can skyrocket to hundreds of thousands of dollars for larger sites whose main business is music.

BMI just launched a "three-step, click-through licensing profile" that anyone can use to apply online for a rights license. "We believe it's a valid legal contract," says Conlon. ASCAP has created its own online registration system. And even SESAC, which has only about 3,000 members, has signed about 1,300 online rights deals and allows people to download its rights contract directly from its Web site.

Pat Collins, SESAC senior VP of licensing, predicts that the Internet eventually will allow artists to get paid instantly. "At some point, we're going to have immediate recognition and as close to immediate payment as we could have," says Collins. "On the Internet, it can be just the transfer of money from one bank account to the other."

The rights groups use software "bots" to comb the Web for copyright  
(Continued on page 79)



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Billboard

JANUARY 29, 2000

### Top Internet Album Sales™

| THIS WEEK                     | LAST WEEK | WKS. ON CHART | TITLE<br>IMPRINT & NUMBER/DISTRIBUTING LABEL  | ARTIST                | BILLBOARD 200 RANK |
|-------------------------------|-----------|---------------|---|-----------------------|--------------------|
| 1                             | 1         | 31            | <b>SUPERNATURAL</b> ▲<br>ARISTA 19080   | SANTANA               | 1                  |
| ◀ NO. 1 ▶<br>7 weeks at No. 1 |           |               |   |                       |                    |
| 2                             | 2         | 9             | <b>ALL THE WAY... A DECADE OF SONG</b> ▲<br>550 MUSIC 63760/EPIC                    | CELINE DION           | 2                  |
| 3                             | 3         | 8             | <b>S &amp; M</b> ▲<br>ELEKTRA 62463*/EEG  | METALLICA             | 18                 |
| 4                             | NEW▶      |               | <b>MAGNOLIA</b><br>REPRISE 47583/WARNER BROS.                                       | SOUNDTRACK            | 81                 |
| 5                             | 4         | 15            | <b>FLY</b> ▲<br>MONUMENT 69678/SONY (NASHVILLE)                                     | DIXIE CHICKS          | 12                 |
| 6                             | 6         | 8             | <b>MIDNITE VULTURES</b> ●<br>DGC/GEFFEN 490485/INTERSCOPE                           | BECK                  | 84                 |
| 7                             | NEW▶      |               | <b>PERMANENTLY</b><br>MERCURY (NASHVILLE) 546296                                    | MARK WILLS            | 23                 |
| 8                             | 13        | 2             | <b>EUROPOP</b> ●<br>REPUBLIC 157194/UNIVERSAL                                       | EIFFEL 65             | 8                  |
| 9                             | 5         | 35            | <b>MILLENNIUM</b> ◆ <sup>11</sup><br>JIVE 41672                                     | BACKSTREET BOYS       | 9                  |
| 10                            | 9         | 10            | <b>WHEN THE PAWN...</b> ●<br>CLEAN SLATE 69195/EPIC                                 | FIONA APPLE           | 72                 |
| 11                            | 8         | 14            | <b>CHRISTINA AGUILERA</b> ▲<br>RCA 67690  | CHRISTINA AGUILERA    | 5                  |
| 12                            | RE-ENTRY  |               | <b>BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE</b> ▲<br>GRAND ROYAL 22940/CAPITOL | BEASTIE BOYS          | 46                 |
| 13                            | 10        | 9             | <b>AFFIRMATION</b> ▲<br>COLUMBIA 63711/CRG  | SAVAGE GARDEN         | 19                 |
| 14                            | NEW▶      |               | <b>PLAY</b><br>V2 27049* [RS]   | MOBY                  | 110                |
| 15                            | 16        | 14            | <b>ENEMA OF THE STATE</b> ▲<br>MCA 111950   | BLINK-182             | 16                 |
| 16                            | NEW▶      |               | <b>ON HOW LIFE IS</b> ●<br>EPIC 69490* [RS]   | MACY GRAY             | 54                 |
| 17                            | 17        | 2             | <b>THE SOPRANOS</b><br>COLUMBIA 63911/CRG   | SOUNDTRACK            | 87                 |
| 18                            | 11        | 4             | <b>...AND THEN THERE WAS X</b><br>RUFF RYDERS/DEF JAM 546933*/IDJMG                 | DMX                   | 3                  |
| 19                            | RE-ENTRY  |               | <b>DR. DRE — 2001</b> ▲<br>AFTERMATH 490486*/INTERSCOPE                             | DR. DRE               | 7                  |
| 20                            | RE-ENTRY  |               | <b>CALIFORNICATION</b> ▲<br>WARNER BROS. 47386*                                     | RED HOT CHILI PEPPERS | 52                 |

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. [RS] indicates past and present Heatseekers titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.

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**'Killer' DVD.** Executives from Sterling Home Entertainment take in a screening of "Letters From A Killer" at a company retreat recently held in Charleston, S.C. Shown, from left, are Sterling president Noah Segal, VP of sales Sue Cunningham, marketing manager Christy Cannon, and CEO Sundip Shah. The film, which stars Patrick Swayze, arrives on DVD and VHS Feb. 22.

## DVD Revives Longform Music Videos

Classic Reissues, Superstar Releases Are Met With Brisk Sales

BY JIM BESSMAN

NEW YORK—Longform music video seemed to have lost luster as a home video product line going into 1999, but, like other genres, it got a major lift with the popularization of the DVD format.

CMV/Columbia Record's December release of "Pink Floyd—The Wall"—along with 1999 releases from Pioneer Artists, Warner/Reprise Video, Image Entertainment, Rhino Home Video, and others—has not only helped propel the DVD format but rejuvenated the genre, as

artists and producers enthusiastically added fan-friendly extras.

Earlier in the year, Pioneer Artists' "Shadow Of The Invisible Man," a May release by Dose Hermanos (former longtime Grateful Dead associates Bob Bralove and Tom Constanten), used an ingenious system of "virtual fingerprinting," by which sounds and images were "attached" to the notes of the artists' keyboards in real time, then played back fully utilizing DVD surround sound. Altogether, the bonus material and technical innovations of these discs pointed the way for DVD's emergence as a truly distinct and viable music retail product.

"It's a much friendlier format with consumers than VHS," says Garrett Lee, director of marketing for video supplier Image Entertainment, painting an especially rosy picture of longform music video. "A focus at my company now is to go out and license programming specifically for DVD—and we're also producing as well as licensing."

Image produced "The Struggle Continues," an Amnesty International concert starring Bruce Springsteen and Alanis Morissette, and will release a Peter Frampton concert in Pine Knob, Mich., in the spring.

Likewise, Warner Custom Music marketed the Triptych Pictures DVD documentary "Under The Cov-

ers," which was created expressly for DVD, but as part of a promotional DVD software bundle for JVC Company of America. Distribution to retail channels is slated for March, where it should receive a warm welcome.

John Thrasher, Tower's VP of video sales, says that longform music video is the chain's strongest video category. "I've always felt it's been underrepresented and under-promoted out there," he says, "but with 'The Wall' DVD and [Columbia TriStar Home Video's recently released animated cult classic] 'Heavy Metal,' it's performing extremely well for us."

Another music-driven title that's done "phenomenal" for Tower is the Beatles' "Yellow Submarine," which MGM Home Entertainment reissued last September. Thrasher points to such recent entries as Arista's "Sarah McLachlan—Mirrorball" and Hybrid/Epic's "Woodstock 99" as other high-performance DVD titles.

Vic Faraci, senior VP of special projects for Warner Bros. Records Inc., also points to the DVD format in reporting Warner/Reprise Video's success with longform music video in 1999. "Since there are more players in the hands of consumers now, we're seeing a very quick turnaround and increase in DVD sales," he says, noting that DVD has already

(Continued on page 79)

## Blockbuster, Tivo Team Up For Video-On-Demand Service; Companies Repeat Free-DVD Promotion

**SET-TOP VIDEO STORE:** In a vague announcement from its Dallas headquarters, Blockbuster Inc. said that it is teaming up with Tivo to "develop and deploy a video-on-demand service."

Tivo, which is the nifty set-top device that enables viewers to stop and record TV programs in real time, says the new alliance will eventually offer movies available at Blockbuster through the Tivo box.

In addition, Tivo will show trailers of upcoming video releases and allow consumers to reserve rental copies for later pick-up at Blockbuster.

The Tivo device will also be promoted in Blockbuster's 4,000 corporate stores in the U.S.

A time frame for when the service will be up and running hasn't been determined, but the two companies will spend the next year working on it.

The alliance marks a dramatic shift for Blockbuster, which in the past has never put too much faith in video-on-demand services. Past executive administrations have always felt the technology was way in the future, but the future apparently has arrived.

The move also represents a shift in that it is the first time Blockbuster has sought outside help to develop a new technology. Considering the company's track record with CD-ROM and even its slow entrance into DVD and the Internet, an outside partner may be just what it needs.

**FREE DVDs:** Five major studios and nine hardware companies will repeat a successful marketing campaign that offers free DVDs with the purchase of a player.

From Feb. 19 to May 30, consumers who purchase a JVC, Panasonic, Philips, Pioneer, Samsung, Sony, Thomson, Toshiba, or Zenith player will receive five free DVDs.

Participating studios are Columbia TriStar Home Video, MGM Home Entertainment, New Line Home Video, Universal Studios Home Video, and Warner Home Video.

Specific titles are "Fools Rush In," "Get Shorty," "The Mask Platinum Series," "The Jackal: Collector's Edition," and "Analyze This."

The campaign will be supported by in-store merchandising, as well as TV and print advertising.

The same studios and hardware manufacturers teamed up last year for a similar promotion that ran from Aug. 22 to Jan. 2.

**PHILIPS BUNDLE:** "InsideDVD," the DVD magazine formerly known as VOX, will be bundled with Philips DVD players under a deal between the hardware manufacturer and Versatile Media One, which produces the disc.

Under terms of the deal, Versatile Media One will deliver to Philips quarterly issues of "InsideDVD," which will contain exclusive material.

The first disc contains the full-length feature "Telling Lies In America" with Kevin Bacon and Calista

Flockhart, clips from classic episodes of "Saturday Night Live," and more than a dozen trailers of upcoming films. The disc will also contain information about special Philips promotions.

"InsideDVD" will be packaged inside select Philips models through the end of the year.

**COLD HARD CASH:** Winstar Home Video is offering retailers additional co-op dollars with every DVD purchase under a plan called "Cold Hard Co-Op."

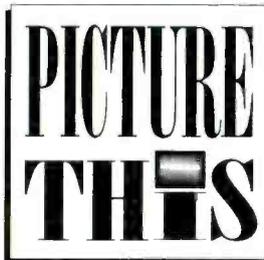
With a minimum combined purchase of 50 units, retailers can earn \$2 in co-op allowances for every unit. The promotion will run from Feb. 1 through May 31. Retailers receive the accrued funds by submitting proof-of-purchase receipts to Winstar.

Titles in the program include "The 400 Blows," "The Three Musketeers," "The Four Musketeers," "Infinity's Child," "Emmanuelle," "Stalingrad," "Violent Cop," "Boiling Point," "The Umbrellas Of Cherbourg," and "Superman: The Lost Episodes."

**VENTURA SIGNS OUR:** Newbury Park, Calif.-based Ventura Distribution Inc. has signed a domestic distribution agreement for six films from Rick Muñoz's Our Production Inc.

The first film to be released under the new deal is the docudrama "No Mothers Crying, No Babies Dying," a film directed by Muñoz about the effects of gang violence on one Los Angeles community.

The video will be released on Feb. 29.



by Eileen Fitzpatrick



## Steeplechase, Warner Video Plan VHS/DVD Collector's Sets

Steeplechase Entertainment has signed a marketing deal with Warner Home Video to develop special VHS/DVD collector's sets.

Under the deal, Steeplechase will be the exclusive distributor of the sets, which may include a combination of CDs, lobby cards, posters, books, and other collectibles.

Initially, Steeplechase will make four sets available, including a limited edition of "The Matrix," which is packaged with the film's soundtrack.

Other special-edition releases are the 25th anniversary edition of "Enter The Dragon," which includes a commemorative 52-page tribute book; a 25th anniversary edition of "The Exorcist" with a 47-page collectible book; and a special edition of the classic film "Casablanca." Steeplechase is also working on a "Pokémon: The First Movie" special edition. Warner will release the feature on video and DVD March 21.

Each set sells for \$79.98 and is sold at Suncoast Motion Picture Company, Best Buy, and Tower Records/Video/Books locations. In addition, online retailers Amazon, DVD Express, and BigStar

are selling the sets.

In other promotional news, Manga Video is conducting a national sweepstakes at Suncoast and Media Play stores to kick off its slate of 2000 releases.

Through the end of January, consumers visiting a Suncoast or Media Play store can enter a contest that will award a trip for two to New York to attend the premiere of Manga's new anime feature, "X."

The contest will be touted in stores at "The Ultimate In Anime" displays, as well as on buttons worn by store managers. In addition, select Manga titles will be on sale, and the recently released titles "Perfect Blue" and "Macross Plus" will be heavily featured in the store. Consumers who purchase the specially priced titles will receive a free limited-edition Manga Video 2000 poster.

The contest will also be promoted on Manga's Web site, manga2000.com. In addition to the trip to New York, the company will award a home theater system and 25 runner-up gift packs consisting of a poster, T-shirt, baseball cap, and DVD.

EILEEN FITZPATRICK

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

| THIS WEEK | LAST WEEK       | WKS. ON CHART | TITLE   | Label<br>Distributing Label, Catalog Number                        | Principal<br>Performers              | Year of<br>Release | Rating | Suggested<br>List Price |
|-----------|-----------------|---------------|---|--|--------------------------------------|--------------------|--------|-------------------------|
|           |                 |               | <b>No. 1</b>                                  |  |                                      |                    |        |                         |
| 1         | 2               | 4             | <b>THE MATRIX</b>                             | Warner Home Video 17737  | Keanu Reeves<br>Laurence Fishburne   | 1999               | R      | 19.98                   |
| 2         | 1               | 9             | AUSTIN POWERS: THE SPY WHO SHAGGED ME         | New Line Home Video<br>Warner Home Video N4754                     | Michael Meyers<br>Heather Graham     | 1999               | PG-13  | 22.98                   |
| 3         | 4               | 16            | SAVING PRIVATE RYAN                           | DreamWorks Home Entertainment 8373                                 | Tom Hanks<br>Matt Damon              | 1998               | R      | 19.98                   |
| 4         | 5               | 7             | THE IRON GIANT                                | Warner Family Entertainment<br>Warner Home Video 17644             | Animated                             | 1999               | PG     | 22.95                   |
| 5         | 10              | 4             | SHAKESPEARE IN LOVE                           | Miramax Home Entertainment<br>Buena Vista Home Entertainment 17492 | Gwyneth Paltrow<br>Geoffrey Rush     | 1998               | R      | 19.99                   |
| 6         | 3               | 11            | BIG DADDY                                     | Columbia TriStar Home Video 03892                                  | Adam Sandler                         | 1999               | PG-13  | 21.96                   |
| 7         | 21              | 3             | BUENA VISTA SOCIAL CLUB                       | Artisan Home Entertainment 10171                                   | Buena Vista Social Club              | 1999               | G      | 22.98                   |
| 8         | 6               | 7             | METALLICA: S & M                              | Elektra Entertainment 40218-3                                      | Metallica                            | 1999               | NR     | 19.95                   |
| 9         | 8               | 36            | YELLOW SUBMARINE                              | MGM Home Entertainment<br>Warner Home Video M206160                | The Beatles                          | 1968               | G      | 19.98                   |
| 10        | 13              | 6             | DAVE MATTHEWS BAND: LISTENER SUPPORTED ●      | BMG Video 65015  | Dave Matthews Band                   | 1999               | NR     | 19.98                   |
| 11        | 16              | 4             | INSPECTOR GADGET                              | Walt Disney Home Video<br>Buena Vista Home Entertainment 15802     | Matthew Broderick<br>Rupert Everett  | 1999               | PG     | 24.99                   |
| 12        | 9               | 8             | SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●       | Roadrunner Video 981   | Slipknot                             | 1999               | NR     | 5.98                    |
| 13        | <b>NEW ▶</b>    |               | PLAYBOY'S WILDWEBGIRLS.COM                    | Playboy Home Video<br>Universal Music & Video Dist. PBV0845        | Various Artists                      | 2000               | NR     | 19.98                   |
| 14        | 7               | 13            | PLAYBOY 2000-VIDEO PLAYMATE CALENDAR          | Playboy Home Video<br>Universal Music & Video Dist. PBV0850        | Various Artists                      | 1999               | NR     | 19.98                   |
| 15        | 17              | 10            | MARY-KATE & ASHLEY: PASSPORT TO PARIS         | Dualstar Video<br>Warner Home Video 36878                          | Mary-Kate & Ashley Olsen             | 1999               | NR     | 19.96                   |
| 16        | 18              | 8             | SHANIA TWAIN: COME ON OVER-VIDEO COLLECTION   | USA Home Entertainment 440059951                                   | Shania Twain                         | 1999               | NR     | 12.95                   |
| 17        | <b>RE-ENTRY</b> |               | CHER: LIVE IN CONCERT                         | HBO Home Video 91683   | Cher                                 | 1999               | NR     | 19.98                   |
| 18        | 20              | 7             | BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS  | Jive/Zomba Video 41651-3   | Britney Spears                       | 1999               | NR     | 19.98                   |
| 19        | 25              | 4             | BLINK-182: URETHRA CHRONICLES                 | MCA Music Video<br>Universal Music & Video Dist. 53830             | Blink-182                            | 1999               | NR     | 14.95                   |
| 20        | 12              | 9             | MADONNA: THE VIDEO COLLECTION 93-99           | Warner Reprise Video 38506   | Madonna                              | 1999               | NR     | 19.98                   |
| 21        | 23              | 3             | PLAYBOY VIDEO CENTERFOLD: PLAYMATE 2000       | Playboy Home Video<br>Universal Music & Video Dist. PBV0853        | The Bernola Twins                    | 1999               | NR     | 19.98                   |
| 22        | 14              | 6             | WILD WILD WEST                                | Warner Home Video 17175  | Will Smith<br>Kevin Kline            | 1999               | PG-13  | 19.98                   |
| 23        | 33              | 9             | TOMORROW NEVER DIES                           | MGM Home Entertainment<br>Warner Home Video M207409                | Pierce Brosnan<br>Michelle Yeoh      | 1998               | PG-13  | 14.95                   |
| 24        | 11              | 12            | THE BLAIR WITCH PROJECT                       | Artisan Home Entertainment 10188                                   | Heather Donahue<br>Michael Williams  | 1999               | R      | 14.95                   |
| 25        | 15              | 12            | RICKY MARTIN: THE OFFICIAL VIDEO COLLECTION ▲ | Columbia Music Video<br>Sony Music Entertainment 50205             | Ricky Martin                         | 1999               | NR     | 14.98                   |
| 26        | 32              | 2             | THE ADVENTURES OF ELMO IN GROUCHLAND          | Columbia TriStar Home Video 04528                                  | The Muppets                          | 1999               | G      | 21.96                   |
| 27        | 22              | 215           | THE WIZARD OF OZ ◆                            | Warner Family Entertainment<br>Warner Home Video 65123             | Judy Garland<br>Ray Bolger           | 1939               | G      | 19.98                   |
| 28        | 40              | 3             | CHINATOWN                                     | Paramount Home Video 155161  | Jack Nicholson<br>Faye Dunaway       | 1974               | R      | 14.95                   |
| 29        | <b>RE-ENTRY</b> |               | INDIANA JONES GIFTSET                         | Paramount Home Video 155413  | Harrison Ford                        | 1999               | PG     | 44.85                   |
| 30        | <b>NEW ▶</b>    |               | WAKING NED DEVINE                             | FoxVideo 0389  | Ian Bannen<br>David Kelley           | 1999               | PG     | 14.98                   |
| 31        | 38              | 98            | AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY   | New Line Home Video<br>Warner Home Video N4638                     | Michael Meyers<br>Elizabeth Hurley   | 1997               | PG-13  | 19.98                   |
| 32        | <b>NEW ▶</b>    |               | CNN MILLENIUM 2000                            | Turner Home Entertainment<br>Warner Home Video 8198                | Various Artists                      | 2000               | NR     | 19.98                   |
| 33        | 35              | 3             | INSANE CLOWN POSSE: STRANGLE2                 | Interscope Video<br>MCA Music Video 21003                          | Insane Clown Posse                   | 1999               | NR     | 22.95                   |
| 34        | 29              | 2             | BLAST FROM THE PAST                           | New Line Home Video<br>Warner Home Video N4749                     | Brendan Fraser<br>Alicia Silverstone | 1999               | PG-13  | 14.98                   |
| 35        | 30              | 8             | THE THIN RED LINE                             | FoxVideo 142550  | Sean Penn                            | 1998               | R      | 14.98                   |
| 36        | 36              | 16            | THE MUMMY                                     | Universal Studios Home Video 84760                                 | Brendan Fraser<br>Rachel Weisz       | 1999               | PG-13  | 22.98                   |
| 37        | <b>NEW ▶</b>    |               | MARIAH CAREY'S NO. 1'S                        | Columbia Music Video<br>Sony Music Entertainment 50195             | Mariah Carey                         | 2000               | NR     | 14.95                   |
| 38        | 24              | 10            | MARILYN MANSON: GOD IS IN THE T.V.            | Interscope Video<br>MCA Music Video 53864                          | Marilyn Manson                       | 1999               | NR     | 19.95                   |
| 39        | 19              | 13            | LIMP BIZKIT: KICK SOME A\$\$                  | Eaton Entertainment 14183  | Limp Bizkit                          | 1999               | NR     | 14.98                   |
| 40        | 37              | 12            | WOODSTOCK 99 ●                                | Hybrid/Epic Music Video<br>Sony Music Entertainment 50207          | Various Artists                      | 1999               | NR     | 19.95                   |

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

# Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

| THIS WEEK | LAST WEEK       | WKS. ON CHART | TITLE (Rating)                                | Label<br>Distributing Label, Catalog Number                   | Principal<br>Performers                |
|-----------|-----------------|---------------|---|---|--|
|           |                 |               | <b>No. 1</b>                                  |   |  |
| 1         | 6               | 7             | <b>ENTRAPMENT (PG-13)</b>                     | FoxVideo 4112309  | Sean Connery<br>Catherine Zeta-Jones   |
| 2         | 2               | 3             | THE GENERAL'S DAUGHTER (R)                    | Paramount Home Video 329033                                   | John Travolta<br>Andie MacDowell       |
| 3         | 1               | 3             | AMERICAN PIE (R)                              | Universal Studios Home Video 84436                            | Jason Biggs<br>Alyson Hannigan         |
| 4         | 9               | 9             | NOTTING HILL (PG-13)                          | Universal Studios Home Video 20640                            | Julia Roberts<br>Hugh Grant            |
| 5         | 4               | 8             | AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13) | New Line Home Video<br>Warner Home Video N4754                | Michael Meyers<br>Heather Graham       |
| 6         | 11              | 4             | DEEP BLUE SEA (R)                             | Warner Home Video 17242                                       | Samuel L. Jackson<br>Brent Roam        |
| 7         | 3               | 16            | THE MATRIX (R)                                | Warner Home Video 17737                                       | Keanu Reeves<br>Laurence Fishburne     |
| 8         | 7               | 7             | SOUTH PARK: BIGGER, LONGER & UNCUT (R)        | Paramount Home Video 336823                                   | Animated                               |
| 9         | 5               | 3             | SUMMER OF SAM (R)                             | Touchstone Home Video<br>Buena Vista Home Entertainment 18283 | John Leguizamo<br>Mira Sorvino         |
| 10        | 13              | 12            | ELECTION (R)                                  | Paramount Home Video 334033                                   | Matthew Broderick<br>Reese Witherspoon |
| 11        | 20              | 8             | INSTINCT (R)                                  | Touchstone Home Video<br>Buena Vista Home Entertainment 18152 | Anthony Hopkins<br>Cuba Gooding, Jr.   |
| 12        | 14              | 7             | THE HAUNTING (PG-13)                          | DreamWorks Home Entertainment 84822                           | Liam Neeson<br>Catherine Zeta-Jones    |
| 13        | 8               | 2             | DICK (PG-13)                                  | Columbia TriStar Home Video 02696                             | Kirsten Dunst<br>Michelle Williams     |
| 14        | 12              | 11            | ARLINGTON ROAD (R)                            | Columbia TriStar Home Video 04084                             | Jeff Bridges<br>Tim Robbins            |
| 15        | 16              | 11            | BIG DADDY (PG-13)                             | Columbia TriStar Home Video 03892                             | Adam Sandler                           |
| 16        | <b>NEW ▶</b>    |               | THE THOMAS CROWN AFFAIR (R)                   | MGM Home Entertainment<br>Warner Home Video 907452            | Pierce Brosnan<br>Rene Russo           |
| 17        | <b>RE-ENTRY</b> |               | WILD WILD WEST (PG-13)                        | Warner Home Video 17175                                       | Will Smith<br>Kevin Kline              |
| 18        | <b>RE-ENTRY</b> |               | TEA WITH MUSSOLINI (PG)                       | MGM Home Entertainment<br>Warner Home Video M207752           | Cher<br>Judí Dench                     |
| 19        | <b>NEW ▶</b>    |               | DROP DEAD GORGEOUS (PG-13)                    | New Line Home Video<br>Warner Home Video N4826                | Kirsten Dunst<br>Denise Richards       |
| 20        | 17              | 11            | NEVER BEEN KISSED (PG-13)                     | FoxVideo 1424930  | Drew Barrymore<br>David Arquette       |

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

# Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

| THIS WEEK | LAST WEEK    | WKS. ON CHART | TITLE (Rating) (Price)                                | Label<br>Distributing Label, Catalog Number                 | Principal<br>Performers              |
|-----------|--------------|---------------|---|---|--------------------------------------|
|           |              |               | <b>No. 1</b>  |   |                                      |
| 1         | 2            | 17            | <b>THE MATRIX (R) (24.98)</b>                         | Warner Home Video 7737                                      | Keanu Reeves<br>Laurence Fishburne   |
| 2         | 1            | 2             | THE THOMAS CROWN AFFAIR (R) (24.98)                   | MGM Home Entertainment/Warner Home Video 907452             | Pierce Brosnan<br>Rene Russo         |
| 3         | 3            | 4             | AMERICAN PIE (NR) (29.98)                             | Universal Studios Home Video 20735                          | Jason Biggs<br>Alyson Hannigan       |
| 4         | <b>NEW ▶</b> |               | MYSTERY MEN (PG-13) (24.98)                           | Universal Studios Home Video 20688                          | Ben Stiller<br>Geoffrey Rush         |
| 5         | <b>NEW ▶</b> |               | LAKE PLACID (R) (34.98)                               | FoxVideo 2000002  | Bill Pullman<br>Bridget Fonda        |
| 6         | 4            | 4             | THE SHAWSHANK REDEMPTION (R) (19.98)                  | Columbia TriStar Home Video 2583                            | Tim Robbins<br>Morgan Freeman        |
| 7         | 7            | 11            | SAVING PRIVATE RYAN (R) (34.99)                       | DreamWorks Home Entertainment 846645                        | Tom Hanks<br>Matt Damon              |
| 8         | 8            | 6             | DEEP BLUE SEA (R) (24.98)                             | Warner Home Video 17242                                     | Samuel L. Jackson<br>Brent Roam      |
| 9         | 5            | 5             | THE GENERAL'S DAUGHTER (R) (29.99)                    | Paramount Home Video 329037                                 | John Travolta<br>Madeleine Stowe     |
| 10        | 6            | 9             | AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13) (24.98) | New Line Home Video/Warner Home Video N4891                 | Michael Meyers<br>Heather Graham     |
| 11        | 10           | 4             | AMERICAN PIE (R) (29.98)                              | Universal Studios Home Video 20633                          | Jason Biggs<br>Alyson Hannigan       |
| 12        | 13           | 8             | ENTRAPMENT (PG-13) (34.98)                            | FoxVideo 4112309  | Sean Connery<br>Catherine Zeta-Jones |
| 13        | 11           | 7             | WILD WILD WEST (PG-13) (24.98)                        | Warner Home Video 17175                                     | Will Smith<br>Kevin Kline            |
| 14        | 9            | 23            | HEAT (R) (24.98)                                      | Warner Home Video 14192                                     | Robert De Niro<br>Al Pacino          |
| 15        | 14           | 8             | SOUTH PARK: BIGGER, LONGER & UNCUT (R) (29.99)        | Paramount Home Video 336827                                 | Animated                             |
| 16        | 12           | 3             | MICKEY BLUE EYES (PG-13) (24.98)                      | Warner Home Video 92565                                     | Hugh Grant<br>James Caan             |
| 17        | 15           | 11            | BIG DADDY (PG) (24.95)                                | Columbia TriStar Home Video 03922                           | Adam Sandler                         |
| 18        | 17           | 8             | THE HAUNTING (PG-13) (29.99)                          | DreamWorks Home Entertainment 84822                         | Liam Neeson<br>Catherine Zeta-Jones  |
| 19        | 18           | 7             | PINK FLOYD: THE WALL (R) (31.98)                      | Columbia Music Video/Sony Music Entertainment 950210        | Bob Geldof                           |
| 20        | 19           | 6             | THE LITTLE MERMAID (G) (39.99)                        | Walt Disney Home Video/Buena Vista Home Entertainment 18767 | Animated                             |

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### DVD REVIVES LONGFORM MUSIC VIDEOS

(Continued from page 77)

reached sales parity with VHS and will "absolutely" surpass the tape configuration next year.

