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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

NOVEMBER 20, 1999

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Black Promoters Assess Progress

BY GAIL MITCHELL
 LOS ANGELES—Friday (19) marks the first anniversary of the Black Promoters Assn. of America's (BPA) filing of a \$700 million discrimination lawsuit against 11 major booking agencies and 29 concert promoters. The suit alleged that black promoters are barred from presenting shows featuring white headliners and top-tier black acts (Billboard, Dec. 5, 1998).

Unlike many anniversaries that are cause for celebration, African-American concert promoters are barred from presenting shows featuring white headliners and top-tier black acts (Billboard, Dec. 5, 1998).

(Continued on page 126)



EMI Counts On Lott To Revive Capitol's Fortunes

BY CHRIS MORRIS
 LOS ANGELES—EMI Recorded Music Worldwide president/CEO Ken Berry and Capitol president/CEO Roy Lott say that Capitol is "a work in progress," and is in the midst of "a transition period." Both view the broadening of the label's base as key to a turnaround.



LOTT

NEWS ANALYSIS

Lott's mandate is unchanged from the one he was handed when he was brought in at Capitol in June 1998,

two months after he joined EMI Recorded Music North America as deputy president, after the exit of Capitol president/CEO Gary Gersh. It was widely believed at the time that during his five-year tenure, Gersh abdicated Capitol's efforts in most genres to focus on modern rock.

Without mentioning Gersh by name, Lott says, "It was an absolute (Continued on page 124)

Elektra Bows Live Metallica



BY LARRY FLICK
 NEW YORK—When Metallica's live set, "S&M," hits retail on Nov. 23, it will have already benefited from a groundbreaking Internet promotion designed to lure both die-hards and new listeners to the two-CD collection—which pairs the venerable hard-rock band with the San Francisco Orchestra, as con- (Continued on page 126)

New Spanish Co. Covers All Bases

BY HOWELL LLEWELLYN
 MADRID—The shape is emerging of a new music company that its owner, Spanish media giant Grupo Prisa, hopes will become Spain's "premier Latino music enterprise" with major international impact.

With that in mind, the company—its sights firmly set on the Latin American and U.S. Latino markets—is busy sewing up deals with (Continued on page 134)

THE BILLBOARD SPOTLIGHT
SPAIN & PORTUGAL
 BEGINS ON PAGE 91

Web Music Sector Gains Ground

Lycos Targets Artists, Fans

BY EILEEN FITZPATRICK
 LOS ANGELES—Much like the Internet itself, new media companies will be jockeying for position at this week's Webnoize '99 conference, as several announce new innovations that promise to alter the way fans consume music in the new century.

Lycos, for example, will announce on Monday (15) the formation of an all-encompassing music site incorporating content, downloads, and commerce elements.

"No one site is meeting everyone's need," says Lycos Music senior marketing director David Pritchard. "And this is an oppor- (Continued on page 125)

EMI In Unique Sales Pact

BY MARILYN A. GILLEN
 NEW YORK—EMI Recorded Music will make 24 albums and dozens of singles available for sale at a new music portal in December, as part of an innovative music-

download program that uses a phone-card-type payment system for such purchases.

The "rechargeable" Internet Music Cards, which will be bundled with a new music-skewed computer—

the Home Music Studio—from NEC, are designed and manufactured by Supertracks, a Portland, Ore.-based company that will make its official debut at the mul- (Continued on page 135)

Universal Music's 'Farm Club' Changes Rules Of A&R

Page 5

Child Co-Founders Pub. Co. With edel

BY MELINDA NEWMAN
 LOS ANGELES—As its spending spree continues, Hamburg-based edel music has formed a new U.S. publishing company with hit songwriter Desmond Child.

Called Deston Songs, the New York-based publishing company is run by partners Child, his longtime manager Winston Simone, and former PolyGram Music Publishing president David Simoné. Sources say edel's initial investment in the venture is close to \$40 million. The deal was put together by Deston Songs' (Continued on page 125)



IN THE NEWS

Tech Firms Weigh Wisdom Of Internet Stock Spinoffs
 See Page 5

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S3, Macromedia May Spin Off Net Assets

BY BRIAN GARRITY

NEW YORK—Internet expansion by non-Internet businesses is proving to be an expensive proposition, but for some companies venturing onto the Net, the strategic and financial gains envisioned in such undertakings materialize almost as quickly as the losses mount.