But Warner/Reprise and other longform music video vendors also have been aided this year by strong titles covering the gamut of pop music. Superstars were well represented by the likes of Warner/Reprise's "Madonna—Video Collection," "Tom Petty—High Grass Dogs Live," "Eric Clapton—In Concert," and "Eric Clapton—Chronicles."

CMV/Columbia brought out "Mariah Carey's #1's," "The Will Smith Music Video Collection," and "Ricky Martin—One Night Only," while Image Entertainment is prepping "Sheryl Crow—Globe Sessions Live" for a January release, having scored last year with "Eagles—Hell Freezes Over" (DVD only), "Janet Jackson—The Velvet Rope Tour," and "Bee Gees—One Night Only Live."

On the vintage pop side, Warner/Reprise also released its collection of Sinatra VHS titles on nine DVDs; Pioneer put out "The Judy Garland Show Collection" box of four double-sided discs, covering half of the show's 1963-64 season; and Image had "My Favorite Broadway—The Leading Ladies—Live At Carnegie Hall" and a remastered DVD edition of "Roy Orbison—Black And White Night," featuring two additional songs and three different soundtracks.

Jazz longforms were well represented with Rhino Home Video's "Jazz Casual" series, featuring Count Basie, John Coltrane, Carmen McRae, Mel Torme, Dizzy Gillespie, and Cannonball Adderly.

Rhino also is restoring the Who's "Quadrophenia" and will release it on DVD later this year.

Shanachie Video offered "Charles



DVD releases from superstar acts like Will Smith, as well as classic stars such as Judy Garland, helped spur longform music-video sales in 1999.

Mingus—Triumph Of An Underdog" and "Art Pepper—Notes From A Jazz Survivor," while Pioneer is readying for the spring "Rhythm And Smoke," a two-part DVD, shot in Cuba, that mixes Latin jazz and cigar-smoking.

Shanachie also had the world-mu-

sic title "Ladysmith Black Mambazo—Live At The Royal Albert Hall." Noteworthy in this genre, too, was MPI's "Baraka," a sweeping, music-driven panorama of 74 countries and cultures that had been bundled with the "Under The Covers" disc as part of the JVC hardware

promotion; it will be available to retail in January.

Two video series showcased country-music legends. Coming Home Music released the three-volume "Ryman Country Homecoming," featuring numerous artists in a casual singing-and-storytelling get-together in Nashville's historic Ryman Auditorium. The Performer's Benefit Fund put out the two-volume "Grand Ole Opry—Ryman Reunion Celebration," documenting the return of the Opry to the Ryman for one night only in 1998, 24 years after the venerable institution moved to the Opryland complex.

Coming Home Music also issued a highly anticipated two-volume documentary, "He Touched Me—The Gospel Music Of Elvis Presley," which shows the unseen depth of the King's fervor for gospel music.

"These titles have fostered a great deal of interest in a number of bands that prior to these programs had been gone and forgotten," says Thrasher.

### SITES + SOUNDS

(Continued from page 75)

violators, but no one appears anxious to loose the lawyers on anyone—yet. In fact, most sites seem to cooperate after they discover they're in violation.

"The education piece is lacking in the marketplace," says Collins. "People are largely unfamiliar and simply ignorant of the fact that permission must be obtained." In November, SESAC helped form the Copyright Heritage Society, a group of industry executives, artists, publishers, and others, to increase awareness of copyright protection. The group will fund advertising campaigns and urge rights holders to include copyright advocacy statements with their works of art.

"This all stands for more than the dollars," says Collins. "It goes to the

culture of the country. I think it comes down to honoring the creativity of a nation."

It's unclear whether such artsy sentiments will resonate with the maverick music culture of the Web. But rights groups appear to be making inroads. "The trend is toward uniform licenses for Web sites," says Rosenthal. "At the end of the day, I applaud that. I think it's a great thing."

But with new music sites popping up daily, it's nearly impossible to really keep track of it all. One thing is certain: There's going to be a lot more music on the Internet in coming years, and everybody stands to get a piece of the ever-growing pie. "Business models are changing rapidly," EMusic's Kohn says. "This is going to take time to work itself out."

### Billboard

JANUARY 29, 2000

## Top Special Interest Video Sales™

| THIS WEEK                   | LAST WEEK | WKS. ON CHART | TITLE<br>Program Supplier, Catalog Number  | Suggested List Price | THIS WEEK                  | LAST WEEK | WKS. ON CHART   | TITLE<br>Program Supplier, Catalog Number | Suggested List Price |
|-----------------------------|-----------|---------------|--|----------------------|----------------------------|-----------|---|---|----------------------|
| <b>RECREATIONAL SPORTS™</b> |           |               |  |                      | <b>HEALTH AND FITNESS™</b> |           |   |   |                      |
| <b>NO. 1</b>                |           |               |  |                      | <b>NO. 1</b>               |           |   |   |                      |
| 1                           | 1         | 31            | <b>WWF: THE ROCK-KNOW YOUR ROLE</b><br>World Wrestling Federation Home Video 234               | 14.95                | 1                          | 55        | <b>BILLY BLANKS: TAE-BO WORKOUT</b><br>Ventura Distribution TB2274                      | 39.95                                     |                      |
| 2                           | 2         | 31            | <b>WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES</b><br>World Wrestling Federation Home Video 233 | 14.95                | 2                          | 47        | <b>CRUNCH: TAE BOXING WORKOUTS</b><br>Anchor Bay Entertainment 10813                    | 14.98                                     |                      |
| 3                           | 3         | 31            | <b>WWF: BEST OF RAW VOL. 1</b><br>World Wrestling Federation Home Video 236                    | 14.95                | 3                          | 28        | <b>BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE</b><br>Ventura Distribution TB2271 | 29.95                                     |                      |
| 4                           | 4         | 8             | <b>WWF: AUSTIN VS. MCMAHON</b><br>World Wrestling Federation Home Video 240                    | 14.95                | 4                          | 3         | <b>THE CRUNCH: FAT BLASTER GOES LATIN</b><br>Anchor Bay Entertainment 10973             | 9.99                                      |                      |
| 5                           | 6         | 8             | <b>WWF: IT'S OUR TIME: TRIPLE H AND CHYNA</b><br>World Wrestling Federation Home Video 239     | 14.95                | 5                          | 34        | <b>DENISE AUSTIN: POWER KICKBOXING</b><br>Parade Video 832                              | 14.98                                     |                      |
| 6                           | 5         | 4             | <b>NBA LIVE-2000</b><br>USA Home Entertainment 450061986                                       | 19.98                | 6                          | 19        | <b>KATHY SMITH: LATIN RHYTHM WORKOUT</b><br>Sony Music Entertainment 51594              | 14.98                                     |                      |
| 7                           | 8         | 60            | <b>WWF: AUSTIN 3:16 UNCENSORED</b> ◊<br>World Wrestling Federation Home Video 213              | 14.95                | 7                          | 5         | <b>YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS</b><br>Living Arts 1088                   | 14.98                                     |                      |
| 8                           | 7         | 8             | <b>MLB: 1999 OFFICIAL WORLD SERIES</b><br>USA Home Entertainment 41941                         | 24.99                | 8                          | 7         | <b>TOTAL YOGA</b><br>Living Arts 1080   | 9.98                                      |                      |
| 9                           | 9         | 60            | <b>WWF: 'CAUSE STONE COLD SAID SO</b> ◊<br>World Wrestling Federation Home Video 210           | 14.95                | 9                          | 10        | <b>DENISE AUSTIN: SIZZLER</b><br>Parade Video 909                                       | 12.98                                     |                      |
| 10                          | 10        | 30            | <b>WWF: COME GET SOME-THE WOMEN OF THE WWF</b><br>World Wrestling Federation Home Video 235    | 14.95                | 10                         | 11        | <b>DENISE AUSTIN: FAT BURNING BLAST</b><br>Parade Video 1933                            | 12.99                                     |                      |
| 11                          | 12        | 54            | <b>WWF: D-GENERATION X</b> ◊<br>World Wrestling Federation Home Video 212                      | 14.95                | 11                         | 9         | <b>THE CRUNCH: BOOT CAMP TRAINING</b><br>Anchor Bay Entertainment 10974                 | 9.99                                      |                      |
| 12                          | 11        | 33            | <b>WWF: KING OF THE RING '98</b><br>World Wrestling Federation Home Video WWF10205             | 19.95                | 12                         | 15        | <b>BILLY BLANKS: CRUNCH MASTER BLASTER</b><br>Anchor Bay Entertainment SV10885          | 9.98                                      |                      |
| 13                          | 17        | 5             | <b>NITRO GIRLS SWIMSUIT SHOOT</b><br>Turner Home Entertainment 97175                           | 14.95                | 13                         | 16        | <b>DENISE AUSTIN'S BOUNCE BACK AFTER BABY</b><br>Parade Video 963                       | 14.98                                     |                      |
| 14                          | 14        | 36            | <b>WWF: THE THREE FACES OF FOLEY</b> ◊<br>World Wrestling Federation Home Video 218            | 14.95                | 14                         | 18        | <b>ATKINS' ANSWER: WEIGHT LOSS FOR LIFE</b><br>Ventura Distribution 0003                | 39.95                                     |                      |
| 15                          | 16        | 32            | <b>MICHAEL JORDAN: HIS AIRNESS</b><br>USA Home Entertainment 41949                             | 19.98                | 15                         | 14        | <b>KATHY SMITH'S KICKBOXING WORKOUT</b><br>Sony Music Entertainment 51570               | 14.98                                     |                      |
| 16                          | 19        | 58            | <b>WWF: BEST OF WRESTLEMANIA I-XIV</b> ◊<br>World Wrestling Federation Home Video 214          | 14.95                | 16                         | RE-ENTRY  | <b>ABS AND BUNS: 2-PACK</b><br>UAV Entertainment 60115                                  | 9.95                                      |                      |
| 17                          | RE-ENTRY  |               | <b>WWF: WRESTLEMANIA 15</b><br>World Wrestling Federation Home Video WWF10223                  | 39.95                | 17                         | 12        | <b>DENISE AUSTIN: HIT THE SPOT (ABS)</b><br>Parade Video 183                            | 9.98                                      |                      |
| 18                          | 20        | 12            | <b>MLB: ALL CENTURY TEAM</b><br>USA Home Entertainment 41943                                   | 19.95                | 18                         | 13        | <b>YOGA FOR BEGINNERS: ABS</b><br>Living Arts 1188                                      | 9.98                                      |                      |
| 19                          | 18        | 3             | <b>WWF: NO MERCY</b><br>World Wrestling Federation Home Video 230                              | 14.95                | 19                         | NEW▶      | <b>DENISE AUSTIN: AGING WORKOUT</b><br>Parade Video 962                                 | 14.98                                     |                      |
| 20                          | 13        | 6             | <b>WCW: STING IS BACK IN BLACK</b><br>Turner Home Entertainment 97177                          | 14.95                | 20                         | 8         | <b>BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK</b><br>Ventura Distribution 10013             | 49.98                                     |                      |

◊ 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. ©2000, Billboard/BPI Communications and VideoScan Inc.

### TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

| TOTAL VISITORS AT HOME |        | TOTAL VISITORS AT WORK |       |
|------------------------|--------|------------------------|-------|
| 1. amazon.com          | 10,774 | 1. amazon.com          | 5,227 |
| 2. barnesandnoble.com  | 4,372  | 2. barnesandnoble.com  | 1,864 |
| 3. buy.com             | 3,214  | 3. buy.com             | 1,789 |
| 4. cdnow.com           | 3,188  | 4. cdnow.com           | 1,153 |
| 5. columbiahouse.com   | 1,967  | 5. columbiahouse.com   | 743   |
| 6. bmgmusicservice.com | 1,715  | 6. bmgmusicservice.com | 803   |
| 7. wal-mart.com        | 1,337  | 7. bestbuy.com         | 539   |
| 8. bestbuy.com         | 972    | 8. wal-mart.com        | 439   |
| 9. blockbuster.com     | 330    | 9. blockbuster.com     | 206   |
| 10. towerrecords.com   | 340    | 10. towerrecords.com   | 120   |

| HOUSEHOLD INCOME \$15,000-\$39,999/YEAR |       | HOUSEHOLD INCOME \$40,000-\$74,999/YEAR |       |
|---|-------|---|-------|
| 1. amazon.com                           | 3,078 | 1. amazon.com                           | 5,954 |
| 2. barnesandnoble.com                   | 1,293 | 2. barnesandnoble.com                   | 2,423 |
| 3. buy.com                              | 1,121 | 3. cdnow.com                            | 1,817 |
| 4. cdnow.com                            | 933   | 4. buy.com                              | 1,800 |
| 5. columbiahouse.com                    | 626   | 5. columbiahouse.com                    | 1,165 |
| 6. wal-mart.com                         | 558   | 6. bmgmusicservice.com                  | 1,092 |
| 7. bmgmusicservice.com                  | 429   | 7. wal-mart.com                         | 753   |
| 8. bestbuy.com                          | 275   | 8. bestbuy.com                          | 678   |
| 9. towerrecords.com                     | 124   | 9. blockbuster.com                      | 222   |
| 10. blockbuster.com                     | 103   | 10. musicmatch.com                      | 197   |

Source: Media Metrix, November 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.

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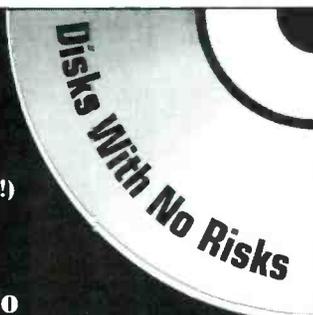
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### FAMILIAR FACES, NEW ROLES IN FRANCE

(Continued from page 61)

UPFI represents more than 100 independent companies.

Zelnik is expected to bring a new style and focus to an organization created in the early 1990s by some veterans of the indie scene to represent independent labels. He is expected to raise issues such as the current concentration of the market, the importance of independent distribution, and ensuring diversity of creative output.

Several of the organization's founding members—namely, exiting president Jean-Michel Fava, managing director of AB Disques; Francis Dreyfus, president of Disques Dreyfus; and Charles Talar, chief executive of Pomme Music—

are now set to become less involved in the running of the organization.

They will make way for a new generation of label executives, such as Eric Morand (F Communications), Marc Thonon (Atmosphériques), Stéphane Bourdoiseau (Wagram Music), and Jean-Michel Doue (Airplay-Network), who have all joined Zelnik on the board of UPFI.

"We have completed our cultural revolution," says UPFI GM Jérôme Roger.

Zelnik's first major task in his new role will be to outline new UPFI policy at a press conference during this month's MIDEM trade fair in Cannes.

## DIGITAL ONE

(Continued from page 61)

sic CEO Rob Appel. "Certainly HMV works in our area, but Digital One is about the production of radio content, and our content is wrapped around a particular product. They're coming from another end."

Digital One's background lies in broadcasting and technology. Murphy, former manager of INXS and founder of rooArt Records, relocated from London to Sydney in October 1993 to concentrate on his radio company, MMA Communications. At that time, Murphy's focus was on digital radio, and he spent about \$3 million Australian (\$1.92 million) on research and development.

However, by November 1998, Murphy had begun to diversify. By then, he says, "digital radio was an endangered species. The major radio networks in the U.S. and Australia had stifled the progression of its technology. In Australia, despite assurances in the past four years, the government is [still] no closer to legislating for digital radio. As for the U.S., my prediction is it won't get digital radio but move straight to satellite radio. So I changed the company name to Digital One and my focus to digital delivery service."

Murphy has allied himself with some powerful partners, including telecommunications company Telstra and TV company Seven Network's online division i7, which owns 37.5% of Digital One. The link allows Digital One content and products to be promoted through Seven Network stations.

Sydney-based Digital One has a 12-member staff operating the stations Radio Cool, Radio Rock, Radio Country, and Radio Sports. Radio Reggae, Radio One World, Radio News, Radio Vegas, and Radio Chill launch Feb. 1. They all eschew playlists, and rather than announcing ad breaks, presenters weave endorsements into their chats.

Murphy had unsuccessfully tried a no-format experiment with MMA Communications when he bought Sydney AM radio station 2SM and mixed blues, country, and rock. But 2SM never gained more than a 2% audience share, and Murphy sold the station last November.

Linked with the online stations are a series of themed compilation albums. Radio Groove yielded the first in early December, with sets from Cool, Rock, and Country out over the next few weeks. Some are issued through Sony; others will appear on another as-yet-unidentified label.

The new site, which uses HMV to fulfill orders, promises to deliver CDs, videos, and DVDs within three days in metropolitan areas and five for regional areas.

Says Murphy, "I'm a firm believer that the more people are exposed to different music, the wider their buying patterns." He concludes, "Such is the politics of radio: I find it offensive that basically only three people [in major radio networks] decide what music most of the people in a city the size of Sydney will hear.

"Personally, by hearing new music by listening to stations that play reggae or ambient or country, my own buying habits will grow tenfold," he says.

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## HIGHER GROUND

(Continued from page 55)

annual Celebrate Freedom concert held July 4 in that city. "We are going to release a record that will be a live cut from each artist that was there," he says. "And, of course, we have about 20 Verity releases this year [including] a new Fred Hammond record and Donnie McClurkin record."

**G**IFFORD TO HOST DOVES: Talk show hostess **Kathie Lee Gifford** has been tapped to host the 31st annual Dove Awards on April 20. Last year the show was moved to March, separating it from the annual Gospel Music Week festivities. This year the Dove Awards will once again conclude the convention. According to Gospel Music Assn. president **Frank Breeden**, the show will again be produced by Nashville-based High Five Productions and will be syndicated by Chicago-based Central City Productions.

The Doves will also return to the Grand Ole Opry house after three years at the Nashville Arena, now known as the Gaylord Entertainment Center.

This year's Dove Awards nominees will be announced at a press conference, hosted by **Michael W. Smith**, Wednesday (26) at the Wildhorse Saloon in downtown Nashville. **Avalon**, **Janet Paschal**, **Jennifer Knapp**, and **Yolanda Adams** will also be participating in the press conference.

**C**BA EXPO SET: Nearly 500 stores are set to attend CBA Expo, the winter version of the Christian Booksellers Assn.'s (CBA) convention, which will be held Tuesday-Friday (25-28) at Nashville's Opryland Hotel. Unfortunately, the convention will be moving to Louisville, Ky., next year after spending six years in Nashville. This marks the second Christian convention to leave Nashville for Louisville, as the National Quartet Convention relocated there several years ago.

It appears the CBA Expo will be leaving Nashville with a bang. More than 260 book, music, and gift suppliers will exhibit in 706 booth spaces during the event. The Expo begins with the Pacesetter session on Tuesday night and ends with a Friday night concert. This year's attendees will enjoy such prominent speakers as **Charles Stanley** and **Barbara Johnson** and hear music by **Fernando Ortega**, **Guy Penrod**, **Wayne Watson**, **FFH**, and **Phillips, Craig & Dean**.

The CBA Retail Member Breakfast, held Wednesday (26), looks to be one of the event's key sessions. Members will be briefed on new initiatives launched by the CBA and updated on current projects. They'll also hear about the new CBA Retail Operations Manual, being developed by the CBA with the Parable Group and other independent stores. CBA has also created the New Store Start-Up Kit, which provides industry research, a geographic store locator service, five-year sales and expense projections, and more.

On Tuesday (25), Module No. 5 of

the CBA Professional Christian Retailer Certification Program will be offered. An all-day workshop, "Marketing And Promotions: Promoting Your Store," will be led by **John Torella**, senior partner with the J.C. Williams Group Ltd.

In addition to serving the needs of brick-and-mortar retailers, the CBA is also becoming more responsive to E-tailers. A new membership category was approved in October for Internet and catalog resellers. Potential alternative-retailer members must have retailed products actively for one year and have at least 1,000 paying customers.

**S**GM NOMINEES ANNOUNCED: **Greater Vision**, **The Cathedrals**, **Gold City**, **Kirk Talley**, and **Sheri Easter** are among the nominees for the upcoming Southern Gospel Music Assn. Awards, slated for May 24 at the Park Vista Resort in Gatlinburg, Tenn. According to executive director **Heather Campbell**, the event will also serve as a fund-raiser for the Southern Gospel Music Hall of Fame and Museum, which is located in the Dollywood theme park in Pigeon Forge, Tenn.

The following is a partial list of nominees:

Album of the year: "Far Beyond This Place," **Greater Vision** (Daywind); "Forefront," **Palmetto State Quartet** (Morningstar); "Journey Home," **Kingdom Heirs** (Sonlite); "Let's Celebrate Jesus," **the Bishops** (Homeland); "Reflections Of Life," **Anchormen** (Zion); "Signed, Sealed, Delivered," **Gold City** (Daywind).

Female vocalist: **Sheri Easter**, **Karen Peck Gooch**, **Connie Hopper**, **Kim Hopper**, **Debra Talley**.

Male vocalist: **Ivan Parker**, **Arthur Rice**, **Kirk Talley**, **Gerald Wolfe**, **George Younce**.

Male quartet: **Cathedrals**, **Gold City**, **Kingdom Heirs**, **Kingsmen**, **Poet Voices**.

Mixed quartet: **Hoppers**, **Lesters**, **McKameys**, **Perrys**, **Wilburns**.

New artist: **3 For 1**, **Dove Brothers**, **Heirline**, **Talley Trio**, **Won By One**.

Producer: **Jeff Collins**, **Wayne Haun**, **Kevin McManus**, **Roger Talley**, **Mark Trammell**.

Solo artist: **Michael Combs**, **Brian Free**, **Quinton Mills**, **Ivan Parker**, **Kirk Talley**.

Songwriter: **Ricky Atkinson**, **Gerald Crabbe**, **Rodney Griffin**, **Jeff Steele**, **Kirk Talley**, **Diane Wilkinson**.

Trio: **Bishops**, **Greater Vision**, **Greens**, **Perry Sisters**, **Talley Trio**.

Song: "Children Of The Dust," **the Freemans**; "God Raised The Ransom," **the Hoppers**; "He Said," **Gold City**; "Healing," **the Cathedrals**; "I'll Live Again," **the Kingsmen**; "I've Passed Over," **Kingdom Heirs**; "Just One More Soul," **Greater Vision**; "My Name Is Lazarus," **Greater Vision**; "Praise His Name," **Jeff & Sheri Easter**; "Roll That Burden On Me," **the McKameys**.

Awards will also be presented for arranger, radio promoter, radio station, video, recorded music packaging, studio musician, stage musician, recording engineer, and disc jockey. For ticket information, call 800-684-SGMA.



GREATER VISION

# Update

## CALENDAR

### JANUARY

Jan. 23-27, **MIDEM 2000**, Palais des Festivals, Cannes. 33-01-41-90-44-39. www.midem.com.

Jan. 25, **Songwriter Night**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

Jan. 25-27, **ComNet Conference**, Convention Center and Renaissance Hotel, Washington, D.C. 800-545-EXPO. www.comnetexpo.com.

Jan. 28, **Entertainment Law: The Year In Review**, presented by Stan Soocher and the New York State Bar Assn., Marriott Marquis, New York. 518-463-3200.

### FEBRUARY

Feb. 1, **Fourth Annual Women In Music Touchstone Awards Luncheon**, presented by SESAC, Marriott Marquis Hotel, New York. 212-969-8734.

Feb. 1-2, **@d:tech London**, presented by eMarketWorld, the Savoy, London. 011-804-643-8375.

Feb. 3, **Entertainment Law: The Year In Review**, presented by Stan Soocher and the Los Angeles County Bar Assn., Lawry's Restaurant, Los Angeles. 213-896-6560.

Feb. 3, **"I've Sung This Song": Preserving the Woody Guthrie Legacy**, presented by the Grammy Foundation, the New York chapter of the National Academy of Recording Arts and Sciences, and the Museum of the City of New York, at the museum, New York. 212-534-1672.

Feb. 3-6, **NAMM 2000**, presented by the National Assn. of Music Merchants, Los Angeles Convention Center, Los Angeles. www.namm.com.

Feb. 6, **14th Annual Washington Area Music Awards**, presented by the Washington Area Music

Assn., Hilton Washington, Washington, D.C. 703-237-9500.

Feb. 7, **Studio Stories With Ron Carter, Grady Tate, And Clarke Terry**, presented by the National Academy of Recording Arts and Sciences, New York. 212-245-5440, ext. 370.

Feb. 8, **Songwriter Networking Meeting And Open Mic**, presented by Songwriters' Hall of Fame and One Vision, Makor, New York. 212-957-9230.

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, **Songwriter Open Mic**, presented by Songwriters' Hall of Fame and One Vision, Makor, New York. 212-957-9230.

Feb. 22-24, **Mobile Beat DJ Show And Conference**, Tropicana Hotel, Las Vegas. 716-385-9920.

Feb. 23, **2000 Grammy Awards**, Staples Center, Los Angeles. 310-201-8816.

Feb. 25-27, **Building A Songwriting Career... Memphis Style**, presented by the Songwriters Guild Foundation in association with the Songwriters Guild of America, Heartbreak Hotel, Memphis. 615-329-1782.

Feb. 26, **How To Start And Run Your Own Record Label**, New Yorker Hotel, New York. 212-688-3504.

Feb. 27-March 2, **NARM Convention And Trade Show**, presented by the National Assn. of Recording Merchandisers, Marriott Rivercenter and Marriott Riverwalk, San Antonio. 856-596-2221.

### MARCH

March 6-8, **DJ Expo West**, presented by The DJ Times, Cathedral Hill Hotel, San Francisco. 516-767-2500.

### APRIL

April 7, **Ninth Annual Music Video Production Assn. Awards**, Directors Guild of America, Los Angeles. 323-469-9445.

April 8, **California Music Awards**, Bill Graham Civic Auditorium, San Francisco. 415-864-2333.

April 13, **13th Annual Kahlua Boston Music Awards**, Orpheum Theater, Boston. 617-357-6997.

April 13-15, **NEMO Music Showcase And Conference**, Swissotel, Boston. 617-357-6997.

April 25-27, **Billboard Latin Music Conference & Awards**, Sheraton Biscayne Bay, Miami.

### MAY

May 11-13, **Electronic Entertainment Expo**, Los Angeles Convention Center, Los Angeles. 800-315-1133. www.e3expo.com.

May 17-20, **Third Annual Emerging Artists & Talent In Music Conference Showcase & Festival**, Las Vegas. www.eat-m.com.

### JUNE

June 7-9, **Billboard/BET On Jazz Conference & Awards**, JW Marriott, Washington, D.C. 212-536-5002.

### JULY

July 12-14, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 212-536-5002.

### OCTOBER

Oct. 5-7, **Billboard/Airplay Monitor Radio Seminar & Awards**, New York Hilton, New York. 212-536-5002.

## LIFELINES

### BIRTHS

**Girl**, **Anne Fairfax**, to **Bill and Sally Beatty**, Jan. 7 in New York. Father is senior VP for Sony Music Productions. Mother is a reporter for The Wall Street Journal.

### DEATHS

**Bernice Petkere**, 98, Jan. 14 in Los Angeles. Petkere was a songwriter whose works were performed by **Bing Crosby**, **Kate Smith**, and **Tony Bennett**. Her major efforts included "Close Your Eyes" and "Lullaby Of The Leaves." Born in Chicago, she moved to Los Angeles to write songs for radio and the movies, including MGM's "Ice Follies Of 1939," starring **Joan Crawford** and **James Stewart**. Crosby is said to have performed her first song, "Starlight," in 1931.

## GOOD WORKS

**H**OLOCAUST AUDIO ALBUM: Rhino Records says that all proceeds from the sale of "Voices Of The Shoah: Remembrances Of The Holocaust," a four-CD set due March 14, will be donated to support the Jewish Federation of Greater Los Angeles. The release is said to be the first audio documentary of the Holocaust as told by survivors and witnesses, who are now living in North America and England, and draws from more than 180 interviews recorded between 1988 and 1998. Narration is by actor **Elliott Gould**. **Yom Hashoah**, known as Holocaust Remembrance Day, is a national holiday in Israel and takes place May 2. Besides retail outlets, the release will be available through Rhino/Direct at www.rhino.com. It carries a list price of \$69.98/CD and \$54/cassette. Contact: **Cathy Williams** at 310-474-4778, ext. 6236, or E-mail cathy.williams@Rhino.com.

**E**ASTERN ENDOWMENTS: The Brotherhood Recording Society is providing recording endowments to musicians and songwriters who lack adequate funding and resources in the Eastern U.S. They offer use of a 24-track digital and analog recording studio free of charge. Contact: **Marty Anderson** at 717-258-5576.