Recent Wall Street maneuvering by a pair of computer technology companies with ties to the digital music download market—S3 Inc. and Macromedia Inc.—illustrates the simultaneous draining costs and surging upside created by new Web endeavors.

Both companies say they are weighing the possibility of cashing in on the investor appetite for Internet stock deals by spinning off their costly online content assets in initial public offerings (IPOs).

While neither company is a lock for an IPO, indications suggest both of them are leaning strongly in that direction.

Executives at S3, parent company of the Rio digital download player, are fielding offers from potential Wall Street advisers to oversee the future of its RioPort unit.

Meanwhile, RioPort announced Oct. 26 it had received \$30 million in venture capital from Oak Investment Partners and Microsoft co-founder Paul Allen's Vulcan Ventures in a first round of pre-IPO financing (Billboard, Nov. 6).

At the same time, Macromedia, develop-

er of the audio/video multimedia technology known as Shockwave, has hired investment bank Banc Boston Robertson Stephens to advise on the company's strategic alternatives for its Shockwave.com unit.

Macromedia chief executive Rob Burgess said, when announcing the Robertson Stephens appointment, "Shockwave.com is an Internet entertainment company, and Macromedia is a software company. We intend to run and capitalize them according to their own dynamics."

Beyond clearer management and organizational structures created via a spinoff, an IPO for either company would also play a central role in strategically positioning the Internet units within the marketplace.

Mark Mooradian, a research analyst with Jupiter Communications who follows S3, points out that for RioPort, which is aiming to standardize the technology behind the Rio player within the rest of the music industry, the independence gained from an IPO is a

crucial step.

The idea, say S3 watchers, is to include the competitors to the Rio player in the expansion of RioPort. That's why Andrew Wolfe, chief technology officer at S3, points out that RioPort has already been spun off as an independent subsidiary and that the unit's



goal remains the same regardless of an IPO.

"Since they need to be able to work closely both with Diamond's digital

music strategy and with other people's digital music strategies, it seemed that making them an independent company made more sense," he says.

Macromedia, meanwhile, is looking to expand the reach of its Shockwave and flash technology by making Shockwave.com a content hub, analysts say.

The company is hoping that consumers will download Shockwave player software—the Shockwave Remote and the ShockMachine—from Macromedia and

(Continued on page 134)

'Farm Club' Sprouts On Web

Universal Music Group Forms Internet Label

BY LARRY FLICK

NEW YORK—With the fledgling Internet label Jimmy and Doug's Farm Club, Interscope/Geffen/A&M co-chairman Jimmy Iovine and Universal Music Group chairman/CEO Doug Morris are aiming, in Iovine's words, to "renew and foster the true communal spirit of music."

The label centers on the Web site FarmClub.com, which will be linked to America Online and MTV Networks' sites for MTV, VH1, and SonicNet. It will allow unsigned artists to upload music for public and industry evaluation, as well as vie for an Interscope recording contract (Billboard Bulletin, Nov. 10).

"The site will function somewhat like a jukebox," Iovine says. "Visitors will be offered a wide selection of music to choose from."

Acts will be allowed to upload one song per week, accompanied by a photo and a brief bio. There's no limit to the number of

weeks that an act can upload material. Music will be grouped by genre.

Each week, the newest material will be evaluated by 10 Farm Club staffers, as well as by site visitors. "We're also arranging for major artists to listen to the material and post their thoughts," Iovine says.

The acts will also collect votes for a chance to appear on the site's TV counterpart, "Farmclub.com," a weekly series that will air Mondays on USA Networks. The show will be slotted following USA's popular World Wrestling Federation's "Raw" program, which reaches 6.6 million viewers a week, according to USA Networks, which is partly owned by Seagram.

"Farmclub.com" will present live performances by the top three vote-getters in any given week. Viewers of the show will be invited to log on to the site and vote for their favorite act.

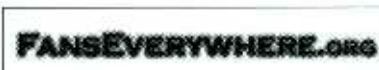
(Continued on page 18)

GOOD WORKS

Group Seeks Info On Woodstock Sex Offenders

NEW YORK—As reported in a follow-up article in The Village Voice by Robin Rothman ("Where Do We Go Now? The Aftermath Of Rapestock," Nov. 9), a group of nine men and women have launched a volunteer, non-profit organization with the goal of collecting information about sexual assaults at Woodstock '99.