**Silva Deals With Cameron.** Music industry veteran **Jose Silva**, who recently formed a new Miami-based record company, **Phoenix Records**—distributed through **BMG**—has entered into an exclusive agreement with **Cameron Records** in Los Angeles, commencing with a debut album from **Holly Robinson**, "Beautiful One" (Cameron Kids). Produced by **Greg Smith** and **Jeffrey Weber**, "Beautiful One" is due next month. Shown, from left, are **David Helfant**, counsel for **Cameron Records**; **Glyn Robinson**, president of **Cameron Records**; **Smith**; **Robinson**; and **Silva**.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## National Contests Pique Local Scrutiny

### Rivals, Authorities Mull Responses To Clear Channel's Promotions

This story was prepared by Airplay Monitor's Dana Hall, Marc Schiffman, and Jeff Silberman.

Despite recent scrutiny from the Florida attorney general's office and a spate of negative reports in the local press, the people who bring you collective contesting—the promotions that pit listeners against those in a chain's other markets for larger-than-usual prizes—will be unveiling more such contesting this spring.

That's leaving rival broadcasters mulling the contests' overall effectiveness and deciding whether to denounce those contests on the air.

Collective contesting first leapt into the spotlight with a 1998 shared giveaway on the then Jacor chain's adult top 40 stations. Subsequently, it's been used by AMFM's Capstar

stations and Cumulus Media and syndicated by Jacor/Clear Channel's Critical Mass Media arm.

Proponents claim collective contesting is no different from the national contests run by McDonald's, Pepsi, or Publishers Clearing House, where competing against an entire nation hasn't dampened players' enthusiasm. They also contend that they've always spelled out the rules on-air.

#### LOCAL JOCK DUBS

But now the Florida attorney general's office is looking into Clear Channel contests that aired in Florida, and a recent story in The Syracuse (N.Y.) Post-Standard revealed that rhythmic top 40 WWHT and adult top 40 WYYY not only participated in a collective contest but dubbed their own jocks into inter-

views with winners from outside the market in on-air promos.

Not surprisingly, the bad press has made some broadcasters who conduct these contests skittish. Representatives of Cumulus and AMFM did not return phone calls by press time. But Clear Channel itself remains aggressive on the concept.

Clear Channel senior VP Tom Owens says his company has complied with the state of Florida's request for documents and expects "that their review will confirm our compliance with related regulations."

As for listeners, he says, "the well-established concept of national or regionalized contesting has been received quite favorably. The audience is not only comfortable and accustomed to the concept but is more stimulated to participate due to its

*(Continued on next page)*

## Scottish Media Group Plans Ginger Media Buy

This article was prepared by Jon Heasman of Music & Media.

LONDON—The Scottish Media Group (SMG) has become the first TV company to make a major move into the U.K.'s commercial radio sector, following its proposed 225 million pound (\$367 million) acquisition of the Ginger Media Group.

In addition to its original TV production company, Ginger operates national AM rock service Virgin Radio and sister London FM rock station Virgin 105.8 FM. It bought both stations from Richard Branson in 1997.

SMG operates two commercial TV franchises in Scotland, Scottish TV and Grampian, and its other media interests include publishing, outdoor advertising, and cinema advertising. The combined company will be

known by the initials SMG rather than the Scottish Media name.

"This is a transforming deal for SMG at an excellent price," says SMG chairman Don Cruickshank. "Ginger Media significantly strengthens our national presence and has outstanding growth prospects. With this deal, SMG becomes a leading player in U.K. media."

The purchase is subject to approval by SMG shareholders and will be subject to a cross-media public-interest test from the Radio Authority because of the company's ownership of The Glasgow Herald newspaper. However, because of Virgin Radio's relatively small share of the Glasgow radio market, this is unlikely to be a stumbling block.

Ginger chief executive David Campbell will oversee a new nation-

al-media division at SMG, which will incorporate Virgin Radio with SMG's cinema and outdoor activities.

Ginger founder and major shareholder Chris Evans will continue to work for the enlarged company. "I'm totally committed to my ongoing involvement with Ginger and will be staying on as an [on-air radio jock], TV presenter, and SMG shareholder. I'll still be hosting the breakfast show, so it's business as usual," he says.

Virgin Radio made operating profits of 13.6 million pounds (\$22.2 million) from total revenue of 32 million pounds (\$52 million) in the financial year that ended July 31. Ginger Media Group's operating profits during this period were 16 million pounds (\$26 million) on revenue of 46.4 million pounds (\$75.7 million).

## newsline...

**DIGITAL RADIO UPDATE.** After being discussed for a decade, there are new promises that digital radio will become a reality before the end of the year. The conversion will bring not only better sound quality but the capability to stream data for programming, promotions, and advertising. Developers of digital radio had until Monday (24) to submit technical proposals to the Federal Communications Commission (FCC), which will attempt to adopt a standard by next fall. The FCC is looking at an in-band on-channel proposal, favored by proponents USA Digital Radio (USADR) and Digital Radio Express (DRE), and a second proposal that would give stations new spectrum, perhaps using TV spectrum space at channel 6, since all those stations have to be off that signal after 2006 as part of TV's conversion to digital broadcasting.

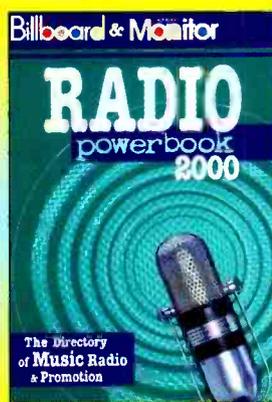
One thing that should speed the process is the fact that competitors USADR and DRE formed a "strategic alliance" in early December, which essentially favors USADR's plan, thereby eliminating a "VHS vs. Beta" issue. USADR is owned by 12 top broadcasters, including Clear Channel, CBS, AMFM, ABC, Citadel, Cox, Cumulus, Emmis, Entercom, Hispanic Broadcasting, and Radio One. There is still another developer, Lucent Technologies.

Once the FCC has adopted a standard, USADR president/CEO Robert Struble says, the rollout will occur fairly rapidly. He expects that 50 stations will be broadcasting in digital by the end of 2000, with receivers going on sale to consumers by the end of 2001.

**FCC TO BEAT CONGRESS ON SALES REFORMS?** FCC Chair William Kennard, long under fire from Capitol Hill for the FCC's lengthy merger reviews, is hoping to beat Congress to the punch by proposing internal reforms. Kennard has directed FCC general counsel Christopher Wright to review the process. Wright and his staff say they have come up with a way to ensure that even the most complex transactions are processed within 180 days. While implementation is already under way, the team is developing internal procedures to meet that deadline. Wright says the team has been working closely with FCC staff on pending applications "to ensure timely and consistent review." This session, the Senate Judiciary Committee is expected to take up a bill that would give the FCC three months to finish its merger-review process.

**KENNARD PUSHES TOWARD LPFM VOTE.** FCC Chair William Kennard rebuffed a last-ditch effort to delay the FCC from taking action on low-power FM at its Jan. 20 meeting. Kennard has turned down a request by National Assn. of Broadcasters (NAB) president/CEO Eddie Fritts, who asked the FCC to delay its vote until its Feb. 17 meeting. Meanwhile, sources say the FCC plan will include both 10- and 100-watt stations. The draft decision, obtained by the NAB, apparently raised more questions than answers, so Fritts asked Kennard to delay the vote until the NAB could meet with FCC staffers. But Kennard replied that the FCC had already granted the NAB four extensions. And while Fritts said the FCC is apparently abandoning its goal to preserve interference-free radio, Kennard replied, "I would never support any action that would disturb the integrity of the free over-the-air radio service."

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### NATIONAL CONTESTS PIQUE LOCAL SCRUTINY

(Continued from preceding page)

more compelling nature. Obviously, numerous large companies have successfully engaged in this practice for many years."

Michael Walter, PD of Clear Channel's album rock WEBN Cincinnati, contends that the negative publicity usually comes from local newspapers that are motivated by the opportunity to report a negative story about radio competitors. Owens adds, "Most of the adverse publicity is artificially generated out of competitive concerns but ironically serves to increase positive awareness within our markets, since their criticisms don't resonate with actual consumer concerns."

With more collective contesting coming in the spring, one Clear Channel PD, who wishes to remain anonymous, says he won't do anything different to alert listeners that it's a national contest. "I'm not sure exactly how the contest will be set up, but in terms of our presentation, we've always been sticklers. We run the rules once per daypart every day, and we'll hold another staff meeting to explain the parameters of the contest. Our jocks know what they can and cannot say about it."

Doc Wynter, director of urban programming for Clear Channel, says the spring book will be the first in which his R&B outlets try national contesting. "After discussing [it] with my PDs, we've all agreed [that] the most important thing is to be honest with our listeners, which I believe all the Clear Channel stations have been thus far."

One collective-contest station also keeps a memo in its office for public inspection that lists all the participating stations. Another puts a comprehensive set of rules on its Web site.

What's most important, though, is what's said on-air and how. "We certainly have an obligation to explain the rules and let people know what's going on," one PD says. "But it's a fine line when it comes to frequency and presentation. Do we have to explain it [so thoroughly] by saying, 'Remember, this is not a local contest but a nationwide contest with so many stations' every time we talk about it on the air? I don't think so."

But there are other issues here, as Clear Channel's Syracuse outlets found out when they ran promos of out-of-market contest-winner reactions,

with their own jocks' voices dubbed into the conversations. Dave Frisina, PD of album rival WAQX, contends, "They tried to be a little deceptive."

"How many stations have dubbed their jocks' voices into interviews with artists like Alanis Morissette?" responds one Clear Channel defender. "They're acting as if something like this has never happened before, when it goes on every day at stations across the country."

#### 'A CYNICAL, ARROGANT THING'

Wynter says that if you already have a candid relationship with your listeners, then negative publicity won't change their perception of your station. "I don't believe listeners will react negatively. We have a great relationship with our audience here in Jacksonville, Fla. [where Wynter is PD of R&B WJBT and adult R&B WSOL], because they trust us, and I can only stress to all the PDs in the chain that that should be your goal, whether we are doing a contest or not. This situation won't be any different."

"The real concern is what the competition will do to exploit the situation," adds Wynter. "Because we are No. 2 12-plus here, I expect the competition to make an issue of it. They've already gone after our country station with that tactic. So, I've warned all our R&B programmers that they should expect it in their markets as well. But as long as we are upfront and honest about it from the beginning, it won't affect us negatively."

But rival broadcasters are hoping that collective contesting will backfire—assuming they're even willing to admit that collective contesting might be effective in the first place.

Syracuse-area station operator Ed Levine was moved by the recent press brouhaha to air an editorial about the topic. He calls the practice "a cynical, arrogant thing to propagate on all of radio" but admits that if he were in the same position, he, too, might do groupwide contests—only he says he'd be more upfront in "telling people what you're doing."

Derrick Brown, PD of adult R&B WHQT (Hot 105) Miami—who competes against several Clear Channel outlets, including R&B oldies WMGE (Mega 103.5)—says, "If Clear Channel, or any company, is running a

national contest on many stations, it's their obligation to the listeners to explain that it's being run in more than just their market. It's shady if you do not.

"Maybe the savvy listeners will pick up on those types of contests, but a lot of others will not," Brown continues. "Clear Channel has usually been very good at marketing and imaging their promotions, but I wonder if the listeners would feel differently if they knew the whole story."

And in Syracuse, at least, Levine wonders if there's even a ratings benefit. "The numbers I've seen in Syracuse, certainly on Clear Channel's top 40s and ACs there, don't seem to [show] any benefit from this."

WHQT's Brown adds, "I have to question the thought process behind sweepstakes contesting. As a programmer, I want the diary mention, first and foremost. But, it also doesn't hurt when we give away a big prize and that winner, who is from Miami, tells all their friends, who also live in Miami. What good does it do me if the winner lives in Nashville?"

Rhythmic top 40 WLLD (Wild 98.7) Tampa, Fla., PD Orlando says, "I wouldn't be interested in doing this kind of promotion on our station. To me it's like getting a Publishers Clearing House entry in the mail. People don't believe they can really win. Sure, the sales department might like it, but from a programming standpoint, it's not as appealing." And without a promo of a grand-prize winner from your own market "screaming and crying and hyperventilating," he says, "you have no promo and nothing to show for your weeks of contesting."

#### HOW TO REACT?

Should a rival station sit back and passively watch collective contesting?

"If I were competing against them, my gut reaction would be to nail them to the wall," says KQKS Denver PD Cat Collins. "But it really depends on the competitive situation. If my station was the underdog, I'd use everything at my disposal to undercut them. If I was beating them but their contesting was cutting into our lead, I'd probably do a contest where we guarantee that someone in the market will win. If we're leading and the contest isn't having any noticeable effect, I wouldn't mention it at all."

WLLD's Orlando says that while some listeners may be aware of the Florida attorney general's investigation due to local news stories, "we're not going to highlight their bad press on the air. Some listeners are aware of it, but most are not. So why bring their call letters or their contest to the attention of our listeners?"

But Levine believes that any cloud that shadows Clear Channel potentially shadows all of radio. "We're all going to get tarred with the same brush. Listeners are not that naive, but it creates a lot of confusion," he says, pointing out that the average listener doesn't know which stations are owned by Clear Channel. "It just becomes 'All of radio does gimmicky contesting.'"

## Adult Contemporary

| T. WK | L. WK | 2 WKS | WKS. ON | TITLE<br>IMPRINT & NUMBER/PROMOTION LABEL                        | ARTIST                                 |
|-------|-------|-------|---------|--|--|
| 1     | 1     | 1     | 16      | <b>I KNEW I LOVED YOU</b><br>COLUMBIA 79236 †                    | SAVAGE GARDEN<br>6 weeks at No. 1      |
| 2     | 2     | 2     | 14      | <b>THAT'S THE WAY IT IS</b><br>550 MUSIC ALBUM CUT/550-WORK †    | CELINE DION                            |
| 3     | 3     | 3     | 36      | <b>I WANT IT THAT WAY</b><br>JIVE ALBUM CUT †                    | BACKSTREET BOYS                        |
| 4     | 4     | 6     | 20      | <b>AMAZED</b><br>BNA ALBUM CUT †                                 | LONESTAR                               |
| 5     | 5     | 4     | 22      | <b>I DO (CHERISH YOU)</b><br>UNIVERSAL ALBUM CUT †               | 98 DEGREES                             |
| 6     | 6     | 5     | 24      | <b>MUSIC OF MY HEART</b><br>MIRAMAX 79245/EPIC †                 | 'N SYNC & GLORIA ESTEFAN               |
| 7     | 7     | 7     | 32      | <b>I COULD NOT ASK FOR MORE</b><br>LAVA ALBUM CUT/ATLANTIC †     | EDWIN MCCAIN                           |
| 8     | 9     | 8     | 41      | <b>YOU'LL BE IN MY HEART</b><br>WALT DISNEY 860025/HOLLYWOOD †   | PHIL COLLINS                           |
| 9     | 8     | 10    | 26      | <b>SHE'S ALL I EVER HAD</b><br>C2 79259 †                        | RICKY MARTIN                           |
| 10    | 10    | 11    | 10      | <b>STRANGERS LIKE ME</b><br>WALT DISNEY SOUNDTRACK CUT/HOLLYWOOD | PHIL COLLINS                           |
| 11    | 11    | 13    | 39      | <b>I WILL REMEMBER YOU (LIVE)</b><br>ARISTA ALBUM CUT †          | SARAH MCLACHLAN                        |
| 12    | 16    | 21    | 5       | <b>BACK AT ONE</b><br>MOTOWN 156501/UNIVERSAL †                  | BRIAN MCKNIGHT                         |
| 13    | 12    | 12    | 39      | <b>THE HARDEST THING</b><br>UNIVERSAL 156246 †                   | 98 DEGREES                             |
| 14    | 18    | 19    | 6       | <b>ANGELS</b><br>CAPITOL ALBUM CUT †                             | ROBBIE WILLIAMS                        |
| 15    | 15    | 14    | 63      | <b>ANGEL</b><br>WARNER SUNSET 13621/REPRISE †                    | SARAH MCLACHLAN                        |
| 16    | 14    | 16    | 45      | <b>KISS ME</b><br>SQUINT 79101/COLUMBIA †                        | SIXPENCE NONE THE RICHER               |
| 17    | 13    | 15    | 107     | <b>TRULY MADLY DEEPLY</b><br>COLUMBIA 78723 †                    | SAVAGE GARDEN                          |
| 18    | 17    | 18    | 13      | <b>SMOOTH</b><br>ARISTA 13718 †                                  | SANTANA FEATURING ROB THOMAS           |
| 19    | 20    | 22    | 11      | <b>THERE SHE GOES</b><br>SQUINT/ELEKTRA ALBUM CUT/EEG †          | SIXPENCE NONE THE RICHER               |
| 20    | 19    | 17    | 18      | <b>MAN! I FEEL LIKE A WOMAN!</b><br>MERCURY ALBUM CUT/DJMG †     | SHANIA TWAIN                           |
| 21    | 22    | 27    | 4       | <b>I LEARNED FROM THE BEST</b><br>ARISTA ALBUM CUT †             | WHITNEY HOUSTON                        |
| 22    | 24    | 20    | 25      | <b>YOU'VE GOT A WAY</b><br>MERCURY ALBUM & SOUNDTRACK CUT/DJMG † | SHANIA TWAIN                           |
| 23    | 21    | 23    | 18      | <b>I NEED TO KNOW</b><br>COLUMBIA 79250 †                        | MARC ANTHONY                           |
| 24    | 23    | 25    | 10      | <b>YOUR LOVE</b><br>WINDHAM HILL ALBUM CUT †                     | JIM BRICKMAN FEATURING MICHELLE WRIGHT |
| 25    | 25    | 26    | 7       | <b>I WANNA LOVE YOU FOREVER</b><br>COLUMBIA 79262 †              | JESSICA SIMPSON                        |

## Adult Top 40

| T. WK | L. WK | 2 WKS | WKS. ON | TITLE<br>IMPRINT & NUMBER/PROMOTION LABEL                          | ARTIST  |
|-------|-------|-------|---------|--|---|
| 1     | 1     | 1     | 30      | <b>SMOOTH</b><br>ARISTA 13718 †                                    | SANTANA FEATURING ROB THOMAS<br>15 weeks at No. 1 |
| 2     | 2     | 3     | 14      | <b>THEN THE MORNING COMES</b><br>INTERSCOPE ALBUM CUT †            | SMASH MOUTH                                       |
| 3     | 3     | 2     | 26      | <b>MEET VIRGINIA</b><br>AWARE ALBUM CUT/COLUMBIA †                 | TRAIN   |
| 4     | 4     | 4     | 15      | <b>I KNEW I LOVED YOU</b><br>COLUMBIA 79236 †                      | SAVAGE GARDEN                                     |
| 5     | 6     | 7     | 14      | <b>HANGIN' AROUND</b><br>DGC ALBUM CUT/INTERSCOPE †                | COUNTING CROWS                                    |
| 6     | 5     | 5     | 32      | <b>BLACK BALLOON</b><br>WARNER BROS. 16946 †                       | GOO GOO DOLLS                                     |
| 7     | 8     | 10    | 42      | <b>OUT OF MY HEAD</b><br>HOLLYWOOD ALBUM CUT †                     | FASTBALL  |
| 8     | 9     | 11    | 16      | <b>L.A. SONG</b><br>143/LAVA 84547/ATLANTIC †                      | BETH HART   |
| 9     | 7     | 6     | 32      | <b>SOMEDAY</b><br>LAVA 84536/ATLANTIC †                            | SUGAR RAY   |
| 10    | 12    | 13    | 17      | <b>BRAND NEW DAY</b><br>A&M ALBUM CUT/INTERSCOPE †                 | STING   |
| 11    | 14    | 17    | 11      | <b>I NEED TO KNOW</b><br>COLUMBIA 79250 †                          | MARC ANTHONY                                      |
| 12    | 10    | 9     | 39      | <b>SHE'S SO HIGH</b><br>COLUMBIA ALBUM CUT †                       | TAL BACHMAN                                       |
| 13    | 13    | 16    | 10      | <b>THE GREAT BEYOND</b><br>WARNER BROS. SOUNDTRACK CUT †           | R.E.M.  |
| 14    | 11    | 8     | 27      | <b>STEAL MY SUNSHINE</b><br>WORK ALBUM & SOUNDTRACK CUT/550 WORK † | LEN   |
| 15    | 17    | 19    | 11      | <b>THAT'S THE WAY IT IS</b><br>550 MUSIC ALBUM CUT/550-WORK †      | CELINE DION                                       |
| 16    | 18    | 18    | 12      | <b>LEARN TO FLY</b><br>ROSWELL ALBUM CUT/RCA †                     | FOO FIGHTERS                                      |
| 17    | 16    | 15    | 25      | <b>THERE SHE GOES</b><br>SQUINT/ELEKTRA ALBUM CUT/EEG †            | SIXPENCE NONE THE RICHER                          |
| 18    | 15    | 12    | 37      | <b>ALL STAR</b><br>INTERSCOPE ALBUM & SOUNDTRACK CUT †             | SMASH MOUTH                                       |
| 19    | 20    | 23    | 8       | <b>TAKE A PICTURE</b><br>REPRISE 44788 †                           | FILTER  |
| 20    | 23    | 24    | 8       | <b>EVERYTHING YOU WANT</b><br>RCA ALBUM CUT †                      | VERTICAL HORIZON                                  |
| 21    | 19    | 14    | 23      | <b>MAMBO NO. 5 (A LITTLE BIT OF...)</b><br>RCA 65842 †             | LOU BEGA  |
| 22    | 21    | 22    | 18      | <b>ANGELS</b><br>CAPITOL ALBUM CUT †                               | ROBBIE WILLIAMS                                   |
| 23    | 31    | 37    | 3       | <b>NEVER LET YOU GO</b><br>ELEKTRA ALBUM CUT/EEG †                 | THIRD EYE BLIND                                   |
| 24    | 24    | 25    | 6       | <b>FALLS APART</b><br>LAVA ALBUM CUT/ATLANTIC †                    | SUGAR RAY   |
| 25    | 22    | 21    | 16      | <b>ICE CREAM (LIVE)</b><br>ARISTA ALBUM CUT †                      | SARAH MCLACHLAN                                   |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 74 adult contemporary stations and 81 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000, Billboard/BPI Communications.



**Savage Race.** Adult top 40 WPLJ New York recently hosted a private listener concert in honor of new afternoon DJ Race Taylor, left, with musical guest Savage Garden, which is currently riding the top of the singles chart with its latest, "I Knew I Loved You." At right is the band's lead singer, Darren Hayes.

# Top 40 Tracks™

| T. WK | L. WK      | 2 WKS | WKS ON | TRACK TITLE<br>IMPRINT/PROMOTION LABEL                      | ARTIST                                       |
|-------|------------|-------|--------|---|--|
| 1     | 3          | 4     | 10     | <b>No. 1</b><br>WHAT A GIRL WANTS<br>1 week at No. 1<br>RCA | CHRISTINA AGUILERA                           |
| 2     | 2          | 2     | 15     | I KNEW I LOVED YOU<br>COLUMBIA                              | SAVAGE GARDEN                                |
| 3     | 1          | 1     | 27     | SMOOTH<br>ARISTA  | SANTANA FEATURING ROB THOMAS                 |
| 4     | <b>NEW</b> |       | 1      | BYE BYE BYE<br>JIVE   | 'N SYNC                                      |
| 5     | 5          | 5     | 9      | BLUE (DA BA DEE)<br>REPUBLIC / UNIVERSAL                    | EIFFEL 65                                    |
| 6     | 4          | 3     | 21     | BACK AT ONE<br>MOTOWN                                       | BRIAN MCKNIGHT                               |
| 7     | 6          | 6     | 17     | BRING IT ALL TO ME<br>TRACK MASTERS / COLUMBIA              | BLAQUE                                       |
| 8     | 8          | 8     | 14     | THEN THE MORNING COMES<br>INTERSCOPE                        | SMASH MOUTH                                  |
| 9     | 7          | 7     | 24     | I NEED TO KNOW<br>COLUMBIA                                  | MARC ANTHONY                                 |
| 10    | 9          | 12    | 10     | THAT'S THE WAY IT IS<br>550 MUSIC / 550-WORK                | CELINE DION                                  |
| 11    | 14         | 21    | 5      | SHOW ME THE MEANING OF BEING LONELY<br>JIVE                 | BACKSTREET BOYS                              |
| 12    | 11         | 11    | 13     | MY LOVE IS YOUR LOVE<br>ARISTA                              | WHITNEY HOUSTON                              |
| 13    | 12         | 13    | 18     | MEET VIRGINIA<br>AWARE / COLUMBIA                           | TRAIN  |
| 14    | 10         | 9     | 17     | WAITING FOR TONIGHT<br>WORK / 550-WORK                      | JENNIFER LOPEZ                               |
| 15    | 13         | 14    | 13     | I WANNA LOVE YOU FOREVER<br>COLUMBIA                        | JESSICA SIMPSON                              |
| 16    | 16         | 16    | 30     | BLACK BALLOON<br>WARNER BROS.                               | GOO GOO DOLLS                                |
| 17    | 15         | 10    | 25     | STEAL MY SUNSHINE<br>WORK / 550-WORK                        | LEN  |
| 18    | 17         | 18    | 35     | WHERE MY GIRLS AT?<br>MOTOWN                                | 702  |
| 19    | 19         | 20    | 11     | HANGINAROUND<br>DGC / INTERSCOPE                            | COUNTING CROWS                               |
| 20    | 18         | 17    | 31     | SOMEDAY<br>LAVA / ATLANTIC                                  | SUGAR RAY                                    |
| 21    | 23         | 31    | 5      | TAKE A PICTURE<br>REPRISE                                   | FILTER                                       |
| 22    | 26         | 27    | 9      | SEXUAL (LI DA DI)<br>TOMMY BOY                              | AMBER  |
| 23    | 24         | 32    | 4      | FALLS APART<br>LAVA / ATLANTIC                              | SUGAR RAY                                    |
| 24    | 21         | 22    | 9      | RHYTHM DIVINE<br>INTERSCOPE                                 | ENRIQUE IGLESIAS                             |
| 25    | <b>NEW</b> |       | 1      | NEVER LET YOU GO<br>ELEKTRA / JEG                           | THIRD EYE BLIND                              |
| 26    | 22         | 28    | 8      | LEARN TO FLY<br>ROSWELL / RCA                               | FOO FIGHTERS                                 |
| 27    | 20         | 15    | 24     | MAMBO NO. 5 (A LITTLE BIT OF...)<br>RCA                     | LOU BEGA                                     |
| 28    | 27         | —     | 4      | ALL THE SMALL THINGS<br>MCA                                 | BLINK-182                                    |
| 29    | 37         | —     | 2      | SAY MY NAME<br>COLUMBIA                                     | DESTINY'S CHILD                              |
| 30    | 28         | 26    | 17     | BACK THAT THANG UP<br>CASH MONEY / UNIVERSAL                | JUVENILE FEATURING MANNIE FRESH & LIL' WAYNE |
| 31    | 31         | —     | 2      | TRICKY, TRICKY<br>RCA                                       | LOU BEGA                                     |
| 32    | <b>NEW</b> |       | 1      | FROM THE BOTTOM OF MY BROKEN HEART<br>JIVE                  | BRITNEY SPEARS                               |
| 33    | 33         | 36    | 7      | GOT YOUR MONEY<br>ELEKTRA / JEG                             | OL' DIRTY BASTARD FEATURING KELIS            |
| 34    | 35         | —     | 2      | AMAZED<br>BNA   | LONESTAR                                     |
| 35    | 38         | —     | 2      | EVERYTHING YOU WANT<br>RCA                                  | VERTICAL HORIZON                             |
| 36    | <b>NEW</b> |       | 1      | IT FEELS SO GOOD<br>FARM CLUB / REPUBLIC / UNIVERSAL        | SONIQUE                                      |
| 37    | 29         | 29    | 14     | SATISFY YOU<br>BAD BOY / ARISTA                             | PUFF DADDY FEATURING R. KELLY                |
| 38    | 34         | —     | 2      | THANK GOD I FOUND YOU<br>COLUMBIA                           | MARIAH CAREY FEATURING JOE & 98 DEGREES      |
| 39    | 32         | 30    | 21     | (YOU DRIVE ME) CRAZY<br>JIVE                                | BRITNEY SPEARS                               |
| 40    | 25         | 25    | 16     | ANGELS<br>CAPITOL   | ROBBIE WILLIAMS                              |

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. 227 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. **NEW** Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

## Radio

### PROGRAMMING

# Digital Radio Promises: Too Little, Too Late In Face Of Competition?

**R**ADIO, YES, BUT WHOSE? Pardon the skepticism, but the bold announcement Jan. 18 that the Federal Communications Commission (FCC) will adopt a standard for digital audio broadcasting (DAB) by the fall, making good on a decade-long promise for a rejuvenated radio dial, smells to me of the boy that cried wolf.

For more than a year now, headlines have noted that analog radio—one of the few mediums that hasn't crossed into the now-ubiquitous digital arena—has been progressing not toward DAB technology but toward satellite radio. Developers Sirius and XM are forging ahead with what represents an overhaul of the traditional airwaves. And a promising one at that.