The organization, FansEvery-



where, believes there are people who have information regarding Woodstock sex offenders but don't feel comfortable going directly to law-enforcement officials. So FansEverywhere has set up a Web site (fanseverywhere.org) to accept tips, which it forwards to New York State Police and keeps confidential. The group is also raising money from recording artists and Woodstock sponsors to help develop an "information fund" that will reward the people who provide leads resulting in successful prosecution of offenders.

The FansEverywhere Web site features an archive of media reports documenting the violence at Woodstock '99, as well as general information about rape, its prevention, and the various resources for victims. There is also a list of Woodstock bands and their sites, so that fans can petition their favorite artists to support the cause.

BRADLEY BAMBARGER

Beatles Biggest-Selling Act In U.S.

NEW YORK—The Beatles are the most successful recording act of the 20th century in the U.S., according to the Recording Industry Assn. of America's (RIAA) Artists of the Century list, which was released Nov. 10 (Billboard Bulletin, Nov. 11).

The group has sold more than 106 million albums in the U.S. and has won five Diamond Awards, each signifying sales of 10 million units—more than any other act, the RIAA says.

Also high on the list for total U.S. album sales are Garth Brooks, who is in second place with 89 million albums sold and four Diamond Awards, making him the top male artist; Barbra Streisand, who is the top female artist (nearly 62 million); and Elvis Presley, whose more than 77 million sold includes 80 gold and 43 platinum awards, the most gold and platinum

nods of any artist.

The top single is Elton John's "Candle In The Wind 1997," with U.S. sales of 11 million copies.

'These artists represent the very best of popular music'

— HILARY ROSEN —

In addition, the RIAA has announced that the Eagles' "Their Greatest Hits 1971-1975" (Asylum) has become the top-selling album of all time, with 26 million in certified U.S. sales. It had been tied with Michael Jackson's "Thriller" (Epic), which has sold 25 million.

"These artists represent the very best of popular music," says Hilary Rosen, president/CEO of the RIAA, in announcing the slate. "All have been major trend-setters as well as record-breakers. Their exceptional talent has opened doors for other artists to follow. They deserve the highest accolades the music industry has to offer."