In Programming Newsline on page 84, we're told that DAB developers USA Digital Radio (USADR) and Digital Radio Express (DRE)—notably, the two formed a strategic alliance in early December—and Lucent Technologies were to at last submit technical proposals to the FCC by Monday (24). USADR and DRE support a much-touted in-band on-channel system that would allow stations to broadcast both analog and digital signals on their current frequencies. Lucent hopes to employ its system on the spectrum where television stations now broadcast on channel 6.

Once a standard is in place, USADR president/CEO **Robert Struble** promises that DAB rollout will occur fairly rapidly, with 50 stations broadcasting in digital by the end of 2000 and receivers available to consumers by the end of 2001.

After years of false starts, thus far hardware manufacturers have been hesitant to support the cause; most say they'll wait for the FCC to announce its standard before they commit to rolling out radios.

While the alleged adoption of a standard is certainly welcome news for the industry, it comes across more like the naive kid across the street announcing with fanfare that his parents just bought a color TV. Could it possibly be too little, too late?

The arrival of high-definition television just last year represents a parallel universe for the struggles behind DAB. Numerous cooks spent 12 years agreeing upon a single standard to advance the quality of video/audio in America. But the TV industry never faced the snapping jaws of any number of hungry, forward-thinking rivals, in addition to the need to overcome serious technical shortcomings.

For starters, typical FM and AM signals have always been a source of irritation for listeners, as concrete buildings, tunnels, and rolling topography challenge the continuous flow of programming. Just ask residents of San Francisco or New York how consistent their favorite station is as they drive through the city.

There are also more deliberate

annoyances, like the escalation of commercial loads on popular music stations owned by today's bottom-line-driven radio groups. Don't think listeners—particularly in the younger demographics—haven't noticed. According to a 1999 year-end report



by Chuck Taylor

from Duncan's American Radio, since 1990, the radio audience has shrunk 12%. Note that at the same time, spot loads have doubled.

There's also the potential damage that the FCC's impending approval of low-power FM (LPFM) service may bring to the traditional airwaves, as hundreds of community stations are wedged between commercial stations that rely on a clear signal to bring the ratings that keep the cash flowing through advertising.

Industry watchdog the National Assn. of Broadcasters, which is vehemently opposed to the measure, has already delayed the LPFM proceeding four times, but FCC Chairman **William Kennard** has taken on the cause as a personal crusade, claiming it will help minorities raise their voices. He vows that the controversial measure will be passed by the end of the month.

On the competitive side, foremost, is the imminence of satellite radio. Both Sirius and XM have made it clear that they intend to take their mission to the public later this year, with multimillion-dollar consumer ad campaigns to announce their respective launches at the end of 2000.

And who are they searching out but those disenfranchised listeners of today's radio? At the Billboard/Airplay Monitor Radio Seminar last fall, Sirius' **Cindy Sivak** made no apologies for its target audience. "We're going after anyone who is disappointed with traditional radio," she said.

At the show, XM's **Dave Logan** added that a "rude awakening" awaits PDs. "One of the things XM and [Sirius] will do is attack them in the place where radio is king—that is, in the car." XM's goal is to reach at least a 1 share with each of its channels. That's a substantial bite when you multiply it by 100 stations and realize we're talking about a national audience.

Both companies promise 100 channels of digital-quality audio (there's that word again), with 50 channels of talk, ranging from CNN, sports radio, and the Weather Channel to public broadcasting outlets and financial news, and 50 channels of music, cov-

ering the most incredibly narrow niche formats you can imagine. We're talking three and four brands of pop, R&B, Christian, jazz, chamber music, classical, folk—you name it—down to a channel that might play only **David Bowie**, with the icon serving as host.

And the most promising element: The music channels leave out that which is making radio difficult to bear—they are commercial-free.

Either system will cost consumers \$9.95 a month, in addition to the actual car-installed hardware. Of course, it remains to be seen if consumers will be willing to pay for a service they're used to getting free, but it worked for cable television.

Unlike receiver manufacturers approached to embrace DAB, most every imaginable major player has leapt onto the satellite radio bandwagon already, partnering with one or the other (or both) of the two companies, eager to be part of a new industry that could reinvent the car listening experience.

Meanwhile, traditional radio's other asset—the workplace—is being challenged by the ubiquitous promise of the Internet, whose Web-only radio stations continue to insert themselves into the cultural landscape. More than 200 Internet-only companies—like Spinner.com, Imagineradio.com, AtomicPop.com, and, now, major players like AOL, Time Warner, and Yahoo!—have grown like weeds in a rain forest in the past year or two.

And there's no escape. Internet advertising on television and billboards and in magazines is quickly leading an offense that can't help but tempt the masses away from their favorite Kiss, Lite, Star, or smooth jazz radio outlet. Not only are these services free to anyone with online capability, but they offer the additional benefits of personalized formatting and no audio commercials.

Finally, with the revolution of MP3 and the digital downloading of music making inroads, questions are quickly arising over this new toy's potential impact on radio listening. In any case, the new players add yet another distraction to radio's playing field.

It's not news that the dawning of the millennium signals a new technology revolution. Radio has had a comfortable life for the past 80 years, swimming in a shark-free ocean. In all that time, no new technology has ever truly threatened its place in our society.

Perhaps that is why the industry has so dragged its collective heels in pushing toward unity in the development of digital radio. No matter what deadlines or promises may now be in place, viable technologies with an eye toward traditional radio's audience should be a frightening prospect for broadcasters. It's sad to think that it'll take a competitive Armageddon for the medium to open its eyes—after it has lost its prosperous place in our society's everyday routine.

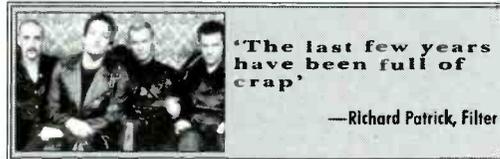
Despite four years between records, it seems Filter still knows what radio listeners want. "Good songs. That is what people want, and that is what I want to give them," says Filter's Richard Patrick.

"When we sat down to record 'Title Of Record,' we had two goals —make something for the fans and make something we are proud of, something that shows our growth. 'Short Bus' was a tall, punk-rock black record, but it's very early-'20s and juvenile-sounding. 'Title' takes people to a new place with tons of hills and valleys."

Apparently, the ups and downs have proved likable, with the album already having spawned two hit singles, including "Welcome To The Fold,"

and showing no signs of slowing down. "Take A Picture" is currently No. 3 on Modern Rock Tracks.

"I think I took lyrics more seriously this time



around as well," Patrick says. "A lot of them are based on everyday things that happen in my life, like breaking up with a girlfriend, getting angry, or feeling like I've lost control of my life. I am

the mouthpiece for this band, and I am always trying to answer the questions I have about life. My actual singing has grown in leaps and bounds as well."

Patrick admits that the band probably benefits from the current pro-aggressive vibe at radio. "I am so glad that the climate at radio has changed back to guitar-heavy stuff. The last few years have been full of crap wussy rock. It isn't the old scary metal that kids are digging. It is like a more intelligent and sophisticated hard rock or metal," says the former Nine Inch Nail. "I am thankful for the edge it probably gives us, but I would have made this album whether or not it was going to get the popular vote."

AMERICAN MUSIC AWARDS

(Continued from page 16)

ment award by Olivia Newton-John, and Diana Ross spearheaded a segment devoted to the memory of Dr. Martin Luther King Jr.

Though the show's performers tend to lure new buyers, particular winners may also spark interest. "DMX winning was tremendous," says Brown. "You don't usually have those types of artists winning at the Grammys. I think that more people will pick up DMX's album."

"Santana, who's been No. 1 or No. 2 for the last two months, just has one of those magic records," says Stan Goman, COO of Sacramento-based Tower Records, of the band's win for best album with "Supernatural." "Will this win continue the momentum? Yes."

AMA nominees were chosen based on data supplied by Radio & Records and SoundScan. Winners were determined by a random sampling of 20,000 members of the public.

According to ABC, the show was the ratings winner for the night, scoring a 10.4 rating and 16 share. This was slightly up from last year's 10.3 rating and 16 share.

A list of winners follows.

POP/ROCK

Favorite male artist: Will Smith, Columbia.

Favorite female artist: Shania Twain, Mercury Nashville.

Favorite band, duo, or group: Backstreet Boys, Jive.

Favorite album: "Supernatural," Santana, Arista.

Favorite new artist: Britney Spears, Jive.

SOUL/R&B

Favorite male artist: R. Kelly, Jive.

Favorite female artist: Lauryn Hill, Ruffhouse/Columbia.

Favorite band, duo, or group: TLC, LaFace/Arista.

Favorite album: "The Miseducation Of Lauryn Hill," Lauryn Hill, Ruffhouse/Columbia.

Favorite new artist: Tyrese, RCA.

COUNTRY

Favorite male artist: Garth Brooks, Capitol Nashville.

Favorite female artist: Shania Twain, Mercury Nashville.

Favorite band, duo, or group: Brooks & Dunn, Arista/Nashville.

Favorite album: "Double Live," Garth Brooks, Capitol Nashville.

Favorite new artist: Montgomery Gentry, Columbia Nashville.

ADULT CONTEMPORARY

Favorite artist: Phil Collins, Atlantic.

LATIN

Favorite artist: Ricky Martin, C2/Columbia/CRG.

RAP/HIP-HOP

Favorite artist: DMX, Ruff Ryders/Def Jam/IDJMG.

ALTERNATIVE

Favorite artist: Red Hot Chili Peppers, Warner Bros.

SOUNDTRACK

Favorite soundtrack: "Wild Wild West," Overbrook/Interscope.

Billboard® JANUARY 29, 2000

Mainstream Rock Tracks™

| T. WK.              | L. WK. | 2 WKS. | WKS. ON | TRACK TITLE<br>ALBUM TITLE (IF ANY)                 | ARTIST<br>IMPRINT/PROMOTION LABEL          |
|---------------------|--------|--------|---------|---|--|
| <b>◀ No. 1 ▶</b>    |        |        |         |   |  |
| 1                   | 1      | 2      | 9       | NO LEAF CLOVER<br>S & M                             | METALLICA<br>ELEKTRA/EEG †                 |
| 2                   | 2      | 1      | 21      | HIGHER<br>HUMAN CLAY                                | CREED<br>WIND-UP †                         |
| 3                   | 3      | 3      | 18      | LEARN TO FLY<br>THERE IS NOTHING LEFT TO LOSE       | FOO FIGHTERS<br>ROSWELL/RCA †              |
| 4                   | 5      | 5      | 13      | TAKE A PICTURE<br>TITLE OF RECORD                   | FILTER<br>REPRISE †                        |
| 5                   | 4      | 4      | 19      | THE CHEMICALS BETWEEN US<br>THE SCIENCE OF THINGS   | BUSH<br>TRAUMA †                           |
| 6                   | 6      | 7      | 9       | BREADLINE<br>RISK                                   | MEGADETH<br>CAPITOL                        |
| 7                   | 10     | 9      | 12      | FALLING AWAY FROM ME<br>ISSUES                      | KORN<br>IMMORTAL/EPIC †                    |
| 8                   | 12     | 15     | 11      | VOODOO<br>GODSMACK                                  | GODSMACK<br>REPUBLIC/UNIVERSAL †           |
| 9                   | 18     | 32     | 4       | WHAT IF<br>HUMAN CLAY & "SCREAM 3" SOUNDTRACK       | CREED<br>WIND-UP †                         |
| 10                  | 8      | 8      | 16      | RE-ARRANGED<br>SIGNIFICANT OTHER                    | LIMP BIZKIT<br>FLIP/INTERSCOPE †           |
| 11                  | 9      | 10     | 19      | PUT YOUR LIGHTS ON<br>SUPERNATURAL                  | SANTANA FEATURING EVERLAST<br>ARISTA †     |
| 12                  | 17     | 17     | 6       | ONLY GOD KNOWS WHY<br>DEVIL WITHOUT A CAUSE         | KID ROCK<br>TOP DOG/LAVA/ATLANTIC †        |
| 13                  | 11     | 11     | 16      | GUERRILLA RADIO<br>THE BATTLE OF LOS ANGELES        | RAGE AGAINST THE MACHINE<br>EPIC †         |
| 14                  | 16     | 16     | 5       | THE EVERLASTING GAZE<br>MACHINA/THE MACHINES OF GOD | THE SMASHING PUMPKINS<br>VIRGIN            |
| 15                  | 7      | 6      | 22      | THE DOLPHIN'S CRY<br>THE DISTANCE TO HERE           | LIVE<br>RADIOACTIVE/MCA †                  |
| 16                  | 13     | 12     | 26      | MUDSHOVEL<br>DYSFUNCTION                            | STAINED<br>FLIP/ELEKTRA/EEG †              |
| 17                  | 14     | 14     | 39      | KEEP AWAY<br>GODSMACK                               | GODSMACK<br>REPUBLIC/UNIVERSAL †           |
| <b>◀ AIRPOWER ▶</b> |        |        |         |   |  |
| 18                  | 20     | 22     | 5       | HEAVEN & HOT RODS<br>NO. 4                          | STONE TEMPLE PILOTS<br>ATLANTIC            |
| <b>◀ AIRPOWER ▶</b> |        |        |         |   |  |
| 19                  | NEW ▶  | 1      | 1       | OTHERSIDE<br>CALIFORNICATION                        | RED HOT CHILI PEPPERS<br>WARNER BROS. †    |
| 20                  | 19     | 18     | 7       | NOBODY'S REAL<br>TONIGHT THE STARS REVOLT!          | POWERMAN 5000<br>DREAMWORKS †              |
| 21                  | 21     | 23     | 9       | PARDON ME<br>MAKE YOURSELF                          | INCUBUS<br>IMMORTAL/EPIC †                 |
| 22                  | 15     | 13     | 16      | IN 2 DEEP<br>LIVE ON                                | KENNY WAYNE SHEPHERD BAND<br>GIANT/REPRISE |
| 23                  | 26     | 29     | 7       | LIFE JACKET<br>JUMP START                           | SIMON SAYS<br>HOLLYWOOD                    |
| 24                  | 24     | 25     | 8       | OPEN YOUR EYES<br>PROUD LIKE A GOD                  | GUANO APES<br>RCA †                        |
| 25                  | 22     | 20     | 15      | SHE'S GOT ISSUES<br>AMERICANA                       | THE OFFSPRING<br>COLUMBIA †                |
| 26                  | 28     | 26     | 10      | PREACHER MAN<br>EDGE OF FOREVER                     | LYNYRD SKYNYRD<br>CMC INTERNATIONAL        |
| 27                  | 33     | 36     | 5       | INTO THE VOID<br>THE FRAGILE                        | NINE INCH NAILS<br>NOTHING/INTERSCOPE †    |
| 28                  | NEW ▶  | 1      | 1       | WAS<br>LIVE ON                                      | KENNY WAYNE SHEPHERD BAND<br>GIANT/REPRISE |
| 29                  | 23     | 24     | 12      | KNOCK DOWN WALLS<br>SUGAR                           | TONIC<br>UNIVERSAL                         |
| 30                  | 27     | 21     | 18      | DOWN<br>NO. 4                                       | STONE TEMPLE PILOTS<br>ATLANTIC †          |
| 31                  | 34     | 28     | 17      | PUSH IT<br>WISCONSIN DEATH TRIP                     | STATIC-X<br>WARNER BROS. †                 |
| 32                  | 30     | 33     | 11      | SUGAR<br>SYSTEM OF A DOWN                           | SYSTEM OF A DOWN<br>AMERICAN/COLUMBIA †    |
| 33                  | 38     | 38     | 6       | THE GREAT BEYOND<br>"MAN ON THE MOON" SOUNDTRACK    | R.E.M.<br>WARNER BROS. †                   |
| 34                  | 29     | 30     | 26      | ENEMY<br>DAYS OF THE NEW                            | DAYS OF THE NEW<br>OUTPOST/INTERSCOPE †    |
| 35                  | 31     | 31     | 12      | TRUE FRIENDS<br>LOUD GUITARS, BIG SUSPICIONS        | SHANNON CURFMAN<br>POP SENSE/ARISTA        |
| 36                  | 37     | 40     | 3       | WAIT AND BLEED<br>SLIPKNOT                          | SLIPKNOT<br>I AM/ROADRUNNER                |
| 37                  | 25     | 19     | 14      | FEAR THE VOICES<br>MUSIC BANK                       | ALICE IN CHAINS<br>COLUMBIA                |
| 38                  | NEW ▶  | 1      | 1       | LETTING THE CABLES SLEEP<br>THE SCIENCE OF THINGS   | BUSH<br>TRAUMA †                           |
| 39                  | 35     | 35     | 25      | DENIAL<br>HOME                                      | SEVENDUST<br>TVT †                         |
| 40                  | NEW ▶  | 1      | 1       | WEAPON AND THE WOUND<br>DAYS OF THE NEW             | DAYS OF THE NEW<br>OUTPOST/INTERSCOPE      |

Billboard® JANUARY 29, 2000

Modern Rock Tracks™

| T. WK.              | L. WK. | 2 WKS. | WKS. ON | TRACK TITLE<br>ALBUM TITLE (IF ANY)                    | ARTIST<br>IMPRINT/PROMOTION LABEL         |
|---------------------|--------|--------|---------|--|---|
| <b>◀ No. 1 ▶</b>    |        |        |         |  |   |
| 1                   | 1      | 1      | 16      | ALL THE SMALL THINGS<br>ENEMA OF THE STATE             | BLINK-182<br>MCA †                        |
| 2                   | 2      | 2      | 17      | RE-ARRANGED<br>SIGNIFICANT OTHER                       | LIMP BIZKIT<br>FLIP/INTERSCOPE †          |
| 3                   | 4      | 5      | 16      | TAKE A PICTURE<br>TITLE OF RECORD                      | FILTER<br>REPRISE †                       |
| 4                   | 6      | 9      | 6       | THE EVERLASTING GAZE<br>MACHINA/THE MACHINES OF GOD    | THE SMASHING PUMPKINS<br>VIRGIN           |
| 5                   | 3      | 4      | 18      | LEARN TO FLY<br>THERE IS NOTHING LEFT TO LOSE          | FOO FIGHTERS<br>ROSWELL/RCA †             |
| 6                   | 5      | 3      | 19      | THE CHEMICALS BETWEEN US<br>THE SCIENCE OF THINGS      | BUSH<br>TRAUMA †                          |
| 7                   | 9      | 8      | 12      | FALLING AWAY FROM ME<br>ISSUES                         | KORN<br>IMMORTAL/EPIC †                   |
| 8                   | 8      | 6      | 16      | GUERRILLA RADIO<br>THE BATTLE OF LOS ANGELES           | RAGE AGAINST THE MACHINE<br>EPIC †        |
| 9                   | 10     | 10     | 17      | LITTLE BLACK BACKPACK<br>NASTY LITTLE THOUGHTS         | STROKE 9<br>CHERRY/UNIVERSAL †            |
| 10                  | 7      | 7      | 21      | HIGHER<br>HUMAN CLAY                                   | CREED<br>WIND-UP †                        |
| 11                  | 18     | 26     | 5       | OTHERSIDE<br>CALIFORNICATION                           | RED HOT CHILI PEPPERS<br>WARNER BROS. †   |
| 12                  | 17     | 25     | 5       | NEVER LET YOU GO<br>BLUE                               | THIRD EYE BLIND<br>ELEKTRA/EEG †          |
| 13                  | 12     | 11     | 9       | INTO THE VOID<br>THE FRAGILE                           | NINE INCH NAILS<br>NOTHING/INTERSCOPE †   |
| 14                  | 11     | 13     | 11      | THE GREAT BEYOND<br>"MAN ON THE MOON" SOUNDTRACK       | R.E.M.<br>WARNER BROS. †                  |
| <b>◀ AIRPOWER ▶</b> |        |        |         |  |   |
| 15                  | 20     | 19     | 9       | EVERYTHING YOU WANT<br>EVERYTHING YOU WANT             | VERTICAL HORIZON<br>RCA †                 |
| 16                  | 19     | 16     | 12      | PARDON ME<br>MAKE YOURSELF                             | INCUBUS<br>IMMORTAL/EPIC †                |
| 17                  | 13     | 14     | 22      | THE DOLPHIN'S CRY<br>THE DISTANCE TO HERE              | LIVE<br>RADIOACTIVE/MCA †                 |
| 18                  | 22     | 20     | 7       | MISERABLE<br>A PLACE IN THE SUN                        | LIT<br>RCA                                |
| 19                  | 21     | 18     | 6       | ONLY GOD KNOWS WHY<br>DEVIL WITHOUT A CAUSE            | KID ROCK<br>TOP DOG/LAVA/ATLANTIC †       |
| <b>◀ AIRPOWER ▶</b> |        |        |         |  |   |
| 20                  | 28     | —      | 2       | LETTING THE CABLES SLEEP<br>THE SCIENCE OF THINGS      | BUSH<br>TRAUMA †                          |
| 21                  | 16     | 17     | 22      | MUDSHOVEL<br>DYSFUNCTION                               | STAINED<br>FLIP/ELEKTRA/EEG †             |
| 22                  | 23     | 21     | 8       | NO LEAF CLOVER<br>S & M                                | METALLICA<br>ELEKTRA/EEG †                |
| 23                  | 14     | 12     | 19      | AROUND THE WORLD<br>CALIFORNICATION                    | RED HOT CHILI PEPPERS<br>WARNER BROS. †   |
| 24                  | 26     | —      | 2       | WHAT IF<br>HUMAN CLAY & "SCREAM 3" SOUNDTRACK          | CREED<br>WIND-UP †                        |
| 25                  | 15     | 15     | 14      | ALIVE<br>BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE | BEASTIE BOYS<br>GRAND ROYAL/CAPITOL †     |
| 26                  | 24     | 24     | 7       | NOBODY'S REAL<br>TONIGHT THE STARS REVOLT!             | POWERMAN 5000<br>DREAMWORKS †             |
| 27                  | NEW ▶  | 1      | 1       | GO LET IT OUT<br>STANDING ON THE SHOULDER OF GIANTS    | OASIS<br>EPIC †                           |
| 28                  | 25     | 23     | 16      | HANGINAROUND<br>THIS DESERT LIFE                       | COUNTING CROWS<br>DGC/INTERSCOPE †        |
| 29                  | 37     | —      | 2       | STOP THE ROCK<br>GETTIN' HIGH ON YOUR OWN SUPPLY       | APOLLO FOUR FORTY<br>550 MUSIC/550-WORK † |
| 30                  | 33     | —      | 2       | NATURAL BLUES<br>PLAY                                  | MOBY<br>V2 †                              |
| 31                  | 32     | 38     | 4       | CRUSHED<br>"END OF DAYS" SOUNDTRACK                    | LIMP BIZKIT<br>Geffen/INTERSCOPE          |
| 32                  | 30     | 33     | 5       | HEAVEN & HOT RODS<br>NO. 4                             | STONE TEMPLE PILOTS<br>ATLANTIC           |
| 33                  | 29     | 27     | 18      | PUT YOUR LIGHTS ON<br>SUPERNATURAL                     | SANTANA FEATURING EVERLAST<br>ARISTA †    |
| 34                  | NEW ▶  | 1      | 1       | SOMETIMES I DON'T MIND<br>THE SUICIDE MACHINES         | THE SUICIDE MACHINES<br>HOLLYWOOD †       |
| 35                  | 34     | 34     | 16      | THEN THE MORNING COMES<br>ASTRO LOUNGE                 | SMASH MOUTH<br>INTERSCOPE †               |
| 36                  | 27     | 22     | 15      | SHE'S GOT ISSUES<br>AMERICANA                          | THE OFFSPRING<br>COLUMBIA †               |
| 37                  | 35     | 28     | 23      | COWBOY<br>DEVIL WITHOUT A CAUSE                        | KID ROCK<br>TOP DOG/LAVA/ATLANTIC †       |
| 38                  | 31     | 30     | 15      | SEXX LAWS<br>MIDNITE VULTURES                          | BECK<br>DGC/INTERSCOPE †                  |
| 39                  | 40     | 37     | 12      | SMOOTH<br>SUPERNATURAL                                 | SANTANA FEATURING ROB THOMAS<br>ARISTA †  |
| 40                  | NEW ▶  | 1      | 1       | FLOWING<br>SOUNDSYSTEM                                 | 311<br>CAPRICORN/IDJMG                    |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 mainstream rock stations and 65 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

## Launch Strikes More Deals To Stream Full-Length Vids On Web

**LAUNCH DOES IT AGAIN:** Last year, Launch Media was able to strike licensing deals with Sony and EMI to show the companies' full-length videos on Launch's Web site (www.launch.com). Now, at a time when most music video channels on the Web still can't get full-length music videos from these companies, Launch has made a similar deal with Warner (*Billboard-Bulletin*, Jan. 13).

As part of this nonexclusive deal, Warner will receive a small equity stake in Launch, and Launch will pay an undisclosed licensing fee for the videos.

Launch president/CEO **David Goldberg** says, "We are excited to be adding Warner videos to our site. They have an amazing array of artists under their umbrella, and by adding their videos to Launch.com, we are creating an even better user experience. We stream over 2 million videos a month, proving that the demand for videos on the Web is very strong."

According to Goldberg, Launch is in discussions with the other two major music corporations—Universal and BMG—to enter into similar deals.

Now that Launch has made substantial inroads in upping its music video content on the Web, we can probably expect competitors such as the MTVi Group to enter the fray by striking deals that will allow them access to full-length music videos from all five of the major music corporations.

According to MTVi Group president/CEO **Nicholas Butterworth**, the MTVi Group has plans to offer "more streaming full-length music videos" on its Web sites, which include MTV.com, VH1.com, SonicNet.com, and Streamland.com (*Billboard*, Jan. 8).

Paying licensing fees to record companies for music videos has been a hotly debated issue for music video channels on the Web. Now that Launch has taken steps to have the largest full-length music video library on the Web, the question for other music video Web channels that want to stay competitive may not be *if* licensing fees should be paid to the major music corporations but *when*.

**THIS & THAT:** MTV has promoted **Brian Graden** to president of programming. He was executive VP of programming.

Production company New York Office has formed a music video division headed by **Kevin Tachman**, formerly of Wildlife Pictures. He will work with New York Office executive producer/head of production **Cathy Pellow** on all projects. New York Office's current roster of music video directors includes **Nico Beyer**, **Bosco and Johannes**, **Jan Houlevig** (who directed **Sting's** "Brand New Day"), **Piotr Sikor** (who directed videos for **Les Nubians**), and **John Tobleronne**.

MTV Networks has named **Alfredo Richard** VP of corporate communications and public responsibility. Richard was previously MTV Latin America senior director of public relations and marketing communications.

**LOCAL SHOW NEWS:** Hartford, Conn.-based R&B/hip-hop program "Lorna's Corner" has gone off the air after 10 years of production. Executive producer **Lorna Little** says the show may return as a special twice a year.

**Don Harvey** has exited Austin Music Network as music director and is now music/content director at ClubcastLive.com.

Glen Allen, Va.-based pop show "Stormin' Norman's Last Call" has changed its TV affiliate and time slot. The show is now seen on CBS affiliate WTKR-TV Norfolk-Virginia Beach, Va., at 2 a.m. on Saturdays.

**LOCAL SHOW SPOTLIGHT:** This issue's spotlight is on the Dallas-based R&B/hip-hop program "Afterdark."

TV affiliate: TCI Cable in Dallas.  
Time slot: 11 p.m.-midnight Sundays.

Key staffer: **Vernon Hadnot**, executive producer.