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

| | | |
|--|--|-----|
| • THE BILLBOARD 200 • | | 132 |
| ★ THE BATTLE OF LOS ANGELES RAGE AGAINST THE MACHINE • EPIC | | |
| BLUES | | 42 |
| ★ LIVE ON • KENNY WAYNE SHEPHERD BAND • GIANT / REPRISE | | |
| CONTEMPORARY CHRISTIAN | | 41 |
| ★ WOW - 2000: THE YEAR'S TOP 30 CHRISTIAN ARTISTS AND SONGS VARIOUS ARTISTS • SPARROW | | |
| COUNTRY | | 38 |
| ★ LEANN RIMES • LEANN RIMES • CURB | | |
| GOSPEL | | 40 |
| ★ ALABASTER BOX • CECE WINANS • WELLSRING GOSPEL | | |
| HEATSEEKERS | | 23 |
| ★ WISCONSIN DEATH TRIP • STATIC-X • WARNER BROS. | | |
| INTERNET | | 108 |
| ★ THE BATTLE OF LOS ANGELES RAGE AGAINST THE MACHINE • EPIC | | |
| KID AUDIO | | 107 |
| ★ 2 B. A. MASTER - MUSIC FROM THE HIT TV SERIES POKEMON • KOCH | | |
| THE BILLBOARD LATIN 50 | | 48 |
| ★ AMARTE ES UN PLACER • LUIS MIGUEL • WEA LATINA | | |
| POP CATALOG | | 103 |
| ★ HOME FOR CHRISTMAS • 'N SYNC • RCA | | |
| R&B | | 28 |
| ★ THA BLOCK IS HOT • LIL' WAYNE • CASH MONEY | | |
| REGGAE | | 42 |
| ★ REGGAE GOLD 1999 • VARIOUS ARTISTS • VP | | |
| WORLD MUSIC | | 42 |
| ★ SOGNO • ANDREA BOCELLI • POLYDOR | | |
| • THE HOT 100 • | | 130 |
| ★ SMOOTH • SANTANA FEATURING ROB THOMAS • ARISTA | | |
| ADULT CONTEMPORARY | | 116 |
| ★ I WANT IT THAT WAY • BACKSTREET BOYS • JIVE | | |
| ADULT TOP 40 | | 116 |
| ★ SMOOTH • SANTANA FEATURING ROB THOMAS • ARISTA | | |
| COUNTRY | | 36 |
| ★ I LOVE YOU • MARTINA MCBRIDE • RCA | | |
| DANCE / CLUB PLAY | | 34 |
| ★ SUN IS SHINING BOB MARLEY VS. FUNKSTAR DE LUXE • EDEL AMERICA | | |
| DANCE / MAXI-SINGLES SALES | | 34 |
| ★ HEARTBREAKER MARIAH CAREY FEATURING JAY-Z • COLUMBIA | | |
| HOT LATIN TRACKS | | 46 |
| ★ LLEGAR A TI • JACI VELASQUEZ • SONY DISCOS | | |
| R&B | | 30 |
| ★ U KNOW WHAT'S UP • DONELL JONES • UNTOUCHABLES / LAFACE | | |
| RAP | | 29 |
| ★ 4, 5, 6 • SOLE FEATURING JT MONEY & KANDI • DREAMWORKS | | |
| ROCK / MAINSTREAM ROCK TRACKS | | 117 |
| ★ HIGHER • CREED • WIND-UP | | |
| ROCK / MODERN ROCK TRACKS | | 117 |
| ★ THE CHEMICALS BETWEEN US • BUSH • TRAUMA | | |
| TOP 40 TRACKS | | 119 |
| ★ SMOOTH • SANTANA FEATURING ROB THOMAS • ARISTA | | |
| • TOP VIDEO SALES • | | 110 |
| ★ THE BLAIR WITCH PROJECT • ARTISAN ENTERTAINMENT | | |
| DVD SALES | | 110 |
| ★ SAVING PRIVATE RYAN • DREAMWORKS HOME ENTERTAINMENT | | |
| HEALTH & FITNESS | | 111 |
| ★ BILLY BLANKS: TAE-BO WORKOUT • VENTURA DISTRIBUTION | | |
| MUSIC VIDEO SALES | | 103 |
| ★ MOUNTAIN HOMECOMING • BILL GAITHER • SPRING HILL VIDEO | | |
| RECREATIONAL SPORTS | | 111 |
| ★ WWF: THE ROCK - KNOW YOUR ROLE WORLD WRESTLING FEDERATION HOME VIDEO | | |
| RENTALS | | 110 |
| ★ THE BLAIR WITCH PROJECT • ARTISAN ENTERTAINMENT | | |

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

| | | |
|--|--|--|
| CLASSICAL | | |
| ★ VIAGGIO ITALIANO • ANDREA BOCELLI • PHILIPS | | |
| CLASSICAL CROSSOVER | | |
| ★ VOICE OF AN ANGEL CHARLOTTE CHURCH • SONY CLASSICAL | | |
| JAZZ | | |
| ★ WHEN I LOOK IN YOUR EYES DIANA KRALL • VERVE | | |
| JAZZ / CONTEMPORARY | | |
| ★ CLASSICS IN THE KEY OF G • KENNY G • ARISTA | | |
| NEW AGE | | |
| ★ PLAINS • GEORGE WINSTON • WINDHAM HILL | | |

TOP OF THE NEWS

8 Former Ruffhouse president Joe Nicolo and RCA join to launch Judgment Records.

ARTISTS & MUSIC

10 Executive Turntable: Russell Ziecker is named senior VP/GM for Milan Entertainment Inc.

14 Tommy Lee fuses metal and rap with Methods Of Mayhem.

14 The Beat: CBS and Target combine for Christmas special and album.

20 Boxscore: Bruce Springsteen grosses \$3,112,423 with Oakland, Calif., show.

22 Soundtracks and Film Score News: The importance of music in film is discussed at the second Sound Of Film Conference.



TOMMY LEE: P. 14

23 Popular Uprisings: Avant-garde Blue Man Group to release "Audio."

24 Reviews & Previews: Albums from Jars Of Clay, Pat Metheny, Savage Garden, and Compay Segundo are in the spotlight.

REVIEWS & PREVIEWS



JARS OF CLAY: P. 24

27 R&B: Rhino/Word Beat highlights a century of black poetry on anthology set.

29 The Rhythm Section: Lil' Wayne has big opening week.

33 Dance Trax: Italian radio and its love for dance music.

35 Country: Grand Ole Opry's new GM makes controversial changes.

40 Classical/Keeping Score: Keyboardist Terry Riley composes new release.

41 Higher Ground: Point Of Grace to take part in Wal-Mart's first interactive concert.

41 In the Spirit: Platinum Entertainment president/CEO Steve Devick quells rumors.

42 Jazz/Blue Notes: Pianist George Shearing to celebrate 80th birthday with Carnegie Hall performance.

44 Songwriters & Publishers: Professional meeting planners may now cover BMI performance fees.

45 Pro Audio: Garageband.com gives the power to the producers.

46 Latin Notas: Roberto Cantoral honored with Sony Music Mexico tribute album.

INTERNATIONAL

86 An International Federation of the Phonographic Industry meeting in Hong Kong discusses piracy issue in Asia.

88 Hits of the World: Geri Halliwell's "Lift Me Up" debuts at No. 1 on the U.K. chart.

89 Global Music Pulse: Ligabue's "Miss Mondo" continues to dominate the Italian album chart.

MERCHANTS & MARKETING

101 Sony Music Distribution Conference preps staff to do whatever it takes for a successful fourth quarter.

104 Retail Track: Sony Music Distribution makes a change in buy-in policy.

105 Declarations of Independents: Jimmy Buffett's new album released on his new indie imprint.

107 Child's Play: Disney's "Toy Story 2" offers music from Sarah McLachlan, Robert Goulet, and Riders In The Sky.

108 Sites + Sounds: Internet sales yet to gain popularity in Japan.

109 Home Video: Toddler video market looks to educate as well as entertain.

PROGRAMMING

115 San Diego's KHTS shoots up in ratings.



POINT OF GRACE: P. 41

117 The Modern Age: Live's Ed Kowalczyk discusses the band's musical vision.

119 AirWaves: Brian McKnight strikes a crossover chord with "Back At One."

120 Music Video: ETV starts up in-house promotion team.

A BILLBOARD SALUTE

Sony Discos
20th Anniversary

FOLLOWS P. 48

FEATURES

112 Classifieds

122 Update/Lifelines: Nashville-based Broken Bow to aid missing persons organization.

129 Hot 100 Spotlight: Santana's "Smooth" tops No. 1 on four singles charts.

134 Between the Bullets: Rage Against The Machine debuts at No. 1, selling 430,000 units.

135 This Week's Billboard Online

136 Chart Beat: Santana ties Ricky Martin and Jennifer Lopez for longest-reigning single of the year on the Hot 100.

136 Market Watch

136 Homefront: Billboard and News Digital Media launch Billboard Music Awards Web site.

Coalition Joins Gov. In Plea For Tax-Free Net

BY BILL HOLLAND

WASHINGTON, D.C.—In a one-two punch in the escalating election-year controversy over a tax-free Internet, a new E-Freedom coalition has called on citizens to support their efforts. This call, on Nov. 10, came just a day after Virginia Gov. James E. Gilmore, chairman of the commission mandated by Congress to study and forge an online tax policy, urged his group to recommend that Internet purchases be exempt from sales and use taxes.

The new E-Freedom coalition includes 21 nationwide consumer and tax reform groups such as the National Taxpayer's Union, Americans for Tax Reform, and Consumer Alert, as well as two business community members of Gilmore's Advisory Commission on Electronic Commerce (ACEC), Commissioners Sam Sokol and Grover Norquist.

"State and local governments must change their archaic approaches to taxing," said Sokol at the coalition announce-

ment here.

The coalition's proposal also received support and encouragement from two federal Republican lawmakers who have just introduced a House version of a bill that would make permanent the current three-year moratorium on Internet sales and access taxes.

The new Internet Tax Elimination Act (I-TEA), H.R. 3252, is co-sponsored by Rep. John Kasich, R-Ohio, chairman of the House Budget Committee, and Rep. John Boehner, R-Ohio.