E-mail address: vnot@swbell.net

Following are the show's top five videos for the episode that aired Jan. 16:

1. **The Artist Formerly Known As Prince**, "The Greatest Romance Ever Sold" (NPG/Arista).
2. **Coko** Featuring **Eve**, "Triflin'" (RCA).
3. **Q-Tip**, "Breathe And Stop" (Arista).
4. **Dr. Dre** Featuring **Snoop Dogg**, "Still D.R.E." (Aftermath/Interscope).
5. **Kevon Edmonds**, "24/7" (RCA).



by Carla Hay

FOR WEEK ENDING JANUARY 16, 2000

# Billboard

# Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 DMX, What's My Name
- 2 Mariah Carey, Thank God I Found You
- 3 Jay-Z F/Beanie Sigel & Amil, Do It Again
- 4 D'Angelo, Untitled (How Does It Feel)
- 5 Eve, Love Is Blind
- 6 Angie Stone, No More Rain (In This Cloud)
- 7 Lil' Wayne, Tha Block Is Hot
- 8 Sisqo, Got To Get It
- 9 Mary J. Blige, Deep Inside
- 10 Montell Jordan, Get It On Tonight
- 11 Missy "Misdemeanor" Elliott, Hot Boyz
- 12 Q-Tip, Breathe & Stop
- 13 Eastsidaz, G'd Up
- 14 Blaque, Bring It All To Me
- 15 2Pac F/Outlawz, Baby Don't Cry
- 16 Ginuwine, None Of Ur Friends Business
- 17 Donell Jones, U Know What's Up
- 18 Ginuwine, R.L., Tyrese, Case, The Best Man...
- 19 Lil' Zane, Money Stretch
- 20 Hot Boys, I Need A Hot Girl
- 21 Da Brat, That's What I'm Looking For
- 22 Juvenile, U Understand
- 23 Will Smith Feat. Biz, So Fresh
- 24 Dave Hollister, Can't Stay
- 25 GUY, Dancin'
- 26 Goodie Mob, Get Rich To This
- 27 Catero, Something I Cannot Have
- 28 Ideal, Creep Inn
- 29 Kelis, Caught Out There
- 30 Jagged Edge, He Can't Love U
- 31 Brian McKnight, Back At One
- 32 Nas, Nastradamus
- 33 J-Shin, One Night Stand
- 34 Ice Cube, You Can Do It
- 35 Puff Daddy F/Mario Winans, Best Friend
- 36 O' Dirty Bastard, Got Your Money
- 37 Amel Larrieux, Get Up
- 38 Tracie Spencer, Still In My Heart
- 39 ♪, The Greatest Romance Ever Sold
- 40 Ideal, Get Gone
- 41 Mint Condition, If You Love Me
- 42 Coko, Triflin'
- 43 LL Cool J, Shut 'em Down
- 44 Lauryn Hill & Bob Marley, Turn Your Lights Down Low
- 45 Raekwon, Live From My
- 46 Jennifer Lopez, Feelin' So Good
- 47 Sammie, I Like It
- 48 Silk, Freak Me
- 49 Kabaal, Do Dis
- 50 Santana F/The Product G&B, Maria Maria

NEW ONS

The Notorious B.I.G., Notorious  
Dr. Dre F/Eminem, Forgot About Dre  
Macy Gray, I Try  
E40, Earl That's Your Love Life/LIQ  
Strings, Raise It Up  
Santana F/The Product G&B, Maria Maria



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Reba McEntire, What Do You Say
- 2 Mark Wills, Back At One \*
- 3 Dixie Chicks, Cowboy Take Me Away
- 4 Gary Allan, Smoke Rings In The Dark
- 5 Yankee Grey, Another Nine Minutes
- 6 Alan Jackson, Pop A Top
- 7 Lonestar, Smile
- 8 Kenny Chesney, She Thinks My Tractor's Sexy
- 9 Chely Wright, It Was
- 10 Ty Herndon, Steam
- 11 LeAnn Rimes, Big Deal
- 12 Faith Hill, Breathe
- 13 Clay Walker, Live, Laugh, Love
- 14 Jo Dee Messina, Because You Love Me \*
- 15 Rebecca Lynn Howard, Out Here In The Water
- 16 Toby Keith, How Do You Like Me Now \*
- 17 Jessica Andrews, Unbreakable Heart \*
- 18 Shedsai, This Woman Needs \*
- 19 Trisha Yearwood, You're Where I Belong \*
- 20 Julie Reeves, What I Need \*
- 21 Brooks & Dunn, Beer Thirty \*
- 22 Montgomery Gentry, Daddy Won't Sell The Farm \*
- 23 Martina McBride, Love's The Only House \*
- 24 Clint Black, When I Said I Do
- 25 Asleep At The Wheel, Cherokee Maiden
- 26 Chalee Tension, Just Because She Lives There \*
- 27 Barbra Streisand/Vince Gill, If You Ever Leave Me
- 28 Clint Black, When I Said I Do
- 29 Tracy Lawrence, Lessons Learned \*
- 30 Steve Wariner, I'm Already Taken
- 31 Keith Urban, It's A Love Thing
- 32 Trace Adkins, Don't Lie
- 33 Alecia Elliott, I'm Diggin' It
- 34 Phil Vassar, Carlene
- 35 Shania Twain, Come On Over
- 36 Shania Twain, Rock This Country!
- 37 Tim McGraw, Something Like That
- 38 George Jones, The Cold Hard Truth
- 39 Sherrie Austin, Little Bird
- 40 Jennifer Day, The Fun Of Your Love
- 41 Kenny Rogers, Buy Me A Rose
- 42 Brad Paisley, He Didn't Have To Be
- 43 Steve Holy, Don't Make Me Beg
- 44 Jerry Kilgore, The Look
- 45 Alabama, God Must Have Spent A Little More...
- 46 Sherrie Austin, Never Been Kissed
- 47 John Michael Montgomery, Home To You
- 48 Martina McBride, I Love You
- 49 Shania Twain, Man! I Feel Like A Woman!
- 50 Shania Twain, You've Got A Way

\* Indicates Hot Shots

NEW ONS

Trini Triggs, Wrecking Crew  
Ty Herndon, No Mercy



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Backstreet Boys, Show Me The Meaning...
- 2 Christina Aguilera, What A Girl Wants
- 3 Britney Spears, From The Bottom Of...
- 4 Kid Rock, Only God Knows Why
- 5 Korn, Falling Away From Me
- 6 DMX, What's My Name
- 7 Limp Bizkit F/Method Man, N 2 Gether Now
- 8 Filter, Take A Picture
- 9 Blink-182, All The Small Things
- 10 Brian McKnight, Back At One
- 11 Blaque, Bring It All To Me
- 12 Savage Garden, I Knew I Loved You
- 13 Eve, Love Is Blind
- 14 Foo Fighters, Learn To Fly
- 15 Jessica Simpson, I Wanna Love You Forever
- 16 Jennifer Lopez, Feelin' So Good
- 17 Mariah Carey, Thank God I Found You
- 18 Celine Dion, That's The Way It Is
- 19 Jay-Z F/Beanie Sigel & Amil, Do It Again
- 20 Smash Mouth, Then The Morning Comes
- 21 Puff Daddy Feat. R. Kelly, Satisfy You
- 22 Sugar Ray, Falls Apart
- 23 Bush, Letting The Cables Sleep
- 24 Juvenile, Back That Thing Up
- 25 Dr. Dre, Still D.R.E.
- 26 Will Smith, So Fresh
- 27 R.E.M., The Great Beyond
- 28 O' Dirty Bastard, Got Your Money
- 29 Enrique Iglesias, Rhythm Divinetal
- 30 Santana F/The Product G&B, Maria Maria
- 31 LL Cool J, Shut 'em Down
- 32 D'Angelo, Untitled (How Does It Feel)
- 33 Q-Tip, Breathe & Stop
- 34 Mandy Moore, Candy
- 35 Sisqo, Got To Get It
- 36 Counting Crows, Hangin'around
- 37 2Pac F/Outlawz, Baby Don't Cry
- 38 LFO, Girl On TV
- 39 Powerman 5000, Nobody's Real
- 40 Notorious B.I.G., Dead Wrong
- 41 Ice Cube, You Can Do It
- 42 Creed, What If
- 43 Marc Anthony, I Need To Know
- 44 Rage Against The Machine, Guerrilla Radio
- 45 Vitamin C, Me Myself And I
- 46 Donnell Jones, U Know What's Up
- 47 Stroke9, Little Black Backpack
- 48 Beck, Sexx Laws
- 49 Metallica, No Leaf Clover (S&M Live)
- 50 Eiffel 65, Blue (Da Ba Dee)

NEW ONS

Red Hot Chili Peppers, Otherside  
The Notorious B.I.G., Notorious B.I.G.  
Lou Bega, Tricky, Tricky  
Kittie, Brackish  
Rah Digga F/Busta Rhymes, Imperial  
Snoop Dogg/Eastsidaz, G'd Up  
Pink, There You Go



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Brian McKnight, Back At One
- 2 Celine Dion, That's The Way It Is
- 3 Santana Feat. Rob Thomas, Smooth
- 4 Lenny Kravitz, American Woman
- 5 Savage Garden, I Knew I Loved You
- 6 Christina Aguilera, What A Girl Wants
- 7 Jennifer Lopez, Feelin' So Good
- 8 Filter, Take A Picture
- 9 R.E.M., The Great Beyond
- 10 Train, Meet Virginia
- 11 Santana F/The Product G&B, Maria Maria
- 12 Sugar Ray, Falls Apart
- 13 Foo Fighters, Learn To Fly
- 14 Mariah Carey, Thank God I Found You
- 15 Sting, Brand New Day
- 16 Counting Crows, Hangin'around
- 17 Beck, Sexx Laws
- 18 Smash Mouth, Then The Morning Comes
- 19 Macy Gray, I Try
- 20 Jennifer Lopez, Waiting For Tonight
- 21 Lou Bega, Tricky, Tricky
- 22 Whitney Houston, My Love Is Your Love
- 23 Marc Anthony, I Need To Know
- 24 ♪, The Greatest Romance Ever Sold
- 25 Lenny Kravitz, Fly Away
- 26 Tina Turner, When The Heartache Is Over
- 27 Ricky Martin, Shake Your Bon-Bon
- 28 Fatboy Slim, The Rockafeller Skank
- 29 Enrique Iglesias, Rhythm Divinetal
- 30 Sugar Ray, Sometday
- 31 Beth Hart, L.A. Song
- 32 Faith Hill, Breathe
- 33 Alanis Morissette, That I Would Be Good
- 34 Lou Bega, Mambo No. 5
- 35 Red Hot Chili Peppers, Scar Tissue
- 36 Jessica Simpson, I Wanna Love You Forever
- 37 Everlast, What It's Like
- 38 Goo Goo Dolls, Black Balloon
- 39 Christina Aguilera, Genie In A Bottle
- 40 TLC, Unpretty
- 41 Goo Goo Dolls, Iris
- 42 Goo Goo Dolls, Slide
- 43 Len, Steal My Sunshine
- 44 Sugar Ray, Every Morning
- 45 Backstreet Boys, I Want It That Way
- 46 R.E.M., The One I Love
- 47 Police, Every Breath You Take
- 48 Janet, Love Will Never Do Without You
- 49 R.E.M., Man On The Moon
- 50 Lenny Kravitz, Are You Gonna Go My Way

NEW ONS

Third Eye Blind, Never Let You Go  
Nine Inch Nails, Into The Void  
Jonny Lang, Breakin' Me  
Britney Spears, From The Bottom Of My Broken Heart

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 29, 2000.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

BOXTOPS

- Eve F/Faith Evans, Love Is Blind  
Juvenile, U Understand  
2Pac, Baby Don't Cry  
Puff Daddy, My Best Friend  
Whitney Houston, I Learned From The Best  
LFO, Girl On TV  
Hot Boys, I Need A Hot Girl  
Ginuwine, R.L., Tyrese, Case, The Best Man I Can Be  
Eiffel 65, Blue (Da Ba Dee)  
Lil' Wayne, Tha Block Is Hot  
Juvenile, Back That Thing Up  
Ginuwine, None Of Ur Friends Business

NEW

Capone & Noriega, Blood Money  
Choclair, Let's Ride  
Crazytown, Toxic  
Dave Hollister, Can't Stay  
Hoku, Another Dumb Blonde  
Incubus, Pardon Me  
Nine Inch Nails, Into The Void  
The Notorious B.I.G., Notorious  
Rah Digga Featuring Busta Rhymes, Imperial  
Redman/Method Man, You  
The Outsidaz, Rah Rah  
Three 6 Mafia, Who Run It  
Youngstar, Knocking Pictures Off The Wall  
Vertical Horizon, Everything You Want  
Dr. Dre F/Eminem, Forget About Dre



Continuous programming  
1515 Broadway  
New York, NY 10036

- Sugar Ray, Fly  
Wham!, Freedom  
Fugees, Fu-Gee-La  
Curiosity Killed The Cat, Down The Earth  
Quick, Down The Wire  
Joe Jackson, Down To London  
Tanya Tucker, Down To My Last Teardrop  
Soul Coughing, Down To This  
The Refreshments, Down Together  
Men At Work, Down Under  
Todd-One W/Dre & Ed Lover, Down Wit MTV  
Phish, Down With Disease  
Firehose, Down With The Bass  
Run-D.M.C., Down With The King  
Scatterbrain, Down With The Ship  
Rainmakers, Downstream  
The Gandharvas, Downtime  
Warrior Soul, Downtown  
Lloyd Cole, Downtown  
Neil Young, Downtown



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- Red Hot Chili Peppers, Otherside (NEW)  
Dammnait Doyle, Taotooed (NEW)  
Madlocks, 8 Million Stories (NEW)  
The Boombang Boys, Dancing With Myself (NEW)  
Third Eye Blind, Never Let You Go (NEW)  
Will Smith, So Fresh (NEW)  
D'Angelo, Untitled (How Does It Feel) (NEW)  
Ice Cube, U Can Do It (NEW)  
Mathematik, Industrialized (NEW)  
Missy "Misdemeanor" Elliott, Hot Boyz (NEW)  
Moby, Natural Blues (NEW)  
Nine Inch Nails, Into The Void (NEW)  
O' Dirty Bastard F/Kelis, Got Your Money (NEW)  
Satsuma, Tiny Stars (NEW)  
Sector Seven, You Never Know (NEW)  
Our Lady Peace, Is Anybody Home?  
Choclair, Let's Ride  
Foo Fighters, Learn To Fly  
Eiffel 65, Blue (Da Ba Dee)  
Korn, Falling Away From Me



Continuous programming  
1111 Lincoln Rd  
Miami Beach, FL 33139

- Moenia, No Dices Mas  
Shakira, Si Te Vas  
Savage Garden, I Knew I Loved You  
Foo Fighters, Learn To Fly  
Korn, Falling Away From Me  
Enrique Iglesias, Rhythm Divine  
Ricky Martin, Shake Your Bon Bon  
Eiffel 65, Blue (Da Ba Dee)  
James, Just Like Fred Astaire  
Pet Shop Boys, New York City Boy  
Tarkan, Simarik  
Aleks Syntek, Tu Necesitas  
Beck, Sexx Laws  
Simply Red, Ain't That A Lot Of Love  
Lynda, Maldita Timidez  
Oasis, Go Let It Out  
Eurythmics, I Saved The World Today  
Backstreet Boys, Show Me The Meaning Of Being Lonely  
Luis Miguel, O Tu O Ninguna  
Lou Bega, Got A Girl



2 hours weekly  
3900 Main St  
Philadelphia, PA 19127

- Q-Tip, Breathe And Stop  
Kelis, Caught Out There  
DMX, What's My Name  
D'Angelo, Untitled (How Does It Feel)  
Jay-Z F/Beanie Sigel & Amil, Do It Again  
Missy "Misdemeanor" Elliott, Hot Boyz  
Pharoahe Monch, Simon Says  
Eve F/Faith Evans, Love Is Blind  
Method Man/Redman, Da Rockwilder  
Sisqo Featuring Make It Hot, Got To Get It  
Hot Boys, I Need A Hot Girl  
Mos Def, Ms. Fat Booty  
Marc Nelson, 15 Minutes  
NAS, Nastradamus  
Lauryn Hill & Bob Marley, Turn Your Lights Down Low



Five hours weekly  
223-225 Washington St  
Newark, NJ 07102

- Jennifer Lopez, Feelin' So Good  
Sugar Ray, Falls Apart  
Filter, Take A Picture  
Garbage, The World Is Not Enough  
Eurythmics, 17 Again  
Lauryn Hill & Bob Marley, Turn Your Lights Down Low  
Fiona Apple, Fast As You Can  
Creed, What If  
Will Smith, Will 2K  
Misfits, Screem  
Tracie Spencer, Still In My Heart  
Vertical Horizon, Everything You Want  
Beck, Sexx Laws  
Brian Setzer, If You Can't Rock Me  
Everlast, So Long  
Reno, I Think I Know  
Oliver, I'll Get By  
Sevendust, Denial  
Beth Hart, L.A. Song



15 hours weekly  
10227 E 14th St  
Oakland, CA 94603

- Christina Aguilera, What A Girl Wants  
Backstreet Boys, Show Me The Meaning Of Being Lonely  
Dr. Dre, Still D.R.E.  
Ginuwine, None Of Ur Friends Business  
Britney Spears, From The Bottom Of My Broken Heart  
Sisqo F/Make It Hot, Got To Get It  
Blaque, Bring It All To Me  
Limp Bizkit F/Method Man, N 2 Gether Now  
Missy "Misdemeanor" Elliott, Hot Boyz  
Mary J. Blige, Deep Inside  
LFO, Girl On TV  
Goodie Mob, Get Rich To This  
Jay-Z F/Beanie Sigel & Amil, Do It Again  
LL Cool J, Shut 'Em Down

## BERTELSMANN ON LABEL HUNT

(Continued from page 5)

board that the company is "in talks" with acquisition candidates in the music industry but declines to say which companies are being targeted.

Certainly, the money is there for a major purchase. Bertelsmann chairman/CEO Thomas Middelhoff recently told German newspaper Der Spiegel that the company is able to mobilize up to \$10 billion for investments in the next two years. The company reportedly also is open to utilizing more bank debt in strategic financing situations.

The questions that remain open for debate: Do the desired targets actually want to sell? At what price are they willing to sell? And is it worth it for Bertelsmann?

On the last point, there are discernable advantages to such a move. Not only would Bertelsmann be gaining valuable content, but just as important, it also would gain expanded breadth in product offerings for its E-commerce efforts.

Says one Wall Street analyst, "Maybe what these guys do is bite the bullet now—say, 'We've got our own Internet strategy. We're going to figure out a way for Bertelsmann online to sell more music, and it's going to be a net positive.'"

Also figuring to benefit should Bertelsmann acquire a label: digital music services, including rights management and storage media (see story, page 14).

"Increasing the amount of major-label content they have is absolutely a good move in terms of boosting their music service business," says Jupiter Communications analyst Aram Sinnreich. "As [Bertelsmann] moves into the digital space, they are going to be counting first and foremost on Bertelsmann and Bertelsmann-related companies to provide revenues for these service companies and also to provide content for the service companies to show what they can do."

### ON THE BLOCK?

Sony says a merger with Bertelsmann is not happening, however.

Howard Stringer, chairman/CEO of Sony Corp. of America, insists that such talk is "absolutely not true."

"Our entertainment assets are not for sale," he says.

Indeed, Wall Street sees a Bertelsmann/Sony pairing as unlikely, given Sony's relative strength in music (it finished second both globally and in the U.S. last year) and the synergies the parent company enjoys from its significant investments in music hardware. A more likely scenario, say sources, would be some sort of joint venture between the two companies.

EMI, which declined comment on Bertelsmann, is a more intriguing possibility. Of course, EMI has been a perennial subject of takeover rumors. But analysts following the company are not dismissing the possibility of an acquisition by Bertelsmann.

Sources say Bertelsmann has kicked EMI's tires before—back when its stock was trading at around 350 pence (\$5.75). And while not speaking specifically of Bertelsmann, Sanford C. Bernstein analyst Michael Nathanson acknowledged,

following the AOL/Time Warner merger announcement, that "it is possible that EMI could be acquired in the coming months."

Still, a Bertelsmann/EMI deal looks to be financially problematic.

"It's stupid," one observer noted of Bertelsmann's announced intent to pursue an acquisition. "You're telegraphing the market that you're going to buy this thing, and it's going to cost you a lot more money than you thought."

If Bertelsmann does pull the trigger on a bid, it now will have to ante up more than twice the amount it previously considered too steep. EMI shares closed Jan. 19 at 689 pence (\$11.32).

Analysts estimate that, at current valuations, EMI is worth about \$8.5

***'It is possible that EMI could be acquired in the coming months'***

—MICHAEL NATHANSON—

billion. Throw in an acquisition premium on top, and on the open market the company figures to fetch something similar to what Universal paid for PolyGram: roughly \$10 billion.

That arguably is a lot to pay for a company that finished third globally in 1999 but ranked fifth in the U.S.—the back of the pack among major

labels.

But with EMI in the fold, Bertelsmann could cut a lot of back-end costs out of the company and, at the same time, pick up a big music publishing and back-catalog business that improves the risk profile of the music operation, making it less dependent on current hits, analysts say.

Ultimately, the question of a bid on EMI could come down to an issue of timing, analysts say. EMI stock, like that of many European media companies, is riding high thanks to the AOL/Time Warner announcement (EMI jumped 15% on the news) and uncertainties surrounding non-U.S. Internet stocks. Meanwhile EMI's strategy of investing in other Internet companies with businesses

related to its own is going over well with many U.K. analysts. (Both Goldman Sachs and Morgan Stanley recently upped their ratings on the stock.)

So can momentum keep pushing EMI stock up?

"It depends on your view of the Internet," says Nathanson. "If people have no doubt that the Internet is a positive, then it will never get cheaper again. If you've got an inkling of doubt—that piracy is an issue, that new entrants will emerge once you lose the distribution mechanism [with] the Web, that pricing is an issue—it could be another story."

Assistance in preparing this story was provided by BillboardBulletin news editor Carolyn Horwitz.

# Reshaped BMG Int'l Seen After Gassner Exit

A Billboard staff report.

BMG Entertainment is preparing to restructure its international division following the resignation of Rudi Gassner, who is leaving his post Jan. 31 as president/CEO of BMG Entertainment International.

The first change is likely to focus on the company's worldwide marketing operations; the second may address its subdivided leadership in Europe. While sources say it is unlikely that a new regional executive will be named to oversee Europe, insiders expect the formation of a global marketing group under BMG Entertainment senior VP of worldwide marketing Kevin Conroy.

Gassner, who has held his post since February 1987, will not be replaced, according to the company. BMG Entertainment president/CEO Strauss Zelnick will assume responsibility for the international division, and its four regional chiefs, among others, will report directly to him (*BillboardBulletin*, Jan. 17).

Sources say that Zelnick may give up some other direct reports in order to handle the increased

responsibility of having the four international heads report to him.

BMG Entertainment International's sales for its current financial year, which ends June 30, will be around \$2.2 billion, according to Gassner, and 10% above that of the previous year. Operating profits are expected to hit the \$200 million mark.

Among the division's senior managers who will report to Zelnick are Richard Griffiths, chairman of BMG U.K. and Ireland and executive VP for central Europe; Ramon Segura, senior VP for the Latin region and chairman of BMG Spain; Michael Smellie, senior VP of the Asia-Pacific region; and Thomas Stein, president of the Germany/Switzerland/Austria territories and Eastern Europe.

Other executives who have reported to Gassner include the division's senior VP of international marketing, Gary Dale, and senior VP of A&R Richard Sweret.

Sources say that Dale's team will probably report to Conroy under the new structure, thus unifying the company's North American and international resources.

Some insiders expect Zelnick to give responsibility for the entire

***Gassner, who has held his post since February 1987, will not be replaced, according to the company***

European region to one executive, rather than to continue the present subdivision between Griffiths and Stein. "That speculation would be completely wrong," says a source. "While the argument could be made that there should be one head, it's not like you'd get a huge saving by doing that, and it would require you to choose between two top executives who are both doing great jobs."

Among Zelnick's goals, according to sources, is to create international stars. BMG's top acts from the last few years have come out of the U.S., says a source, who adds that "the international revenues have declined, in some part because some international markets like Asia have been weak. But there have been other territories, like France,

where the business has been strong, but BMG hasn't been.

"The company hasn't done a good job of creating worldwide superstars, and the goal now is to have one worldwide strategy in taking a local or regional star and breaking the act throughout the world," the source says.

Says Gassner, "I've had that dialogue with Strauss all the time, about how one can improve the global marketing strategy. That's an ongoing struggle, and when I look at my competitors, they have a similar situation. We have been extremely good in that respect, not just exploiting American artists and making them global superstars, but also at making European or international signings superstars in America."

Gassner cites 'N Sync, originally signed to BMG's affiliate in Germany, which broke the band and paved the way for its U.S. success.

Gassner says that during his tenure, BMG Entertainment International has grown from operations in 14 countries, and from "basically not making a penny" 13 years ago, to offices in 53 nations with more than \$2 billion in revenues.

# Ovitz's AMG Joining Forces With Violator Mgt.

BY GAIL MITCHELL

LOS ANGELES—Tapping into hip-hop's emergence as a major mainstream influence, Michael Ovitz's Artists Management Group (AMG) and Violator Management are pooling their resources to establish a new AMG R&B entertainment division that will retain the Violator name.

The New York-based division will be headed by Violator founder Chris Lighty and partner Mona Scott. Terms of the deal were not disclosed.

The pair—whose Violator roster includes Busta Rhymes, Missy Elliott, Q-Tip, Noreaga, Mobb Deep, and others—will develop music-related programming with an R&B emphasis for film, TV, animation, and new media.

They'll be working in conjunction

with AMG Music, run by Kevin Gasser and Scott McGhee. That division's clients include Grammy-nominated Buckcherry, Liz Phair, and Tracy Bonham.

Scott and Lighty will also create projects with AMG Sports as well as continue to concentrate on their client management business.

"We've always been trailblazers," says Lighty. "This is going to enhance what we've already been developing, such as Missy doing the Gap commercials.

***'We've always been trailblazers. This is going to enhance what we've already been developing'***

—CHRIS LIGHTY—

Now, instead of five to seven meetings to close deals, it will take only three to four meetings. This will open a lot of doors for hip-hop."

Adds AMG principal Rick Yorn, "Chris has the greatest reputation, and he's built a great business. We're going to complement each other, finding new and innovative things to do together in the future."

AMG is the Beverly Hills-based talent management and production

## MORE CORPORATE SPONSORS ALLY WITH COUNTRY/CHRISTIAN ACTS

(Continued from page 5)

tures Faith Hill as a spokeswoman for CG Smoothers.

Tim McGraw, meanwhile, has enjoyed a two-year relationship with Bud Light that has included national TV spots and sponsorship of his last two tours.

"It's been a great partnership over the last couple of years," says McGraw. "We've made several commercials together, and they've been a

**'One of the key things is finding the right sponsorship where both believe in each other'**

- BOB SAPORITI -

wonderful asset to making our tours so successful."

Likewise, Christian music's increasingly high profile (Billboard, Jan. 22) has resulted in endorsement deals for contemporary Christian and gospel artists. Natalie Grant has a relationship with designer Shelli Segal, who provides clothing for the Benson Records newcomer, placing her among the first contemporary Christian acts to forge a liaison between Christian music and the fashion industry.

Myrrh's hot new act Winans Phase 2, the second generation of performers from gospel music's famed Winans clan, has a clothing endorsement with Zero Casualties Inc. The Dublin, Ohio-based firm has outfitted the group and placed the young men in print ads in Vibe, XXL, and The Source magazine.

Trin-I-Tee 5:7, whose sophomore album, "Spiritual Love," recently debuted at No. 1 on Billboard's Top Gospel Albums chart, is hosting the Revlon Creme of Nature Gospel Diva Search and has been featured in ads for the campaign.

"You have to quit acting like stepchildren," says Grant's manager, Mitchell Solarek of Mitchell Janssen Management, which has offices in Nashville and San Francisco and represents recording artists, athletes, and models. "They have to start acting like they have something to contribute or no one is going to pay attention. The fact is, [corporate sponsors] don't care what the lyrics are, they care what demographic you are bringing to the table... I think it's about all of us working very hard and being aggressive and going after these opportunities."

For years, the Country Music Assn. (CMA) has made a concerted effort to make Madison Avenue aware of what the country music industry and its artists have to offer through the America's Sold on Country campaign, and also through serving as a resource to help connect eager corporate sponsors with country acts.

According to Rick Murray, director of strategic alliances at the CMA, country artists are increasingly in demand for corporate sponsorships. "I definitely see an upswing, and I think in the past three years I've seen an enormous change in the ac-

ceptance by Madison Avenue for country music," says Murray, who is spearheading the America's Sold on Country showcase of country acts in April in Los Angeles.

"As Madison Avenue has discovered the size and the scope of the country music audience, they have realized they can use country music to meet their brand objectives and reach a very loyal audience that will help increase product sales," he says.

Scott Siman, president of rpm Management, agrees. "They've certainly become more aware of who the country audience is," says Siman, whose clients include McGraw and Marcus Hummon. "These companies are much better able to identify their constituents, so when they can find an overlap, it's just a natural thing to say, 'Let's pursue that.'"

Siman says McGraw's association with Bud Light has been a great experience. "They are so experienced at what they do," he says. "I think they are the premier concert tour sponsorship company in the world. It's not a question of 'Here's some money' or 'We're going to shoot a TV commercial.' There's a lot more that goes into making the relationship work."

### CROSSOVERS SPUR INTEREST

Murray attributes country's popularity with big brands to crossover success and film exposure.

"As we have expanded the genre



SAPORITI

from a stylistic standpoint, we have brought new people in," he says. "This has been going on for quite a while, if we look at the history of country music; that's what the 'Urban Cowboy' thing did and certainly Garth and the class of '89... As of late, [there's been] crossover with Shania, Faith Hill, and the Dixie Chicks, who've certainly made a big impact for us."

"In addition, Hollywood has discovered the strength of country music," Murray says. "In doing so, we're seeing more country in popular soundtracks, within movies, television shows—prime time as well as daytime programming. That certainly brings the music to a new audience who is realizing the music is much broader than it used to be stylistically and there is something for everyone."

The Christian Music Trade Assn., a division of the Gospel Music Assn. [GMA], is helping corporate sponsors discover Christian/gospel music's widening appeal. "We are working with an outside consulting firm to build a program that will allow mainstream brands to image themselves in special-markets recorded products," says GMA president Frank Breeden.