Kasich, replying to statements from some lawmakers that Internet taxes must be collected "to pave more roads," said that "politicians just have an insatiable urge to get their hands on the piggy bank." He also criticized the plans of state and local government Internet tax advocates to use "third party" businesses to collect taxes—and also collect databases of information on consumers—as "right out of [George] Orwell."

The Republicans have taken the lead in championing a tax-free Internet. The introduction of the Kasich-Boehner I-TEA bill comes after the Sept. 22 introduction of the first no-Internet-tax bill by presidential candidate Sen. John McCain, R-Ariz., chairman of the Senate Committee on Commerce, Science, and Transportation (Billboard, Oct. 2).

McCain's bill, S. 1611, would also make permanent the current three-year moratorium on sales and use taxes for E-commerce and free it from what he called "burdensome, anti-consumer taxation." It also includes a provision instructing the U.S. trade representative to advocate an Internet "tax-free zone" to the World Trade Organization.

While the Democratic candidates and legislators support the current moratorium, Sen. Ernest Hollings, D-S.C., introduced a bill on July 26—the Sales Tax Safety Net and Teacher Funding Act, S.

(Continued on page 129)

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Net, CD Firms Join Up

Cinram, MP3.com Eye Compilations

BY PAUL VERNA

NEW YORK—Toronto-based CD replicator Cinram International and online music company MP3.com have entered into a strategic alliance designed to tap the strengths of both traditional manufacturing and Internet distribution.

Under the venture, Cinram will provide manufacturing and fulfillment to MP3.com in exchange for a \$13.3 million investment in Cinram by MP3.com. In addition, Cinram will promote its services on MP3.com's site.

In a statement, Cinram chairman/CEO Isidore Philoppe says, "This initiative is a vital part of Cinram's E-commerce strategy and is the first in a number of Internet-related programs that Cinram expects to announce in the next few months. It complements our existing business and extends our company's inherent strengths to the Internet, opening entirely new market and revenue-generation opportunities for Cinram... We believe there is tremendous potential for the delivery of Internet-sourced music onto high-quality CDs—and ultimately DVD."

MP3.com chairman/CEO Michael Robertson adds that the deal leverages "Cinram's industry leadership, global operations, and automation expertise with MP3.com's expanding base of worldwide artists and consumers."

MP3.com's \$13.3 million investment is in the form of 150,000 Cinram units, priced at \$13 Canadian (\$8.83) each. Each unit comprises

one Cinram common share and a warrant to acquire an additional Cinram common share at \$15 Canadian (\$10.2), according to the statement.

In exchange for MP3.com's equity stake, Cinram will provide exclusive worldwide manufacturing and fulfillment services for MP3.com. Users of the MP3.com site will be able to purchase music compilations that will be manufactured on CD at one of Cinram's eight plants and delivered within 48 hours.

Furthermore, Cinram will undertake an advertising and marketing campaign on the MP3.com Web site.

Executives from Cinram and MP3.com were not available for comment at press time.



94 On The 88. RCA Red Seal celebrated the release of the 94-CD boxed set "Arthur Rubinstein: A Life In Music" at New York's Petrossian Restaurant. Shown at the celebration, from left, are Eva Rubinstein; Paul Rubinstein; Daniel Gus, senior director of reissues for RCA Red Seal; David Kuehn, VP of marketing and A&R for RCA Red Seal; John Rubinstein; and Alina Rubinstein.

JoMaTo Bows With Early Twain Demos

BY CHET FLIPPO

NASHVILLE—Ten-year-old rock demos by superstar Shania Twain have been released on a CD by a new record label here.

"Eilleen 'Shania' Twain: Beginnings (1989-1990)" was released Nov. 2 by JoMaTo Records, based in Franklin, Tenn., near Nashville. The company claims it thoroughly vetted its legal status with the recordings and is confident of its right to release the recordings.

Twain was 24 when she made the recordings. A spokesman for Twain says she has no comment on the matter.

At Twain's record label here, Mercury Nashville president Luke Lewis says, "It's flattering that consumers would be interested in her early work, but on the other hand, it's a shame that her talent is represented in such a slipshod way, with demos and rehearsal tapes that are not up to the quality of her normal standards." Universal Music Group had no statement on the matter, deferring to Lewis.

The CD is the first release by JoMaTo, an affiliate of Renaissance Records, primarily a reissue label, also based in Franklin.