"For instance, if you buy a six-pack of your favorite soft drink, there would be a promotional tie-in to get a CD of music from our artist base that is targeted to your demographic. The campaign is called Music That Moves Me, and that's the theme we've chosen for the Dove Awards this year," Breeden says.

Solarek says connecting the right artist to the right company is key to a successful relationship. "I think knowing when we have the appropriate artist, then going to the appropriate designer and sitting down with a very clear marketing plan, helps them understand why it makes sense for them to get involved," he says.

Bob Saporiti, senior VP/GM of Warner Reprise Nashville, agrees. "One of the key things is finding the right sponsorship where both believe in each other," he says. "We have a great relationship with Cover Girl."

Anne Martin, manager of global cosmetics marketing for Proctor & Gamble Cosmetics, says Faith Hill has been a perfect fit for Cover Girl. "We were looking for someone new to appear in our advertising for a new line we were introducing called the CG Smoothers collection that we were launching in fall of 1999," says Martin. "The Smoothers line was really focused on meeting the needs of women who needed moisture in their makeup; therefore, women primarily 30 and over."

### MAKING THE MATCH

Martin explains, "We were looking for somebody who had broad appeal for this group, and who also met the Cover Girl criteria, which are the following: She had to be a clean, fresh, natural beauty. She had to be approachable, i.e., a great personality and a very strong spirit. She had to be more than just a pretty face. She had to have some multidimensionality to her, and lo and behold, Faith's name kept coming up."

In signing with Cover Girl, Hill joined an impressive list of spokeswomen that includes Niki Taylor, Brandy, Yamila, and Lonnie Engel. Hill has a multi-year contract with the cosmetics company, and Martin says thus far, it is pleased with the results.

"We just started shipping in October, but the entire Smoothers collection, from what data we do have, is off to a wonderful start," says Martin. "It is meeting and/or exceeding expectations. The addition of Faith, we believe, has had a huge impact on those results."

Jeff Horne, director of retail development for Laundry by Shelli Segal, is equally pleased with the company's association with Natalie Grant. "The additional exposure to a new market has helped our sales," Horne says of the Los Angeles-based firm, which has seen an increase in sales, particularly in the Saks and Parisian stores in the Nashville area.

"We're tagged on all her promotional materials, her CD and everything... She looks great in the clothing. She's young and she has the right look... And she's a pleasure to work with. She's very excited about the clothing. She recently came to the warehouse and selected clothes from our different lines... She's a good team player," says Horne.

It's a team Grant is happy to be on. "She's my favorite designer," enthuses Grant, who says she gets lots of inquiries about her wardrobe, particularly on her Web site. "It's a pretty awesome opportunity for two worlds [Christian music and fashion] to collide. Sometimes in our Christianity, we have a tendency to stay within our little box."

### GOSPEL ACTS STEP UP

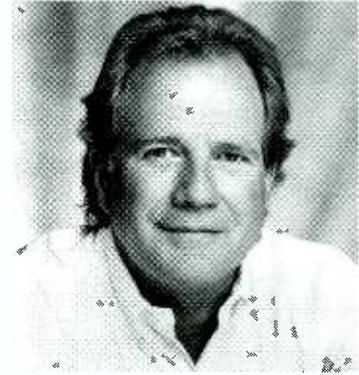
In the past few years, Christian and gospel music artists have been stepping out of that box. Kirk Franklin had a lucrative deal with Church's Chicken, and last year Honey Nut Cheerios sponsored Franklin's tour with CeCe Winans and Trin-I-Tee 5:7.

In a deal negotiated by Melanie Few, managing partner of Atlanta-based Results Inc. (an entertainment marketing firm specializing in endorsement deals and tour sponsorships), all three acts became the first gospel acts to be featured on cereal boxes during a campaign with General Mills.

Few also recently struck the Revlon deal for Trin-I-Tee 5:7.

"The most beautiful and glamorous women that you will find are in the churches on Sunday morning, because historically, women have always tried to look their very best for church," says Few.

"Revlon supports not only a



LEWIS

woman's outer beauty but her inner beauty as well. Trin-I-Tee 5:7 represents this ideal. They are not only talented songstress, but they are beautiful girls inside and out. This is why we approached them to be spokeswomen for the Revlon Creme of Nature Search for the Gospel Diva of the New Millennium," she says.

Trin-I-Tee 5:7 member Angel Taylor says the trio began their association with Revlon last April. "We did a photo shoot for the advertisement for the diva search," says Taylor of the ads that appeared in Ebony, Jet, Vibe, and Gospel Today magazines. "We're going to host the actual show. It tapes [Sunday] Jan. 23 and will air in February."

Lucy Diaz Kurz, president of development for Gospo Centric/B-Rite Music, says the exposure is spurring sales of the new Trin-I-Tee 5:7 album. "It was no coincidence that six of the seven focus markets for the initial contest awareness campaign were among the top 10 SoundScan markets for 'Spiritual Love's' first week of sales," she says.

"We believe that the Revlon promotion certainly contributed to 'Spiritual Love's' debut at No. 1 on Billboard's Top Gospel Albums chart, as

well as their NAACP Image Award nomination and their placement on In Style magazine's 'Top 100 Best Things of 2000' list," she adds.

Taking Christian artists to a broader audience is one of the major benefits of a corporate endorsement. "Winans Phase 2, Zero Casualties, and Myrrh Records all share the same vision: to reach young people with a positive message," says Myrrh

**'It's a pretty awesome opportunity for two worlds to collide'**

- NATALIE GRANT -

Records VP of marketing Steve Ford. "We feel that our partnership with them has afforded both Myrrh and Winans Phase 2 an expanded platform to carry that message to a larger audience."

"At the same time, Winans Phase 2's involvement with Zero Casualties has been an asset to our marketing efforts for the group by creating additional exposure and name recognition within their core demographic," he says.

There's no denying increased exposure benefits a label's marketing campaign. "The Judds currently have a huge deal with Kmart, which is helping us in a big way in terms of visibility, letting people know they are back and we've got a record coming out," says Mercury Nashville president Luke Lewis. "They've cut several TV and radio spots and are doing appearances at Kmart stores."

When it comes to measuring just how much impact corporate partnerships have on sales, it's difficult to quantify.

"It's hard to identify a particular thing and track whatever spikes might occur off of it," says Lewis. "[Twain's single 'Man! I Feel Like A Woman!'] was a hit country single and a pop hit. We've watched the life of this record, and I'm still a big believer that hit songs have a bigger impact than anything else in an artist's career... In her case, we went through 10 singles and they were in multiple formats at different times, so it's really difficult [to measure impact], but there's no question the Revlon campaign helped propel that single onto pop radio, and it certainly made her more visible."

Saporiti says Cover Girl has been a key factor in Faith Hill's strong album sales. "When we did the Wal-Mart TV special the night of the album release, we worked together with Anderson Distributors and Cover Girl and worked out a mutually beneficial deal," he says. "Cover Girl is in all the stores, and we are in all the stores. We try to cross-promote wherever we can."

Saporiti attributes the record's success primarily to Hill's artistry, but says other factors contributed. "I don't think the record would have debuted as the highest-debuting number of sales ever for a female country artist in the history of SoundScan if we hadn't had all these elements in place, and one of the elements was Cover Girl."

# Juggy Gayles, Song Plugger And Record Promoter, Dies

BY IRV LIGHTMAN

NEW YORK—Juggy Gayles, a colorful music industry figure who was a master of the arts of song plugging and record promotion, died Jan. 17 at the Parker Jewish Geriatric Institute in New Hyde Park, N.Y., after a long illness. He was 87.

Gayles—a native of Brooklyn, N.Y., whose real name was George Resnick—started his career as a song plugger in the 1930s with such New York-based publishing companies as Irving Berlin Music and Remick. In those days, song plugging largely centered on building credibility with singers and bands so that they would expose his companies' songs during live performances at concerts and on radio.

Eventually, as recording emerged

as the chief vehicle for promoting a song, Gayles switched to record promotion and became one of the industry's best-known record promotion men. His connection with rock'n'roll was established via an early friendship with DJ Alan Freed, the late pioneer in spreading the rock'n'roll message to a white radio and live concert audience. Gayles also ran his own publishing company. One of his copyrights, "The Hucklebuck," was particularly successful.

Gayles' career at Atlantic Records, starting in the 1960s, saw the label's fortunes rise from a successful R&B and jazz label to a powerhouse rock label, with such acts as the Rolling Stones and Led Zeppelin. After Atlantic, Gayles returned to independent promotion.

In the early '80s he operated, along with its founder Will Socolov, the now defunct Sleeping Bag Records, a New York-based dance/R&B label that had success



GAYLES

with such acts as EPMD, Nice, Smooth, Mantronik, Joyce Sims, and Dhar Braxton. Gayles' son, Ron Resnick, was also involved in the company.

Gayles was also a longtime member of the music industry unit of B'nai B'rith and served as an officer of the group.

Bruce Lundvall, chief of the Capitol classics and jazz division, says that Gayles was "one of the colorful characters of the old school. I miss the spirit of people like that. He loved music most of all. He was full of ideas for promotion. We need more of his kind

than suits."

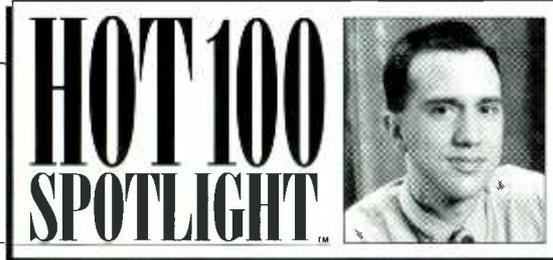
"He was one of a breed of men who were unique characters in the music business," says Joel Dorn, owner of New York-based jazz label 32 Records, who knew Gayles as a jazz DJ in Philadelphia and, later, as a jazz producer at Atlantic Records. "I learned a million tricks from him to use when I went out on the road promoting my records. You just learned so much hanging around guys like Juggy."

Though small in stature, at about 5 feet 5 inches tall, Gayles was also known as a tough, outspoken fellow when the occasion called for it. "I remember at poolside at a convention when a guy, at least 6 feet 4 inches [tall], thought that Juggy had insulted his girlfriend," Dorn recalls. "Juggy went up to his room, put on his shoes and socks, to get traction I suppose, and returned to the pool in his shoes and bathing suit and

forced the guy to back off."

Of his early career, music legend Jerry Wexler, a partner in Atlantic Records, recalls in his 1993 tome, "Rhythm And The Blues: A Life In American Music," that "no one had greater rapport with big-band leaders than Juggy Gayles. Juggy was the Eddie Stanky, the Charlie Hustle of song pluggers. He was close to Sinatra, Nat Cole, and Woody Herman . . . Everybody loved Juggy . . . His bibles were Billboard and the Racing Form . . . He didn't read books, but if they gave out degrees in song plugging, he'd have a doctorate."

Besides his son, Gayles is survived by a daughter, Jackie Cowit. Rudy Gayles, his wife of more than 60 years, died last September. Funeral services were held Jan. 19 at Sinai Chapels on Horace Harding Boulevard in Queens, N.Y.



by Silvio Pietroluongo

**GARDEN PARTY:** Savage Garden earns its second No. 1 single on The Billboard Hot 100, as "I Knew I Loved You" (Columbia) moves 89,500 units, a gain of 8,500 pieces from last issue. That increase is enough to earn the Greatest Gainer/Sales designation and move "Loved" to the top of the Hot 100 Singles Sales chart as well. Falling from her perch on both of those charts is Christina Aguilera with "What A Girl Wants" (RCA). "Girl" loses 44,000 units from last issue's total, allowing "Loved" to snare the top slot with plenty of room to spare. As a consolation, Aguilera moves to No. 1 on the Top 40 Tracks chart with "Girl."

**HIGH BYE:** 'N Sync is off to a flying start on its new record label, Jive, as "Bye Bye Bye" is the Hot Shot Debut on the Hot 100 at No. 42. This is the second-highest debut by a radio-only single on the Hot 100 since we allowed the inclusion of such tracks in December 1998. The only higher debut was "Wild Wild West" by Will Smith Featuring Dru Hill & Kool Mo Dee (Overbrook/Columbia), which came in at No. 32 in the May 22, 1999, issue. "Bye" also comes in second to "West" for highest debut on the Hot 100 Airplay chart since we expanded that panel to include stations in all formats. "Bye" debuts at No. 36 on the airplay chart, falling short of the No. 23 debut by "West" from that same week in May. The all-time highest debut on the Hot 100 Airplay chart was "Erotica" by Madonna, which entered at No. 2 on Oct. 17, 1992. "Bye" does, however, set the record for highest debut on the 14-month-old Top 40 Tracks chart, at No. 4. That shatters the previous high of No. 16 set by "West." 'N Sync's new album, "No Strings Attached," will hit stores March 7.

**FUTURE WATCH:** Four retail singles released Jan. 18 will affect the Hot 100 next issue, pushing the respective current airplay-only tracks up the chart. The titles: "Get It On Tonight" by Montell Jordan (Def Soul/IDJMG), which holds at No. 15 on the Hot 100 and debuts at No. 72 on the sales chart, based on a combination of street-date violations and 12-inch vinyl sales; "Take A Picture" by Filter (Reprise), which moves 21-19; "All The Small Things" by Blink-182 (MCA), up 35-26; and, finally, "Shake Your Bon-Bon" by Ricky Martin (Columbia). "Bon-Bon" has spent 11 weeks on the chart and drops 54-91. If Martin is able to move 60,000 units, "Bon" will have a shot of climbing all the way up to the top 10.

Tuesday (25) brings us retail singles "Freakin' It" by Will Smith (Columbia) and "Thank God I Found You" by Mariah Carey Featuring Joe & 98° (Columbia). Those songs will have an impact on the Hot 100 in the Feb. 12 issue.

**BLINDING:** Third Eye Blind makes the biggest move on the Hot 100, surging 65-32 with "Never Let You Go" (Elektra/EEG). "Go" adds 32 stations to its total, including KDWB Minneapolis, WTMX Chicago, and KIIS Los Angeles, adding 12 million listeners to earn the Greatest Gainer/Airplay honor. Blind's three prior Hot 100 Singles titles reached the top 10, with its debut track—"Semi-Charmed Life," the highest-peaking of the trio—reaching No. 4 in August 1997.

## COFFINO TAKES ON DUTIES AT MADACY

(Continued from page 5)

into signing both developing and established artists to one of four labels: Relentless Records (pop, R&B, and rock), Relentless Records Nashville (country and folk), Bongo Boy Records (world), and Suite 102 (new age and classical).

"Madacy has had an enormous amount of success at retail and has amazing customer relationships," notes Coffino. "Based on the entrepreneurial spirit at Madacy and the world view that people like Amos Alter [Madacy founder and president/CEO] bring to the table, we feel with our strategic relationships with retail, there will be tremendous opportunities for artists."

Consequently, Coffino's mission is to capitalize on the company's distribution strength for budget product by taking front-line records into retailers as well.

M2's first release, due this spring, will be an album from Anne McCue, a singer/guitarist. But in addition to signing developing artists, Coffino notes, the company can offer a worldwide solution to "established artists that have a fan base." Madacy has a presence in 30 countries, says Coffino. In a few countries, like Germany, the U.K., and Mexico, Madacy has its own distribution companies, and in the other countries it has distribution agreements, he says.

Coffino says the label will be staffed by a small group of people covering promotion, marketing, sales, and one or two other functions. It will tap into the independent marketing and promotion people as needed.

As for A&R, Dave Roy, who works for Madacy, has signed some artists, and David Alter and Amos Alter will be involved in those decisions as well as Coffino.

The U.S. distribution company, which has regional offices in New Jersey, Ohio, Minnesota, and California, has a sales staff of about

20. Currently, the distribution company only sells Madacy product, but if the right deal comes along, the company says, it might take on some third-party labels.

Madacy, which began life in 1982 as a budget label that would create product to appeal to Canadian consumers, now has a cata-

log of more than 4,000 music titles and some 600 video titles. According to documents filed with the Securities and Exchange Commission by the Handleman Co., which owns 80% of Madacy, the Canada-based company's annual billing is up to \$100 million.

peoplesound.com

top10chart

| LW  | TW |  |
|-----|----|--|
| 7   | 1  | red   wake up  |
| 1   | 2  | stumble   how many times do I have to kill you before you die? |
| NEW | 3  | dark samba   big robot   |
| 6   | 4  | drawbacks   square roots                                       |
| NEW | 5  | lethal & destruction   how high can we go?                     |
| NEW | 6  | psycho dynamics   turn down the weird                          |
| 2   | 7  | sense amelia   phat track                                      |
| NEW | 8  | vinnie   the divine  |
| 5   | 9  | carousels   sugar cane club                                    |
| 3   | 10 | florent-c   kitchsh sound                                      |

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**<sup>®</sup>

JANUARY 29, 2000

| THIS WEEK | LAST WEEK  | 2 WKS AGO | WKS ON CHART | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE   | PEAK POSITION |  |
|-----------|------------|-----------|--------------|--|---|---------------|--|
|           |            |           |              | <b>◀ No. 1 ▶</b>   |   |               |  |
| 1         | 1          | 8         | 31           | <b>SANTANA</b> ▲ <sup>6</sup> ARISTA 19080 (11.98/17.98)   | <b>SUPERNATURAL</b>                           | 1             |  |
| 2         | 4          | 3         | 9            | <b>CELINE DION</b> ▲ <sup>4</sup> 550 MUSIC 63760/EPIC (11.98 EQ/18.98)                            | ALL THE WAY... A DECADE OF SONG               | 1             |  |
| 3         | 3          | 2         | 4            | <b>DMX</b> RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)   | ...AND THEN THERE WAS X                       | 1             |  |
| 4         | 5          | 7         | 6            | <b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> UNIVERSAL-EMI-ZOMBA 545417/UTV (11.98/17.98)                 | NOW 3   | 4             |  |
| 5         | 6          | 4         | 21           | <b>CHRISTINA AGUILERA</b> ▲ <sup>5</sup> RCA 67690 (11.98/17.98)                                   | CHRISTINA AGUILERA                            | 1             |  |
| 6         | 2          | 1         | 3            | <b>JAY-Z</b> ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)                                       | VOL. 3... LIFE AND TIMES OF S. CARTER         | 1             |  |
| 7         | 7          | 5         | 9            | <b>DR. DRE</b> ▲ <sup>7</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)                           | DR. DRE — 2001                                | 2             |  |
| 8         | 12         | 23        | 7            | <b>EIFFEL 65</b> ● REPUBLIC 157194/UNIVERSAL (11.98/17.98)   | EUROPOP                                       | 8             |  |
| 9         | 9          | 14        | 35           | <b>BACKSTREET BOYS</b> ◆ <sup>11</sup> JIVE 41672 (11.98/17.98)                                    | MILLENNIUM                                    | 1             |  |
| 10        | 10         | 13        | 55           | <b>KID ROCK</b> ▲ <sup>6</sup> LAVA/ATLANTIC 83119*/AG (10.98/18.98) <b>LS</b>                     | DEVIL WITHOUT A CAUSE                         | 5             |  |
| 11        | 8          | 6         | 4            | <b>2PAC + OUTLAWZ</b> AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)                             | STILL I RISE                                  | 6             |  |
| 12        | 11         | 20        | 20           | <b>DIXIE CHICKS</b> ▲ <sup>3</sup> MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)                | FLY   | 1             |  |
| 13        | 13         | 16        | 53           | <b>BRITNEY SPEARS</b> ◆ <sup>11</sup> JIVE 41651 (11.98/17.98)                                     | ...BABY ONE MORE TIME                         | 1             |  |
| 14        | 19         | 29        | 7            | <b>SISQO</b> DRAGON/DEF SOUL 546816*/IDJMG (11.98/17.98)   | UNLEASH THE DRAGON                            | 14            |  |
| 15        | 18         | 22        | 115          | <b>SHANIA TWAIN</b> ◆ <sup>16</sup> MERCURY (NASHVILLE) 536003 (10.98/17.98)                       | COME ON OVER                                  | 2             |  |
| 16        | 16         | 12        | 33           | <b>BLINK-182</b> ▲ <sup>3</sup> MCA 111950 (11.98/17.98)   | ENEMA OF THE STATE                            | 9             |  |
| 17        | 14         | 11        | 30           | <b>LIMP BIZKIT</b> ▲ <sup>5</sup> FLIP 490335*/INTERSCOPE (11.98/17.98)                            | SIGNIFICANT OTHER                             | 1             |  |
| 18        | 15         | 17        | 8            | <b>METALLICA</b> ▲ <sup>4</sup> ELEKTRA 62463*/EEG (18.98/24.98)                                   | S & M   | 2             |  |
| 19        | 24         | 28        | 10           | <b>SAVAGE GARDEN</b> ▲ COLUMBIA 63711/CRG (11.98/17.98)  | AFFIRMATION                                   | 6             |  |
| 20        | 26         | 31        | 25           | <b>DESTINY'S CHILD</b> ▲ <sup>2</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)                         | THE WRITING'S ON THE WALL                     | 6             |  |
| 21        | 17         | 9         | 11           | <b>MARIAH CAREY</b> ▲ <sup>3</sup> COLUMBIA 63800*/CRG (11.98 EQ/17.98)                            | RAINBOW                                       | 2             |  |
| 22        | 34         | 41        | 5            | <b>SOUNDTRACK</b> PRIORITY 23123* (11.98/17.98)  | NEXT FRIDAY                                   | 22            |  |
|           |            |           |              | <b>◀ Hot Shot Debut ▶</b>  |   |               |  |
| 23        | <b>NEW</b> |           | 1            | <b>MARK WILLS</b> MERCURY (NASHVILLE) 546296 (11.98/17.98)   | PERMANENTLY                                   | 23            |  |
| 24        | 23         | 19        | 5            | <b>JUVENILE</b> CASH MONEY 542179/UNIVERSAL (12.98/18.98)  | THA G-CODE                                    | 10            |  |
| 25        | 21         | 10        | 9            | <b>KORN</b> ▲ <sup>3</sup> IMMORTAL 63710*/EPIC (11.98 EQ/17.98)                                   | ISSUES  | 1             |  |
| 26        | 27         | 32        | 10           | <b>FAITH HILL</b> ▲ <sup>2</sup> WARNER BROS. (NASHVILLE) 47373/WRN (11.98/17.98)                  | BREATHE                                       | 1             |  |
| 27        | 22         | 21        | 21           | <b>LOU BEGA</b> ▲ <sup>3</sup> RCA 67887 (11.98/17.98)   | A LITTLE BIT OF MAMBO                         | 3             |  |
| 28        | 20         | 15        | 6            | <b>THE NOTORIOUS B.I.G.</b> ▲ <sup>2</sup> BAD BOY 73023*/ARISTA (11.98/17.98)                     | BORN AGAIN                                    | 1             |  |
| 29        | 25         | 24        | 10           | <b>VARIOUS ARTISTS</b> ▲ WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98)                           | TOTALLY HITS                                  | 14            |  |
| 30        | 31         | 25        | 63           | <b>JUVENILE</b> ▲ <sup>3</sup> CASH MONEY 153162/UNIVERSAL (11.98/17.98)                           | 400 DEGREEZ                                   | 9             |  |
| 31        | 29         | 27        | 16           | <b>CREED</b> ▲ <sup>2</sup> WIND-UP 13053* (11.98/17.98)   | HUMAN CLAY                                    | 1             |  |
| 32        | 28         | —         | 2            | <b>SOUNDTRACK</b> WARNER SUNSET/ATLANTIC 83272*/AG (10.98/17.98)                                   | ANY GIVEN SUNDAY                              | 28            |  |
| 33        | 32         | 33        | 17           | <b>BRIAN MCKNIGHT</b> ▲ MOTOWN 153708/UNIVERSAL (12.98/18.98)                                      | BACK AT ONE                                   | 7             |  |
| 34        | 33         | 34        | 36           | <b>RICKY MARTIN</b> ▲ <sup>7</sup> C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)                         | RICKY MARTIN                                  | 1             |  |
| 35        | 30         | 18        | 9            | <b>WILL SMITH</b> ▲ <sup>2</sup> COLUMBIA 69985*/CRG (11.98 EQ/17.98)                              | WILLENNIUM                                    | 5             |  |
| 36        | 37         | 43        | 37           | <b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77942 (10.98/17.98)  | A PLACE IN THE SUN                            | 1             |  |
| 37        | 35         | 38        | 8            | <b>ENRIQUE IGLESIAS</b> ▲ INTERSCOPE 490540* (12.98/18.98)   | ENRIQUE                                       | 33            |  |
| 38        | 40         | 45        | 18           | <b>EVE</b> ▲ RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)  | LET THERE BE... EVE—RUFF RYDERS' FIRST LADY   | 1             |  |
| 39        | 39         | 37        | 32           | <b>SMASH MOUTH</b> ▲ <sup>3</sup> INTERSCOPE 490316 (11.98/17.98)                                  | ASTRO LOUNGE                                  | 6             |  |
| 40        | 36         | 26        | 11           | <b>RAGE AGAINST THE MACHINE</b> ▲ <sup>2</sup> EPIC 69630* (11.98 EQ/17.98)                        | THE BATTLE OF LOS ANGELES                     | 1             |  |
| 41        | 60         | 94        | 33           | <b>LONESTAR</b> ▲ BNA 67762/RLG (10.98/16.98)  | LONELY GRILL                                  | 28            |  |
| 42        | 44         | 39        | 11           | <b>LIL' WAYNE</b> ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)                                      | THA BLOCK IS HOT                              | 3             |  |
| 43        | 42         | 36        | 21           | <b>LFO</b> ▲ ARISTA 14605 (11.98/17.98)  | LFO   | 21            |  |
| 44        | 41         | 49        | 11           | <b>COUNTING CROWS</b> ● DGC 490415*/INTERSCOPE (11.98/17.98)                                       | THIS DESERT LIFE                              | 8             |  |
| 45        | 56         | 57        | 6            | <b>MANDY MOORE</b> ● 550 MUSIC 69917/EPIC (11.98 EQ/16.98)   | SO REAL                                       | 45            |  |
| 46        | 38         | 35        | 8            | <b>BEASTIE BOYS</b> ▲ <sup>2</sup> GRAND ROYAL 22940/CAPITOL (17.98/24.98)                         | BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE | 19            |  |
| 47        | 45         | 51        | 16           | <b>MARC ANTHONY</b> ▲ COLUMBIA 69726*/CRG (11.98 EQ/17.98)   | MARC ANTHONY                                  | 8             |  |
| 48        | 64         | 74        | 21           | <b>FILTER</b> ● REPRIS 47388/WARNER BROS. (10.98/16.98)  | TITLE OF RECORD                               | 30            |  |
| 49        | 47         | 46        | 7            | <b>VARIOUS ARTISTS</b> UTV/DEF JAM 545440/IDJMG (10.98/17.98)                                      | THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3   | 46            |  |
| 50        | 90         | 105       | 44           | <b>CHARLOTTE CHURCH</b> ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)                                    | VOICE OF AN ANGEL                             | 28            |  |
| 51        | 70         | 88        | 9            | <b>CHARLOTTE CHURCH</b> ● SONY CLASSICAL 64356 (11.98 EQ/17.98)                                    | CHARLOTTE CHURCH                              | 40            |  |
| 52        | 46         | 47        | 32           | <b>RED HOT CHILI PEPPERS</b> ▲ <sup>2</sup> WARNER BROS. 47386* (10.98/17.98)                      | CALIFORNICATION                               | 3             |  |
| 53        | 65         | 104       | 16           | <b>ANGIE STONE</b> ARISTA 19092 (10.98/16.98) <b>LS</b>  | BLACK DIAMOND                                 | 53            |  |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE   | PEAK POSITION |  |
|-----------|-----------|-----------|--------------|--|---|---------------|--|
| 54        | 66        | 102       | 25           | <b>MACY GRAY</b> ● EPIC 69490* (11.98 EQ/16.98) <b>LS</b>  | ON HOW LIFE IS  | 54            |  |
| 55        | 49        | 50        | 33           | <b>JENNIFER LOPEZ</b> ▲ <sup>2</sup> WORK 69351/EPIC (11.98 EQ/17.98)                              | ON THE 6  | 8             |  |
| 56        | 50        | 59        | 7            | <b>Q-TIP</b> ● ARISTA 2001 14619*/ARISTA (11.98/17.98)   | AMPLIFIED   | 28            |  |
| 57        | 58        | 80        | 103          | <b>DIXIE CHICKS</b> ▲ <sup>8</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) <b>LS</b>      | WIDE OPEN SPACES  | 4             |  |
| 58        | 52        | 61        | 8            | <b>JESSICA SIMPSON</b> ● COLUMBIA 69096/CRG (11.98 EQ/17.98)                                       | SWEET KISSES  | 52            |  |
| 59        | 67        | 54        | 54           | <b>GODSMACK</b> ▲ <sup>2</sup> REPUBLIC 153190/UNIVERSAL (11.98/17.98) <b>LS</b>                   | GODSMACK  | 22            |  |
| 60        | 68        | 85        | 9            | <b>BOB MARLEY</b> TUFF GONG/ISLAND 546404*/IDJMG (11.98/17.98)                                     | CHANT DOWN BABYLON                                      | 60            |  |
| 61        | 48        | 56        | 12           | <b>LEANN RIMES</b> ▲ CURB 77947 (10.98/17.98)  | LEANN RIMES   | 8             |  |
| 62        | 53        | 91        | 16           | <b>STING</b> A&M 490443/INTERSCOPE (11.98/17.98)   | BRAND NEW DAY   | 15            |  |
| 63        | 83        | 87        | 33           | <b>BLAQUE</b> ● TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)                                  | BLAQUE  | 63            |  |
| 64        | 43        | 42        | 8            | <b>DAVE MATTHEWS BAND</b> ▲ <sup>2</sup> BAMA RAGS 67898/RCA (21.98 CD)                            | LISTENER SUPPORTED                                      | 15            |  |
| 65        | 74        | 70        | 8            | <b>THIRD EYE BLIND</b> ELEKTRA 62415*/EEG (11.98/17.98)  | BLUE  | 40            |  |
| 66        | 54        | 44        | 64           | <b>98 DEGREES</b> ▲ <sup>3</sup> MOTOWN 530956/UNIVERSAL (11.98/17.98)                             | 98 DEGREES AND RISING                                   | 14            |  |
| 67        | 69        | 79        | 22           | <b>MARY J. BLIGE</b> ▲ MCA 111929* (11.98/17.98)   | MARY  | 2             |  |
| 68        | 63        | 58        | 11           | <b>FOO FIGHTERS</b> ▲ ROSWELL 67892*/RCA (11.98/17.98)   | THERE IS NOTHING LEFT TO LOSE                           | 10            |  |
| 69        | 59        | 48        | 4            | <b>GOODIE MOB</b> LAFACE 26064*/ARISTA (10.98/16.98)   | WORLD PARTY   | 48            |  |
| 70        | 81        | 89        | 14           | <b>SOUNDTRACK</b> ● COLUMBIA 69924/CRG (11.98 EQ/17.98)  | THE BEST MAN  | 16            |  |
| 71        | 61        | 60        | 6            | <b>FUNKMASTER FLEX &amp; BIG KAP</b> DEF JAM 538258*/IDJMG (11.98/17.98)                           | THE TUNNEL  | 35            |  |
| 72        | 57        | 63        | 10           | <b>FIONA APPLE</b> ● CLEAN SLATE 69195/EPIC (11.98 EQ/17.98)                                       | WHEN THE PAWN...  | 13            |  |
| 73        | 75        | 64        | 47           | <b>EMINEM</b> ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)                        | THE SLIM SHADY LP                                       | 2             |  |
| 74        | 51        | 55        | 10           | <b>ANDREA BOCELLI</b> ▲ PHILIPS 462600 (12.98/18.98)   | SACRED ARIAS  | 22            |  |
| 75        | 55        | 40        | 8            | <b>NAS</b> ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)  | NASTRADAMUS   | 7             |  |
| 76        | 77        | 90        | 12           | <b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18892 (10.98/17.98)   | UNDER THE INFLUENCE                                     | 9             |  |
| 77        | 78        | 83        | 10           | <b>MONTELL JORDAN</b> DEF SOUL 546714/IDJMG (11.98/17.98)  | GET IT ON...TONITE                                      | 32            |  |
| 78        | 82        | 77        | 127          | <b>BACKSTREET BOYS</b> ◆ <sup>12</sup> JIVE 41589 (11.98/17.98)                                    | BACKSTREET BOYS   | 4             |  |
| 79        | 73        | 53        | 10           | <b>SOUNDTRACK</b> ▲ <sup>2</sup> ATLANTIC 83261/AG (10.98/17.98)                                   | POKEMON: THE FIRST MOVIE                                | 8             |  |
| 80        | 71        | 62        | 12           | <b>BUSH</b> ● TRAUMA 490483*/INTERSCOPE (11.98/17.98)  | THE SCIENCE OF THINGS                                   | 11            |  |
|           |           |           |              | <b>◀ GREATEST GAINER ▶</b>   |   |               |  |
| 81        | 147       | —         | 2            | <b>SOUNDTRACK</b> REPRIS 47583/WARNER BROS. (11.98/17.98)  | MAGNOLIA  | 81            |  |
| 82        | 72        | 75        | 31           | <b>SARAH MCLACHLAN</b> ▲ <sup>2</sup> ARISTA 19049 (11.98/17.98)                                   | MIRRORBALL  | 3             |  |
| 83        | 87        | 103       | 61           | <b>WHITNEY HOUSTON</b> ▲ <sup>3</sup> ARISTA 19037* (11.98/17.98)                                  | MY LOVE IS YOUR LOVE                                    | 13            |  |
| 84        | 76        | 78        | 8            | <b>BECK</b> ● DGC/GEFFEN 490485*/INTERSCOPE (11.98/17.98)  | MIDNITE VULTURES  | 34            |  |
| 85        | 80        | 67        | 95           | <b>'N SYNC</b> ◆ <sup>10</sup> RCA 67613 (11.98/17.98)   | 'N SYNC   | 2             |  |
| 86        | 94        | 98        | 27           | <b>TRAIN</b> ● AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98) <b>LS</b>                                 | TRAIN   | 76            |  |
|           |           |           |              | <b>◀ PACESETTER ▶</b>  |   |               |  |
| 87        | 126       | —         | 2            | <b>SOUNDTRACK</b> COLUMBIA 63911/CRG (11.98 EQ/17.98)  | THE SOPRANOS  | 87            |  |
| 88        | 79        | 72        | 6            | <b>METHODS OF MAYHEM</b> ● MCA 112020* (11.98/17.98)   | METHODS OF MAYHEM                                       | 71            |  |
| 89        | 103       | 113       | 12           | <b>VARIOUS ARTISTS</b> ▲ SPARROW 51703 (19.98/19.98)   | WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS | 29            |  |
| 90        | 85        | 52        | 11           | <b>JIM JOHNSTON</b> ▲ KOCH 8808 (10.98/17.98)  | WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4      | 4             |  |
| 91        | 89        | 84        | 47           | <b>TLC</b> ▲ <sup>3</sup> LAFACE 26055*/ARISTA (11.98/17.98)                                       | FANMAIL   | 1             |  |
| 92        | 88        | 101       | 14           | <b>ERIC CLAPTON</b> DUCK/REPRIS 47553/WARNER BROS. (11.98/17.98)                                   | CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON           | 20            |  |
| 93        | 86        | 71        | 7            | <b>GUNS N' ROSES</b> ● GEFFEN 490514*/INTERSCOPE (19.98/24.98)                                     | LIVE ERA '87 — '93                                      | 45            |  |
| 94        | 84        | 109       | 17           | <b>BARBRA STREISAND</b> ▲ COLUMBIA 69601/CRG (11.98 EQ/17.98)                                      | A LOVE LIKE OURS  | 6             |  |
| 95        | 91        | 66        | 16           | <b>METHOD MAN/REDMAN</b> ▲ DEF JAM 546609*/IDJMG (11.98/18.98)                                     | BLACKOUT!   | 3             |  |
| 96        | 96        | 68        | 26           | <b>POWERMAN 5000</b> ▲ DREAMWORKS 450107/INTERSCOPE (10.98/16.98)                                  | TONIGHT THE STARS REVOLT!                               | 29            |  |
| 97        | 106       | 132       | 46           | <b>KENNY CHESNEY</b> ▲ BNA 67655/RLG (10.98/16.98)   | EVERYWHERE WE GO  | 51            |  |
| 98        | 92        | 76        | 15           | <b>LIVE</b> ▲ RADIOACTIVE 111966/MCA (11.98/17.98)   | THE DISTANCE TO HERE                                    | 4             |  |
|           |           |           |              | <b>◀ HEATSEEKERS IMPACT ▶</b>  |   |               |  |
| 99        | 124       | 128       | 7            | <b>STROKE 9</b> CHERRY 153157/UNIVERSAL (8.98/12.98) <b>LS</b>                                     | NASTY LITTLE THOUGHTS                                   | 99            |  |
| 100       | 98        | 93        | 8            | <b>LED ZEPPELIN</b> ● ATLANTIC 83268/AG (10.98/16.98)  | EARLY DAYS: THE BEST OF LED ZEPPELIN VOLUME ONE         | 71            |  |
| 101       | 102       | 97        | 53           | <b>SUGAR RAY</b> ▲ <sup>2</sup> LAVA/ATLANTIC 83151*/AG (10.98/18.98)                              | 14:59   | 17            |  |
| 102       | 97        | 73        | 21           | <b>PUFF DADDY</b> ▲ BAD BOY 73033*/ARISTA (11.98/17.98)  | FOREVER   | 2             |  |
| 103       | 101       | 110       | 88           | <b>LENNY KRAVITZ</b> ▲ <sup>2</sup> VIRGIN 47758 (12.98/17.98)                                     |   | 5             |  |
| 104       | 104       | 120       | 14           | <b>DONELL JONES</b> UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)                                 | WHERE I WANNA BE  | 35            |  |
| 105       | 93        | 92        | 69           | <b>GOO GOO DOLLS</b> ▲ <sup>3</sup> WARNER BROS. 47058 (10.98/17.98)                               | DIZZY UP THE GIRL                                       | 15            |  |
| 106       | 121       | 131       | 36           | <b>SHEDAISSY</b> ● LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>LS</b>                           | THE WHOLE SHEBANG                                       | 77            |  |

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



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| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST  | TITLE  | PEAK POSITION |
|-----------|-----------|-----------|---------------|---|--|---------------|
| 107       | 95        | 99        | 8             | ALANIS MORISSETTE ● MAVERICK 47589/WARNER BROS. (11.98/17.98)               | MTV UNPLUGGED  | 63            |
| 108       | 125       | 129       | 25            | HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)                        | GUERRILLA WARFARE  | 5             |
| 109       | 99        | 117       | 34            | SOUNDTRACK ● ISLAND 546196/IDJMG (12.98/18.98)                              | NOTTING HILL   | 19            |
| 110       | 118       | 161       | 23            | MOBY V2 27049* (16.98 CD) HS  | PLAY   | 110           |
| 111       | 100       | 69        | 10            | SOUNDTRACK ▲ GEFEN 490508/INTERSCOPE (12.98/18.98)                          | END OF DAYS  | 20            |
| 112       | 120       | 118       | 27            | SLIPKNOT I AM 8655/ROADRUNNER (11.98/16.98) HS                              | SLIPKNOT   | 112           |
| 113       | 112       | 111       | 18            | OL' DIRTY BASTARD ● ELEKTRA 62414*/EEG (11.98/17.98)                        | N***A PLEASE   | 10            |
| 114       | 119       | 100       | 25            | STAIND ● FLIP/ELEKTRA 62356/EEG (10.98/16.98) HS                            | DYSFUNCTION  | 74            |
| 115       | 144       | —         | 2             | VERTICAL HORIZON RCA 67818 (10.98/13.98) HS                                 | EVERYTHING YOU WANT  | 115           |
| 116       | 115       | 112       | 18            | MARTINA MCBRIDE ● RCA (NASHVILLE) 67824/RLG (10.98/16.98)                   | EMOTION  | 19            |
| 117       | 110       | 114       | 44            | GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)                           | 100% GINUWINE  | 5             |
| 118       | 108       | 123       | 42            | ANDREA BOCELLI ▲ POLYDOR 547222 (12.98/18.98)                               | SOGNO  | 4             |
| 119       | 114       | 108       | 8             | REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)                          | SO GOOD TOGETHER   | 28            |
| 120       | 105       | 86        | 6             | VARIOUS ARTISTS TOMMY BOY 1365 (12.98/17.98)                                | MTV PARTY TO GO 2000                                       | 86            |
| 121       | 132       | 157       | 96            | JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)                                   | I'M ALRIGHT  | 61            |
| 122       | 111       | 134       | 6             | SHERYL CROW A&M 490574/INTERSCOPE (12.98/18.98)                             | SHERYL CROW AND FRIENDS: LIVE FROM CENTRAL PARK            | 107           |
| 123       | 123       | 107       | 21            | STATIC-X ● WARNER BROS. 47271 (10.98/16.98) HS                              | WISCONSIN DEATH TRIP                                       | 107           |
| 124       | 113       | 95        | 40            | LIL' TROY ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) HS           | SITTIN' FAT DOWN SOUTH                                     | 20            |
| 125       | 153       | —         | 11            | SANTANA ● COLUMBIA 65561/CRG (10.98 EQ/16.98)                               | THE BEST OF SANTANA  | 107           |
| 126       | 107       | 115       | 10            | ♀ ● NPG 14624*/ARISTA (11.98/17.98)   | RAVE UN2 THE JOY FANTASTIC                                 | 18            |
| 127       | 109       | 140       | 5             | SOUNDTRACK WARNER BROS. 47483 (11.98/17.98)                                 | MAN ON THE MOON  | 109           |
| 128       | 117       | 156       | 62            | CHER ▲ 3 WARNER BROS. 47121 (10.98/17.98)                                   | BELIEVE  | 4             |
| 129       | 127       | 130       | 14            | SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) HS            | SYSTEM OF A DOWN   | 125           |
| 130       | 116       | 96        | 25            | VARIOUS ARTISTS ▲ 2 UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98)          | NOW 2  | 3             |
| 131       | 142       | 194       | 31            | VARIOUS ARTISTS ● INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)                | WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS        | 70            |
| 132       | 128       | 133       | 29            | VARIOUS ARTISTS ▲ RAZOR & TIE 89024 (11.98/17.98)                           | MONSTER BALLADS  | 27            |
| 133       | 122       | 119       | 57            | FATBOY SLIM ▲ SKINT 66247*/ASTRALWERKS (10.98/16.98) HS                     | YOU'VE COME A LONG WAY, BABY                               | 34            |
| 134       | 130       | 125       | 42            | SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98)                      | THE MATRIX   | 7             |
| 135       | 164       | —         | 18            | DIANA KRALL VERVE 050304/VG (11.98/17.98)                                   | WHEN I LOOK IN YOUR EYES                                   | 68            |
| 136       | 139       | 151       | 10            | VONDA SHEPARD 550 MUSIC 63915/EPIC (11.98 EQ/17.98)                         | HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) | 60            |
| 137       | 134       | 142       | 9             | KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)                                    | THA STREETZ IZ A MUTHA                                     | 31            |
| 138       | 135       | 163       | 10            | JIMMY BUFFETT MAILBOAT 2000 (9.98/16.98)                                    | BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS               | 37            |
| 139       | 62        | 30        | 9             | KENNY G ▲ 2 ARISTA 19090 (11.98/17.98)                                      | FAITH: A HOLIDAY ALBUM                                     | 6             |
| 140       | 161       | 165       | 8             | MICHAEL W. SMITH REUNION 10041/JIVE (10.98/16.98)                           | THIS IS YOUR TIME  | 21            |
| 141       | 133       | 152       | 12            | MOS DEF RAWKUS 50141*/PRIORITY (10.98/16.98)                                | BLACK ON BOTH SIDES  | 25            |
| 142       | 140       | 153       | 29            | MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98) | DA REAL WORLD  | 10            |
| 143       | 129       | 106       | 74            | KORN ▲ 3 IMMORTAL 69001*/EPIC (11.98 EQ/17.98)                              | FOLLOW THE LEADER  | 1             |
| 144       | 151       | 190       | 13            | SOUNDTRACK HOLLYWOOD 162216 (17.98 CD)                                      | 10 THINGS I HATE ABOUT YOU                                 | 52            |
| 145       | 138       | 137       | 16            | GARTH BROOKS ▲ CAPITOL 20051 (10.98/17.98)                                  | IN...THE LIFE OF CHRIS GAINES                              | 2             |
| 146       | 136       | 121       | 85            | DMX ▲ 3 RUFF RYDERS/DEF JAM 558227*/IDJMG (11.98/17.98)                     | IT'S DARK AND HELL IS HOT                                  | 1             |
| 147       | NEW ►     | 1         | 1             | KITTIE ARTEMIS 1002 (13.98 CD) HS   | SPIT   | 147           |
| 148       | 149       | —         | 2             | KELIS VIRGIN 47911 (11.98/16.98) HS   | KALEIDOSCOPE   | 148           |
| 149       | 131       | 116       | 12            | STONE TEMPLE PILOTS ● ATLANTIC 83255/AG (10.98/16.98)                       | NO. 4  | 6             |
| 150       | 141       | 126       | 61            | THE OFFSPRING ▲ 4 COLUMBIA 69661*/CRG (11.98 EQ/17.98)                      | AMERICANA  | 2             |
| 151       | 181       | —         | 10            | GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)                               | SMOKE RINGS IN THE DARK                                    | 84            |
| 152       | 156       | 189       | 10            | KEVON EDMONDS RCA 67704 (10.98/16.98)                                       | 24/7   | 77            |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST  | TITLE   | PEAK POSITION |
|-----------|-----------|-----------|---------------|---|---|---------------|
| 153       | 184       | 181       | 7             | INCUBUS IMMORTAL 63652/EPIC (11.98 EQ/16.98)                        | MAKE YOURSELF   | 80            |
| 154       | 143       | 164       | 73            | LAURYN HILL ▲ 7 RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)      | THE MISEDUCATION OF LAURYN HILL                       | 1             |
| 155       | 137       | 122       | 17            | NINE INCH NAILS ▲ 2 NOTHING 490473*/INTERSCOPE (19.98/24.98)        | THE FRAGILE   | 1             |
| 156       | 158       | 191       | 14            | IDEAL NOONTIME 47882/VIRGIN (10.98/16.98) HS                        | IDEAL   | 97            |
| 157       | 166       | 198       | 5             | GEORGE MICHAEL VIRGIN 48740 (12.98/17.98)                           | SONGS FROM THE LAST CENTURY                           | 157           |
| 158       | 146       | 158       | 26            | ROBBIE WILLIAMS ● CAPITOL 97726 (10.98/16.98)                       | THE EGO HAS LANDED                                    | 63            |
| 159       | 163       | 162       | 54            | 2PAC ▲ 5 AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)           | GREATEST HITS   | 3             |
| 160       | 195       | —         | 2             | TOBY KEITH DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)   | HOW DO YOU LIKE ME NOW?!                              | 160           |
| 161       | 154       | 138       | 39            | B.G. ● CASH MONEY 153265/UNIVERSAL (11.98/17.98)                    | CHOPPER CITY IN THE GHETTO                            | 9             |
| 162       | 169       | 196       | 66            | PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)           | ...HITS   | 18            |
| 163       | 152       | 154       | 50            | DMX ▲ 2 RUFF RYDERS/DEF JAM 538640*/IDJMG (11.98/17.98)             | FLESH OF MY FLESH BLOOD OF MY BLOOD                   | 1             |
| 164       | 175       | —         | 15            | CLINT BLACK RCA (NASHVILLE) 67823/RLG (10.98/16.98)                 | D'LECTRIFIED  | 75            |
| 165       | 174       | 155       | 32            | VARIOUS ARTISTS ● RHINO 75699 (11.98/16.98)                         | MILLENNIUM HIP-HOP PARTY                              | 63            |
| 166       | 155       | 144       | 36            | SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)                 | NO LIMIT TOP DOGG                                     | 2             |
| 167       | 150       | 135       | 66            | JAY-Z ▲ 2 ROC-A-FELLA/DEF JAM 558902*/IDJMG (11.98/17.98)           | VOL. 2... HARD KNOCK LIFE                             | 1             |
| 168       | 199       | —         | 14            | DAVE HOLLISTER DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98) | GHETTO HYMNS  | 34            |
| 169       | 162       | 188       | 16            | SOUNDTRACK UNIVERSAL 153269 (10.98/17.98)                           | AMERICAN PIE  | 50            |
| 170       | 148       | 124       | 12            | MASTER P NO LIMIT 50092*/PRIORITY (11.98/17.98)                     | ONLY GOD CAN JUDGE ME                                 | 2             |
| 171       | 165       | 183       | 29            | KENNY G ▲ ARISTA 19085 (11.98/17.98)                                | CLASSICS IN THE KEY OF G                              | 17            |
| 172       | 179       | 199       | 7             | MINT CONDITION ELEKTRA 62353/EEG (10.98/17.98)                      | LIFE'S AQUARIUM                                       | 64            |
| 173       | 192       | 179       | 10            | JARS OF CLAY ESSENTIAL/SILVERTONE 10499/JIVE (10.98/16.98)          | IF I LEFT THE ZOO                                     | 44            |
| 174       | NEW ►     | 1         | 1             | TRIN-I-TEE 5:7 B-RITE 490359*/INTERSCOPE (11.98/17.98) HS           | SPIRITUAL LOVE  | 174           |
| 175       | 159       | 146       | 8             | CHEF RAEKWON ● LOUD/COLUMBIA 63844*/CRG (11.98 EQ/17.98)            | IMMOBILARITY  | 9             |
| 176       | NEW ►     | 1         | 1             | BETH HART 143/LAVA 83192/AG (10.98/16.98) HS                        | SCREAMIN' FOR MY SUPPER                               | 176           |
| 177       | 189       | 160       | 45            | LIT ▲ RCA 67775 (10.98/16.98) HS                                    | A PLACE IN THE SUN                                    | 31            |
| 178       | 190       | —         | 16            | BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS                | WHO NEEDS PICTURES                                    | 143           |
| 179       | 185       | 182       | 7             | TONIC UNIVERSAL 542069 (11.98/17.98)                                | SUGAR   | 81            |
| 180       | 160       | 145       | 8             | SUBLIME GASOLINE ALLEY 112125/MCA (11.98/17.98)                     | GREATEST HITS   | 114           |
| 181       | 168       | 176       | 88            | DAVE MATTHEWS BAND ▲ 3 RCA 67660* (11.98/17.98)                     | BEFORE THESE CROWDED STREETS                          | 1             |
| 182       | 167       | 169       | 48            | DAVE MATTHEWS/TIM REYNOLDS ▲ 2 BAMA RAGS 67755/RCA (21.98 CD)       | LIVE AT LUTHER COLLEGE                                | 2             |
| 183       | 157       | —         | 8             | MARC ANTHONY SONY DISCOS 83580 (9.98 EQ/16.98)                      | DESDE UN PRINCIPIO — FROM THE BEGINNING               | 157           |
| 184       | 196       | 200       | 15            | MELISSA ETHERIDGE ● ISLAND 546518*/IDJMG (11.98/17.98)              | BREAKDOWN   | 12            |
| 185       | 180       | 148       | 35            | VARIOUS ARTISTS ▲ RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)      | RUFF RYDERS: RYDE OR DIE VOL. 1                       | 1             |
| 186       | 170       | 197       | 16            | GEORGE WINSTON ● WINDHAM HILL 11465 (10.98/16.98)                   | PLAINS  | 76            |
| 187       | 176       | —         | 10            | SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98) HS                  | SKIN DEEP   | 127           |
| 188       | 187       | 168       | 57            | MARIAH CAREY ▲ 3 COLUMBIA 69670*/CRG (11.98 EQ/17.98)               | # 1'S   | 4             |
| 189       | 183       | 147       | 29            | WEIRD AL YANKOVIC ● WAY MOBY 32118/VOLCANO (11.98/17.98)            | RUNNING WITH SCISSORS                                 | 16            |
| 190       | RE-ENTRY  | 29        | 29            | STEVEN CURTIS CHAPMAN ● SPARROW 51695 (11.98/16.98)                 | (SPEECHLESS)  | 31            |
| 191       | RE-ENTRY  | 28        | 28            | CASE ● DEF SOUL 538871*/IDJMG (10.98/16.98)                         | PERSONAL CONVERSATION                                 | 33            |
| 192       | 177       | 150       | 30            | JA RULE ▲ MURDER INC./DEF JAM 538920*/IDJMG (11.98/17.98) HS        | VENNI VETTI VECCI                                     | 3             |
| 193       | 171       | 186       | 91            | FAITH HILL ▲ 4 WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)     | FAITH   | 7             |
| 194       | 172       | 166       | 11            | SOUNDTRACK MAVERICK 47538/WARNER BROS. (11.98/17.98)                | MORE MUSIC FROM AUSTIN POWERS: THE SPY WHO SHAGGED ME | 145           |
| 195       | 173       | 127       | 17            | ADAM SANDLER WARNER BROS. 47429 (11.98/17.98)                       | STAN AND JUDY'S KID                                   | 16            |
| 196       | RE-ENTRY  | 33        | 33            | SOUNDTRACK ▲ 2 WALT DISNEY 860645 (11.98/17.98)                     | TARZAN  | 5             |
| 197       | 186       | 184       | 9             | GENESIS ATLANTIC 83244/AG (10.98/16.98)                             | TURN IT ON AGAIN — THE HITS                           | 65            |
| 198       | NEW ►     | 1         | 1             | SOUNDTRACK SONY CLASSICAL 51337 (10.98 EQ/17.98)                    | THE TALENTED MR. RIPLEY                               | 198           |
| 199       | RE-ENTRY  | 36        | 36            | SILK ▲ ELEKTRA 62234/EEG (10.98/16.98)                              | TONIGHT   | 21            |
| 200       | RE-ENTRY  | 66        | 66            | ROB ZOMBIE ▲ 3 GEFEN 425212*/INTERSCOPE (11.98/17.98)               | HELLBILLY DELUXE                                      | 5             |

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

|                           |                                  |                     |                                |                             |   |  |  |
|---------------------------|----------------------------------|---------------------|--------------------------------|-----------------------------|---|--|--|
| 2Pac + Outlawz 11         | Kenny Chesney 97                 | Godsmack 59         | Kittie 147                     | Jo Dee Messina 121          | Red Hot Chili Peppers 52                                  | The Best Man 70  | Trin-i-tee 5:7 174   |
| 2Pac 159                  | Charlotte Church 50, 51          | Goodie Mob 69       | Korn 25, 143                   | Metallica 18                | LeAnn Rimes 61  | End Of Days 111  | Shania Twain 15  |
| 98 Degrees 66             | Eric Clapton 92                  | Goo Goo Dolls 105   | Diana Krall 135                | Method Man/Redman 95        | Ja Rule 192   | Magnolia 81  | VARIOUS ARTISTS  |
| Christina Aguilera 5      | Phil Collins 162                 | Lenny Kravitz 103   | Macy Gray 54                   | Methods Of Mayhem 88        | Adam Sandler 195  | Man On The Moon 127                                      | Millennium Hip-Hop Party 165                               |
| Gary Allan 151            | Counting Crows 44                | Guns N' Roses 93    | Kurupt 137                     | George Michael 157          | Santana 1, 125  | The Matrix 134   | Monster Ballads 132  |
| Marc Anthony 47, 183      | Creed 31                         | Beth Hart 176       | Led Zeppelin 100               | Mint Condition 172          | Savage Garden 19  | Next Friday 22   | MTV Party To Go 2000 120                                   |
| Fiona Apple 72            | Sheryl Crow 122                  | Faith Hill 26, 193  | LFO 43                         | Moby 110                    | SheDaisy 106  | Notting Hill 109   | Now 2 130  |
| Backstreet Boys 9, 78     | Destiny's Child 20               | Lauryl Hill 154     | Lil' Troy 124                  | Mandy Moore 45              | Vonda Shepard 136   | Pokémon: The First Movie 79                              | Now 3 4  |
| Beastie Boys 46           | Celine Dion 2                    | Dave Hollister 168  | Lil' Wayne 42                  | Alanis Morissette 107       | The Sopranos 87   | The Talented Mr. Ripley 198                              | Ruff Ryders: Ryde Or Die Vol. 1 185                        |
| Beck 84                   | Dixie Chicks 12, 57              | Hot Boys 108        | Limp Bizkit 17                 | Mos Def 141                 | Tarzan 196  | The Source Presents Hip-Hop Hits — Volume 3 49           | Totally Hits 29  |
| Lou Bega 27               | DMX 3, 146, 163                  | Whitney Houston 83  | Lit 177                        | NAS 75                      | Sisqo 14  | Wow! Worship: Today's 30 Most Powerful Worship Songs 131 | Wow!-2000: The Years 30 Top Christian Artists And Songs 89 |
| B.G. 161                  | Dr. Dre 7                        | Ideal 156           | Live 98                        | The Notorious B.I.G. 28     | Smash Mouth 39  | Robbie Williams 158                                      | Mark Willis 23   |
| Clint Black 164           | Kevon Edmonds 152                | Enrique Iglesias 37 | Lonestar 41                    | 'N Sync 85                  | Michael W. Smith 140                                      | George Winston 186                                       | Rob Zombie 200   |
| Blaque 63                 | Missy "Misdeemeanor" Elliott 142 | Incubus 153         | Jennifer Lopez 55              | The Offspring 150           | Will Smith 35   | Weird Al Yankovic 189                                    |  |
| Mary J. Blige 67          | Erinem 73                        | Alan Jackson 76     | Bob Marley 60                  | Ol' Dirty Bastard 113       | Snoop Dogg 166  |  |  |
| Blink-182 16              | Melissa Etheridge 184            | Jay-Z 6, 167        | Ricky Martin 34                | Brad Paisley 178            | Sole 187  |  |  |
| Andrea Bocelli 74, 118    | EVE 38                           | Jim Johnston 90     | Master P 170                   | Powerman 5000 96            | SOUNDTRACK  |  |  |
| Garth Brooks 145          | Filter 48                        | Donell Jones 104    | Dave Matthews Band 64, 181     | ♀ 126                       | 10 Things I Hate About You 144                            |  |  |
| Jimmy Buffett 138         | Foo Fighters 68                  | Montell Jordan 77   | Dave Matthews/Tim Reynolds 182 | Puff Daddy 102              | American Pie 169  |  |  |
| Bush 80                   | Funkmaster Flex & Big Kap 71     | Juvenile 24, 30     | Martina McBride 116            | Q-Tip 56                    | Any Given Sunday 32                                       |  |  |
| Mariah Carey 21, 188      | Genesis 197                      | Toby Keith 160      | Reba McEntire 119              | Chef Raekwon 175            | More Music From Austin Powers: The Spy Who Shagged Me 194 |  |  |
| Case 191                  | Ginuwine 117                     | Kelis 148           | Tim McGraw 36                  | Rage Against The Machine 40 |   |  |  |
| Steven Curtis Chapman 190 | Kenny G 139, 171                 | Kid Rock 10         | Brian McKnight 33              |                             |   |  |  |
| Cher 128                  |                                  |                     | Sarah McLachlan 82             |                             |   |  |  |



SHE EMBODIED  
OUR EMOTIONAL  
CENTER, AND SHE  
DID IT WITH SO  
MUCH CLASS.