As related by JoMaTo and Renaissance, the history of the tapes is

roughly this: Twain was appearing at a Canadian resort in Deerpark in 1989 and 1990, as Eilleen Twain. Canadian producer Harry Hinde recorded demos of Twain with U.S. guitarist Paul Sabu.

Shortly thereafter, Twain went to Nashville and signed with Mercury.

Renaissance head John Edwards says, "We licensed this from Harry Hinde and Paul Sabu back in April of this year. Back in '89, Harry hired Paul to produce and co-write with Shania. They ended up writing about 14 songs, they cut 12, and the tapes were then pitched to A&M Records in Canada for a rock deal. Nothing happened from that."

The tapes surfaced this year, Edwards says, when Sabu called him. "He said, 'I've got the copyright on this, and I own half the publishing.' Paul said they had approached Mercury, and other large labels looked at it, and they all passed. So, we thought if all the paperwork's in order—and we've probably had 20 different lawyers looking over everything—then we would go ahead and take a shot with it.

"We had the sound recording copyright, the mechanicals, the original contract that she had signed with Hinde and his production company and did our homework," he con-

New Nicolo Label Links To RCA

BY GAIL MITCHELL

LOS ANGELES—Kris Kross is the first signing to Judgment Records, the new joint venture established between former Ruffhouse Records president/co-owner Joe Nicolo and RCA.

The Judgment roster also includes Philadelphia hip-hop acts Co-Defendants, Ced Sinatra, and Roc Monee. A Kris Kross set will be the first release, expected in March. In development are two pop acts and an R&B act. The Philadelphia-based label is one of three divisions under Nicolo's Judgment Entertainment Inc. banner, which also houses Judgment Publishing and Judgment Pictures.

Nicolo, who will serve as president/CEO, says he chose RCA for several reasons. "The most impor-

tant is that they seem to be making the most moves in the music business right now," he says. "And they certainly have come on strong, especially in the last couple of years. There's nothing like being with a winning team. Not to mention the fact that they're a New York-based company; there's something to be said for the proximity of it."

"I just enjoy the atmosphere at RCA," Nicolo continues. "It's a real team effort. Of course, it's commerce vs. art, but at the same time they have a real passion for music and for being successful."

Working with Nicolo will be former Ruffhouse VP/GM Thad Shirey as GM and Rose Mann Pierce, who will handle A&R duties and oversee Judgment's promotional street team.

Pierce previously headed Ruffhouse's street team as well as R&B radio promotion. Coming on board to supervise business and legal affairs is entertainment attorney John Robertson.

No one from RCA was available for comment by press time.

Earlier this year (Billboard, May 29), Nicolo and Ruffhouse CEO Chris Schwartz dissolved their 13-year partnership in the Columbia-affiliated label. During that time, the pair launched the careers of a number of top hip-hop and rap acts, including the Fugees, Lauryn Hill, Cypress Hill, and Kris Kross. Ruffhouse continues as a Columbia imprint.

Schwartz has since launched Bryn Mawr, Pa.-based RuffNation Records, a joint venture with Warner Bros. (Billboard, July 24).

RIAA Has Global Victory

BY BILL HOLLAND

WASHINGTON, D.C.—The cost of fighting piracy is expensive, and often even successes don't mean labels can recover monetary damages from pirates. A classic example is the recent landmark copyright infringement lawsuit by five member labels of the Recording Industry Assn. of America (RIAA) against a long-suspected U.S. pirate of catalog material.

A judge in the U.S. District Court for the Southern District of Florida, in a Nov. 1 ruling, awarded the companies a \$13.7 million judgment in the case involving Tamarac, Fla.-based Global Arts Productions and its owner, Danny Glover, for selling fraudulent licenses and recordings of popular back-catalog artists to companies outside the U.S.

Some of the many artists whose recordings were named in the complaint were Frank Sinatra, ZZ Top, Cat Stevens, Joe Cocker, Barry White, the Doors, the Mamas & the Papas, the Who, Simon & Garfunkel, and Neil Diamond.

Glover and Global Arts have long been suspected by many industry veterans of illegally manufacturing and distributing catalog product without authorization—and paying no royalties to labels, artists, or music publishers.