HER UNBELIEVABLE  
DEDICATION  
WAS A BEACON  
FOR US ALL.

IN MEMORY OF  
**MURIEL MAX**  
EXECUTIVE DIRECTOR,  
THE TJ MARTELL FOUNDATION

# newsline...

**THE FEDERAL COMMUNICATIONS COMMISSION (FCC)** voted 4-1 Jan. 20 to establish a new kind of FM radio service—local, noncommercial, low-power FM stations. The move was led by FCC Chairman William Kennard, who says there is a need for a diversity of ownership and content following consolidation of traditional radio in the last decade. The FCC will now consider licensing stations of 100 watts (with a 3.5-mile radius) and even smaller stations of up to 10 watts (with a one-mile radius) to prospective licensees that could range from church groups to do-it-yourself DJs championing hometown music. The National Assn. of Broadcasters opposed the new service, citing potential interference.

BILL HOLLAND

**HOLE MEMBERS COURTNEY LOVE** and Eric Erlandson and Doll Head Inc. are being sued by Geffen Records for breach of contract. In the lawsuit, filed Jan. 19 in Los Angeles Superior Court, Geffen claims the band owes the label five additional albums under a 1992 contract that was amended in 1997. To date, the band has delivered two albums to the label.



LOVE AND ERLANDSON

According to the lawsuit, Doll Head, a corporation that owns the exclusive recording services of Love and Erlandson, informed Geffen the corporation was "excused from further performance" as of Jan. 23, 2000, citing California Labor Code 2855. The so-called "seven-year statute," Code 2855 limits the duration of personal service contracts to seven years. In the lawsuit, Geffen claims that Doll Head

cannot terminate the agreement because the contract is not an agreement "for the rendition of personal services," and therefore not subject to the statute. But if the statute applies, Geffen contends that the seven-year period would commence from 1997, when the agreement was amended, giving the label exclusive rights to Hole until 2004. Geffen seeks an injunction barring the band from recording for another label and is asking the band to honor its agreement with Geffen. Attorneys for Geffen would not comment on the case, and representatives for Love could not be reached at press time.

EILEEN FITZPATRICK

**SAN FRANCISCO-BASED C|NET Inc.**, a provider of technology news and product information, said Jan. 20 that it will acquire leading online comparative-shopping search engine mySimon Inc. in a stock swap valued at approximately \$700 million. Under terms of the transaction, mySimon shareholders will receive 11.3 million shares of C|NET common stock. The deal is expected to close by the end of the first quarter. Shares in C|NET closed Jan. 20 down 50 cents at \$62.19.

BRIAN GARRITY

**U.K. MUSIC INDUSTRY** veteran Jimmy Devlin has been named managing director of Point Entertainment, a division of European music marketing operation the Point Group, effective Feb. 1. In addition to this newly created London-based role, Devlin becomes group COO, reporting to chairman/CEO Wilhelm Mittrich. The Point Group, founded in 1995, has divisions dealing with E-commerce, creation, services, sales, and manufacturing. It owns a CD production plant near Hamburg and also operates long-established U.K. budget label Hallmark and the Point Classics imprint. Devlin's role is to take charge of all Point's labels; he says his main focus will be "to expand Point operations into different markets," with continental Europe his initial priority. He will also oversee the launch of new Point imprints, the first being Tall Man Records. Devlin was most recently U.K. managing director at E-commerce supplier Global Fulfillment; previously, he was managing director at Roadrunner Records and Polydor U.K.

TOM FERGUSON

**INVESTMENT IN NEW** Internet services contributed to a decline in profits at HMV Media Group during the first half of its financial year. Earnings before interest, taxes, depreciation, and amortization for the six months ending Oct. 23, 1999, were down 5.2 million pounds (\$8.5 million) to 27.6 million pounds (\$45.4 million); the group's Internet investment totaled 2.4 million pounds (\$3.9 million). Sales at HMV music stores in the same period rose from 349.6 million pounds (\$574.7 million) to 395 million pounds (\$649 million), reflecting increases in all three operating regions (Europe, North America, and Asia-Pacific). Comparable-store sales were up 3.3%. Overall, the group's loss on ordinary activities before taxation in the period was 19.2 million pounds (\$31.6 million), up from 16.1 million pounds (\$26.5 million) in the same period in 1998. Over Christmas, online sales exceeded expectations, contributing to what HMV Media Group chief executive Alan Giles calls a "satisfactory" holiday trading period, despite a "weak" music release schedule. Trading figures for the five weeks ending Jan. 8 show HMV sales up 9.3% and comparable-store sales up 3.5%.

TOM FERGUSON

## LATIN GRAMMY AWARDS

(Continued from page 16)

development of the show as "a work in progress," is not concerned about a linguistic backlash.

"Last year during the Grammys," says Moonves, "Gloria Estefan came up with Jimmy Smits and did parts in Spanish and parts in English in a presentation for a Latino award, and it was terrific. There was no one there that didn't know what was going on, no matter what language you spoke or what language you didn't speak."

Moonves anticipates that the script will be in English and Spanglish, with honorees accepting their trophies in Spanish.

In addition, Moonves notes, the stage may feature a flip-side podium at which presenters can appear live, after which they could tape a Spanish-language segment for an overseas version of the show.

Moonves says a couple of factors persuaded him to do the show: "the apparent boom in Latin music... and frankly, the importance of having diverse programming on tele-

*'If the show is done right, this huge exciting world of Latin music will find a new audience'*

- MICHAEL GREENE -

vision, which became very important to us."

Further, Moonves declares that the Latin Grammys show brings an economic benefit to the network.

"For the sponsors that are with our network, there suddenly is a realization that they need to tap into the Latin market a lot more, and they are looking for these types of vehicles," says Moonves. "The Budweisers and the Coca-Colas and the various people we do business with say, 'Geez, this is a great opportunity to reach people we normally don't reach.'"

Moonves says he had "no problems" selling ads for the Ricky Martin special that aired recently on CBS.

While praising Moonves for taking a chance on the Latin Grammys, Greene says he chose CBS to do the show because it was the best network to bring Latino sounds to a mainstream audience.

Greene says that Los Angeles and Miami were in the running for the show, but that Los Angeles was chosen for its robust community and the political support, which Miami failed to deliver.

Future editions of the Latin Grammy Awards will be held in cities in Latin America and the Iberian peninsula.

Greene says that if the maiden show "is done right, this huge exciting world of Latin music will find a new audience. It may not Ricky Martin-ize itself, but with great salsa, cumbia, merengue, and Latin jazz, there is so much that can be done."

## BETWEEN THE BULLETS



by Geoff Mayfield

**TIME TO SHINE:** As record label executives returned to work at the start of the new year, each no doubt contemplated an album (or two or more) from his or her roster that got lost in the fourth quarter's juggernaut release schedule. It's hoped a lesson might be learned from this issue's Hot Shot Debut by Mercury country act **Mark Wills**, who starts at No. 23 on The Billboard 200 with opening-week sales of 51,000 units. The launch marks career highs for the singer, who has placed three titles on Top Country Albums. Only one of his other two sets, 1998's "Wish You Were Here," saw the big chart's ink; its Billboard 200 peak was No. 74, in that year's Oct. 10 issue, and its biggest sales week came during that Christmas week, when 23,000 units placed it at No. 188.

Had the new album come out on Nov. 2 with the same sales total, that earlier release date would have yielded a lower debut at No. 29. Do you have any idea where 51,000 pieces would have placed an album released on Dec. 7? With the same first-week sum, Wills would have entered at a much less illustrious No. 66. Give it the benefit of the doubt and assume that gift-shopping traffic would have boosted its sales by 10%, and it would have opened four places higher at No. 62. Assume that traffic would have yielded a 20% larger sum, and it still falls four rungs shy of that issue's top 50.

Along with smart timing, Wills' higher profile can also be attributed to a hit at radio, as his cover of **Brian McKnight's** "Back At One" bullets 10-9 on Hot Country Singles & Tracks (see Country Corner, page 51).

Of course, the softer sales climate of the year's first month is ideal for developing artists, illustrated this issue by climbs made by **Eiffel 65** (12-8), **Mandy Moore** (56-45), **Filter** (64-48), **Angie Stone** (65-53), **Macy Gray** (66-54), **Blaque** (83-63), and others. Gray, as noted last issue, has gotten a lift from her Grammy nomination; she should fly on next issue's chart following her Jan. 15 visit to "Saturday Night Live." Each of the mentioned acts is getting a lift from either radio or video channels—or both. Filter can also thank "Late Show With David Letterman" and MTV's "Total Request Live," while Blaque benefits from a "Soul Train" stop.

January and February are also fertile months for soundtracks, the dual function of the spate of films that hit screens every December, along with the cooling sales climate at record stores in which even modest totals can produce eye-catching chart positions. Making Hollywood strides are the albums from "Next Friday," the film that just opened at No. 1 at the box office (34-22); "Magnolia" (147-81); and "The Talented Mr. Ripley" (which enters at No. 198).

**GOT LIVE IF YOU WANT IT**, but at the end of '99, few consumers did. From September through the end of the year, 20 live albums dented The Billboard 200. With the notable exception of **Metallica's** "S&M" (which peaked at No. 2 and has sold 1.5 million units since its release) and the latest road offering from **Dave Matthews Band** (a No. 15 peak, with 650,000 copies sold to date), most netted less than stellar results.

Only six of the 20 have exceeded 200,000 units to date. Aside from Metallica and Matthews, **Tori Amos'** twofer, which was half live and half studio, and **Alanis Morissette's** "MTV Unplugged" each surpassed 300,000 units, while **Guns N' Roses'** "Live Era '87-'93" and **Jimmy Buffett's** independently distributed effort each rolled out more than 270,000 units. But Guns peaked at No. 45, and Morissette at No. 63, quite a comedown for each, since both acts have spent multiple weeks at No. 1 with more than one album.

Two other past chart-toppers, **Marilyn Manson** and **Meat Loaf**, also had chilly runs with their '99 live sets: The former peaked at No. 82 in its four chart weeks (103,000 units to date), while Mr. Loaf rose no higher than No. 129 in five chart weeks (110,000 units). Even the "Woodstock '99" collection, which included tracks by eight different acts that have been No. 1 on The Billboard 200—**Metallica**, **Limp Bizkit**, **DMX**, **Korn**, **Rage Against The Machine**, **Creed**, **Bush**, and **Live**—has thus far fallen shy of 200,000 units. It peaked at No. 32 in six chart weeks.

**Sheryl Crow's** "Live From Central Park"—despite a network special on Fox and all-star guests **Eric Clapton**, **Sarah McLachlan**, **Dixie Chicks**, and **Stevie Nicks**—has only sold 150,000 to date. The album's peak, No. 107, is far shy of the standards established by Crow's first two sets. Live ones by **Rammstein**, **the Clash**, and **Five Iron Frenzy** were each on the chart for just one week, with Rammstein's and the Clash's albums falling shy of 50,000 units to date.

**ON AGAIN:** Everyone knows that **Oprah Winfrey** helps sell albums and books, but so powerful is her daytime show, even its reruns stir sales spikes. The latest to illustrate that point is young **Charlotte Church**, who sees both of her albums bounce (90-40, a 33% gain, and 70-51, a 5% boost), with the earlier of those two getting the bigger rebound. **Michael Bolton**, **Rod Stewart**, and **Madonna** are among the artists who have previously benefited from Winfrey repeats. In the meantime, a "Late Night With Conan O'Brien" rerun continues **Diana Krall's** Grammy nod momentum (164-135), while "The Tonight Show With Jay Leno" and pop radio play help **Lonestar** climb (60-41).

## FTC TIPS ITS HAND ON MAP RULING

(Continued from page 5)

the proposed merger of CDnow, the online merchant, and Columbia House, the record club jointly owned by Warner and Sony. The FTC's stance on MAP supposedly had become entwined with the agency's antitrust review of the CDnow/Columbia House deal, holding up the needed approval of the merger, according to a report in *The Wall Street Journal* in mid-December.

The FTC and the Department of Justice have parallel jurisdiction in approving mergers, and every time one occurs, the two governmental agencies decide between them which one is better suited to handle the review.

Until the report on the CDnow/Columbia House merger first appeared, executives with the other three majors were unaware that the FTC was moving to conclude its investigation with a ruling against their MAP practices. Upon reading the report, executives at the other majors became incensed that Warner and Sony apparently are secretly involved in settlement discussions on MAP, a move that could hurt their positions in the matter.

Sources familiar with the CDnow merger review privately acknowledge that there are settlement discussions between the two majors with the FTC on the issue, and they claim that those talks were first raised during the merger review. But executives familiar with the two majors insist that the FTC's stance on MAP and the settlement talks have nothing to do with the proposed merger and that if they wanted to fight it, they could have the two issues separated.

But one executive familiar with the discussions says a protracted fight with the FTC over the MAP issue could be a very onerous prospect. "What good would it do if we spend millions of dollars on a pack of lawyers and a couple of years fighting an FTC ruling when, if you lose, the only way to appeal is to go back to the FTC?"

In issues under investigation by the commission, if no settlement is reached, the agency's staff can then recommend to the commission that a complaint be brought against the companies under investigation. If the FTC commissioners agree, then the matter is either assigned to a federal district court if a monetary settlement is sought or to an FTC administrative law judge if a cease-and-desist order is sought.

Apparently, the latter route would

have been used in the MAP inquiry, because some sources suggest that the two majors will sign a consent decree, which would result in the cessation of the business practices specified by the FTC.

Without the settlement, if the FTC administrative law judge were to rule against the majors, any appeal would first have to be made to the full FTC commission, and if it upholds the ruling, only then can the matter be brought to a federal court of appeals.

The FTC investigation began in April 1997, six months after an earlier probe into the industry's business practices, which also touched upon the majors' MAP policies, had been concluded without the agency taking any action. In the earlier inquiry, the FTC focused on the used-CD policies of the majors but along the way

asked for information that could have been construed as an attempt to determine if the industry was engaging in price fixing by seeking documents on MAP and on cooperative advertising funds.

A senior executive at one of the majors says he is upset by the turns that the FTC investigation has taken. "I go back to the first investigation [in 1993-1996], when they looked at everything, if they [saw] something that they [thought was] wrong, [they should have told] us what is legal," he says.

"So it surprises me that they come back to it again [1997-present], looking at the same thing, and it surprises me [that] they will use the leverage they have [on the merger] to get the consent decrees from two of our competitors," he continues. "We be-

lieve we are within the law with our policy, but if somewhere there is a line, then [the FTC] has to define it. I won't fight city hall, but they have to explain their position."

Executives with music-specialty merchants say they are upset that the FTC might come out with a ruling that could weaken the majors' MAP policies. Says the head of one top 20 account, "Before, when there were weak MAP policies, it almost destroyed a major part of the business. The majors should have a pretty good argument to the FTC if they point to all the Chapter 11's that went on last time to show how it was destroying the business."

The head of another large chain says that an FTC decision limiting the effectiveness of MAP policies "would be awful." If that happens, "what I would worry about is that chains that don't have music as a big part of their business, like the mass merchants and the consumer electronic chains, would use the whole music category as a loss leader to get the customers into the store. Then there would be more instability and another round of devaluation, which is not good for us, nor for the labels."

Official representatives of the five majors were either unavailable or wouldn't comment. FTC spokeswoman Victoria Streitfeld would only confirm that the FTC was investigating the music industry business practices and wouldn't comment further.

## MCKEEVER CREATES 'BRAND' INDIE LABEL

(Continued from page 5)

Keever. The Santa Monica-based venture's distribution/marketing partner is Sony Music's Epic Records Group. Initial signings include newcomer Jill Scott and veteran singer/songwriter Brenda Russell.

"Motown, A&M, Stax, Philly International, Def Jam, Island... these labels all had one thing in common: personalities/founders who created brands that consumers could identify with," says McKeever. "And there's no question that this is still possible—and profitable—today. Look at Cash Money, No Limit, and the beginning days of GRP. Consumers will have to rely more on brands to help make music decisions, given the amount of available product."

Commenting on Epic's attraction to Hidden Beach, David Glew, chairman of Epic Records Group, says, "Steve's track record and vision—married with our worldwide marketing, sales, and distribution capabilities—are a natural combination for success."

Although McKeever says Hidden Beach's core of investors prefer to remain low-key, word has circulated that basketball legend Michael Jordan is among the diverse group of partners.

Jordan could not be reached for

comment, but, adds McKeever, "his support of Hidden Beach is a perfect outlet for his interest. There have been rumors ranging from me being appointed head of Michael's label to the two of us starting up a joint venture. We've worked hard to stop this kind of talk, because it isn't the Michael Jordan label. The last thing we—and Michael—want is to have the music overshadowed by his presence. Quality music is the key."

That key component is provided by a roster—eventually to number no more than 20-25 acts—that embodies the Hidden Beach goal: embracing a variety of music styles that make up a cross section of genres from R&B to jazz to hip-hop to fusion.

Singer and spoken-word poet Jill Scott has already appeared on several soundtracks and albums ("The Roots Come Alive," "Willennium") in advance of her spring debut, "Who Is Jill Scott?"

Brenda Russell returns to the recording scene in May/June with "Paris Rain," following a seven-year absence. Mike Phillips, described as a 24-year-old sax virtuoso, is in the studio. The Hidden Beach slate also includes soundtracks, compilations, catalog albums, and an Internet presence—the details of which will be

announced in the coming weeks. Another element is the label's national college internship program, which will enlist the aid of professors and music professionals.

Jonathan Polk, senior VP, office of the president, at Epic Records Group, says that while the label will provide distribution for the Hidden Beach projects, McKeever "has the opportunity with the right record and at the right time to involve our promotion and marketing units. We'll also be working everything internationally. Unlike other imprints that are joint ventures, this is an unusual situation."

Hidden Beach is an evolution of the creative vision that spurred McKeever to establish Motown's alternative music division, MoJAZZ, in 1992, signing such artists as guitarist Norman Brown and bassist Wayman Tisdale.

McKeever first joined Motown in 1991 as senior VP of A&R/GM; in 1993 he was named executive VP of talent and creative affairs, signing such acts as Queen Latifah and Zhané and overseeing projects by Stevie Wonder and Boyz II Men. After leaving Motown in 1995, McKeever became a partner in the syndicated radio series "Legends of Jazz," hosted by Ramsey Lewis.

"I've often found that some of the freshest and invigorating music that pushes the envelope is in top producers' closets or on label shelves, never released," says McKeever.

"For instance, Stevie has written some of the most brilliant jazz music, and Ramsey Lewis has always wanted to do a gospel jazz record. I want Hidden Beach to be an outlet for these kinds of dream projects as well as brand-new acts," he says.

## UNI REALIGNS E-COMMERCE SETUP

(Continued from page 14)

New York, making it clear that this was a top priority of the parent company.

Additional hiring is expected for the restructured E-commerce operations. Some personnel have been shifted from Los Angeles to New York. While Kenswil remains based on the West Coast, the No. 2 Universal eLabs executive, Michael Bebel, will run the New York operations as executive VP. There are also staff members in London.

In another appointment, Norman Epstein, executive VP of UMG, has been given responsibility to "identify areas within UMG's core business operations that require transformation in order to succeed within the emerging digital world and develop strategies to achieve those goals," according to a company statement. He will report to

Horowitz. And Tim Bowen, executive VP of Universal Music International, will work closely with Kenswil, Myers, and Epstein on international E-commerce issues.

A digital business that the two new units will not encompass is Jimmy and Doug's Farm Club, an Internet label started by Jimmy Iovine, co-chief executive of Interscope Geffen A&M, and Morris. The label operates within Universal's Interscope group, although Universal eLabs will provide some resources, says Kenswil.

Besides its investment in ARTIST-direct—estimated to be as much as \$30 million—Universal also has stakes in Eritmo.com, a Latin music Web site, and InterTrust, as well as alliances with streaming-media company RealNetworks and Magex.



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## Pinos To Be Honored At Latin Music Awards

Jorge Pinos of the William Morris Agency will be presented with the Lifetime Achievement Award at the Billboard Latin Music Awards Show, to be held at the Jackie Gleason Theater in Miami Beach on April 27.

Pinos, VP of the international department, has been with William Morris since 1982, when he joined as a trainee in the music department. Over the next few years, he helped to build the international music department, working with artists such as Julio Iglesias, Roberto Carlos, Maria Conchita Alonso, Juan Gabriel, Camilo Sesto, Miami Sound Machine (Gloria Estefan), Albita, Kaoma, Paul Rodriguez, Amanda Miguel, Diego Verdaguer, Soda Stereo, Miguel Bose, La Mafia, Emilio Navaira, David Lee Garza, and La Diferenzia.

His current clients include Fulano de Tal, Maxi Priest, Steel Pulse, Vikki Carr, Marcelo Molina,

Blondie, Jon Secada, Jose Carreras, Carlos Ponce, Jose Luis Rodriguez, Enrique Iglesias, Lucero, Thalia, Riek Trevino, Bill Bellamy, Shakira, Daisy Fuentes, Joaquin Cortes, Spirit Of Unity, Julia Butterfly, and, internationally, the Bee Gees. He is also responsible for booking all of William

Morris' artists from Mexico, Central America, the Caribbean, South America, Africa, Australia, New Zealand, Japan, Southeast Asia, and China.

The ceremony will conclude the three-day Latin music conference, taking place at the Sheraton Biscayne Bay, Miami, April 25-27.

The early-bird registration rate of \$495 is available until Feb. 18. To register for the conference, send a check payable to Billboard, Michele Quigley, 1515 Broadway, NY, NY 10036 or fax credit card information to 212-536-1400, or online at [www.billboard.com/events/latin](http://www.billboard.com/events/latin).

## AB Names Applause Award Finalists

Amusement Business and Liseberg have selected three finalists for the coveted Applause Award, to be presented during the annual convention of the International Assn. of Amusement Parks & Attractions to be held in Atlanta this November. The finalists chosen are Blackpool, England, Pleasure

Beach, Pare Asterix, near Paris; and Hersheypark, Hershey, Pa.

Each of the finalists will be visited by one or more board members during the next 12 months.

Amusement Business, Liseberg and a Board of Governors are among the judges selecting the winner.

## PERSONNEL DIRECTIONS

After a three-year hiatus, Michael Ellis has rejoined BPI Communications as the director of research for the company's Music and Literary groups. Reporting to Howard Lander, corporate executive VP and president of both groups, Ellis will be working with senior managers to develop a global book database with current BPI properties including Whitaker and Kirkus. He will also spearhead the securing of global chart data for the Music Group's online operations.

"We are extremely pleased to welcome Michael back to BPI,"



ELLIS

said Lander. "His ability to guide a new venture from concept to reality will be most valuable as we shape our Literary Group and continue to build upon our new media properties."

Most recently, Ellis was the VP of A&R at Epic Records. In his previous tenure, Ellis had an 11-year career at BPI, rising to associate publisher of Billboard and publisher of Airplay Monitor. A graduate of Columbia University in New York, Ellis was an influential player in the conversion of the Billboard charts to BDS and SoundScan data.

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# From Down Under To Atop The Chart

THE VERY FIRST NO. 1 hit of 1998 on The Billboard Hot 100 was "Truly Madly Deeply" by Australian duo Savage Garden. While that song is still with us (it's in its 107th week on the Adult Contemporary chart), Savage Garden is starting off 2000 with another No. 1 song on the Hot 100. "I Knew I Loved You" (Columbia) advances 2-1 in its 15th chart week to become the second No. 1 single of the year. "I Knew" displaces Christina Aguilera's "What A Girl Wants" (RCA) after a two-week reign.

Savage Garden thus becomes the first Australian act to have two Hot 100 chart-toppers since Men At Work ruled with "Who Can It Be Now?" in 1982 and "Down Under," which was No. 1 this same week exactly 17 years ago. (Is there something about late January and Australian groups? INXS was No. 1 exactly 12 years ago this week with "Need You Tonight").

Other Aussie acts, like Air Supply and Rick Springfield, had to settle for one No. 1 hit apiece, so the Australian artist with the most chart-toppers is still Helen Reddy, who reached pole position with "I Am Woman," "Delta Dawn," and "Angie Baby" in the '70s. And no, Olivia Newton-John is not an Australian artist. While she has five No. 1 hits to her credit, she was born in Cambridge, England. Livvy was a little girl when her family emigrated to Melbourne after her father was named a dean at Ormond College.

While there have been one-off duos who have risen to the chart summit, including Brandy & Monica and R. Kelly & Celine Dion, Savage Garden is the first ongoing duo to claim a No. 1 hit since K-Ci & JoJo reached the top in April 1998 with "All My Life."

And with Savage Garden ruling the roost, the male gender is once again out in front. Whereas female acts dominated in 1999, men have held sway over the Hot 100 for 13 of the last 15 weeks.

'HIGHER' IS LOWER: Metallica continues to rule the Mainstream Rock Tracks chart with "No Leaf Clover" (Elektra), but the group it replaced at No. 1 set an all-time record on this chart. Creed's "Higher" (Wind-Up), which holds at No. 2, was No. 1 for 17 weeks. That breaks the 16-week record set by "Touch, Peel And Stand" by Days Of The New.



by Fred Bronson

NEWS BRIEF: One danger in recording a seasonal song is that

when the season is over, so are you. That explains the very short life of Kenny G's "Auld Lang Syne," which disappears off the Hot 100 after just five weeks. That is the shortest chart run for a top 10 hit in the history of this chart. The special "Millennium Mix" of the traditional song peaked at No. 7 and spent a total of two weeks in the top 10. Its five-week chart life breaks the six-week record held by three top 10 singles: "They're Coming To Take Me Away, Ha-Haaa!" by Napoleon XIV in 1966, "An Open Letter To My Teenage Son" by Victor Lundberg in 1967, and "It's All About The Benjamins" by Puff Daddy in 1998.

SLOW AND SEXY: In its 25th week on the Hot 100, Amber's "Sexual (Li Da Di)" (Tommy Boy) finally cracks the top half of the chart. The single moves 58-49 this issue.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

|         | 1999       | 2000                  |
|---------|------------|-----------------------|
| TOTAL   | 26,092,000 | 28,479,000 (UP 9.2%)  |
| ALBUMS  | 23,588,000 | 26,302,000 (UP 11.5%) |
| SINGLES | 2,504,000  | 2,177,000 (DN 13.1%)  |

### YEAR-TO-DATE SALES BY ALBUM FORMAT

|          | 1999       | 2000                  |
|----------|------------|-----------------------|
| CD       | 20,044,000 | 23,331,000 (UP 16.4%) |
| CASSETTE | 3,484,000  | 2,911,000 (DN 16.4%)  |
| OTHER    | 60,000     | 60,000 (NONE)         |

### OVERALL UNIT SALES THIS WEEK

13,246,000

### LAST WEEK

15,233,000

### CHANGE

DOWN 13%

### THIS WEEK 1999

13,272,000

### CHANGE

DOWN 0.2%

### ALBUM SALES THIS WEEK

12,234,000

### LAST WEEK

14,068,000

### CHANGE

DOWN 13%

### THIS WEEK 1999

11,912,000

### CHANGE

UP 2.7%

### SINGLES SALES THIS WEEK

1,012,000

### LAST WEEK

1,165,000

### CHANGE

DOWN 13.1%

### THIS WEEK 1999

1,360,000

### CHANGE

DOWN 25.6%

### TOTAL YEAR-TO-DATE SALES BY STORE TYPE

|                | 1999       | 2000       | CHANGE   |
|----------------|------------|------------|----------|
| CHAIN          | 15,417,000 | 16,416,000 | UP 6.5%  |
| INDEPENDENT    | 3,785,000  | 4,147,000  | UP 9.6%  |
| MASS MERCHANT  | 6,456,000  | 7,313,000  | UP 13.3% |
| NONTRADITIONAL | 374,000    | 543,000    | UP 45.2% |

ROUNDED FIGURES

FOR WEEK ENDING 1/16/00

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