Judge Donald M. Middlebrooks noted that defendants Glover and Global Arts had shown "utter disregard" of the court's orders and sanctions. Although evidence was originally presented in court claiming more than 500 infringements, damages were sought and awarded on 137, including 84 pre-1972 recordings not protected by federal law.

However, Middlebrooks, citing both federal and Florida copyright laws, awarded the maximum penalty of \$100,000 for each of the sound recordings, the largest judgment in RIAA history.

The court also found that the

defendants "are responsible for the presence of over 1 million illicit compact discs on the market in the United States, Japan, Germany, the U.K., and 13 other countries worldwide."

However, Matt Oppenheim, the RIAA's VP of civil litigation, believes that while court orders and rulings would put Glover and Global Arts out of business, the member company plaintiffs may never see the full amount of monetary damages.

"I'm the first in line to find that \$13.7 million," he says, "but I don't think we're going to get it. With the money we find in his bank accounts, we won't come close to the amount of

'With the money we find in his bank accounts, we won't come close to the amount of attorneys' fees we've spent'

— MATT OPPENHEIM —

attorneys' fees we've spent." Oppenheim also says it will be tough to recoup any of the lost profits from the duped sublicensees/distributors in other countries.

"Unfortunately, the U.S. copyright law doesn't apply everywhere," he says. "In a lot of countries outside the U.S., it's very hard to recoup any kind of damages unless you can prove with precision that the infringement was intentional and [find] the amount of profits

... The [International Federation of the Phonographic Industry] has set up an aggressive campaign to go after these distributors and hopes to confiscate as much of the infringing material as possible."

The plaintiffs in the case are A&M Records Inc.; BMG Music doing business as The RCA Record Label; Capitol Records Inc.; Elektra Entertainment, a division of Warner Communications Inc.; MCA Records Inc.; PolyGram Records Inc.; Sony Music Entertainment Inc.; and Warner Bros. Records Inc.

The case was originally filed in May 1998. Attempts to resolve the situation without court intervention failed. In January 1999, the court ordered a permanent injunction against Jordan and Global Arts.

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Jack White Prod. Expands To U.S.

BY GAIL MITCHELL
and WOLFGANG SPAHR

Following a successful initial public offering (IPO) in September to fund international expansion (Billboard, Sept. 25), Berlin-based independent music production firm Jack White Productions (JWP AG) has officially launched its stateside label, JWP/USA.

Industry veteran Wally Roker is CEO of the new label, which is being independently distributed by San Francisco-based City Hall Records.

Roker, based in Los Angeles, and JWP AG founder and chairman Jack White are part owners in JWP/USA. In addition to dance/pop artist Chris Moutas—whose new album, "Here I Am," is now in stores—the label plans to offer a musical spectrum that will include rock, R&B, and rap/hip-hop. Forthcoming acts include R&B/pop group First Love and alternative rock/pop group 7 Sins.

"Our goal is to establish a major worldwide record company that can break records in America and then take them around the world," says

Roker. "The American record industry is a major influence on the world, so we want to build a strategic operation in the U.S."

Adds White, "We want to sign between two and five pop superstars and produce songs with them."

"[Another] aspect will be to extend the repertoire to include trends such as rap and techno," he says. "Initial master rights have already been obtained from top-quality new and established stars and producer teams."

Working with Roker at JWP/USA are label promotion veteran Dick Kline and attorney B.C. McLane. White oversees the artistic side of JWP AG, and Karl-Heinz Klempnow, VP of the German Assn. of Music Publishers, is responsible for the commercial side.

An industry veteran, White has produced more than 300 records by such artists as Laura Branigan, Engelbert Humperdinck, Paul Anka, Barry Manilow, Anne Murray, and David Hasselhoff. His principal label, White Records, is distributed

through BMG Ariola Munich.

Since an IPO on Sept. 14 with an opening price of 12 euros (\$12.58), JWP AG has performed well. On Nov. 2, it was trading at 20.95 euros (\$21.96) on Germany's Neuer Market.

Prior to the IPO, JWP jump-started its international growth by acquiring an equity interest in Miami-based independent label Phoenix Music, which specializes in Puerto Rican rap. The company also plans to engage in Latin American and Spanish Latino pop. White has already produced a Latino pop album with Argentinian singer Marcello Molina.

White has set up international pop label Seven Days Music and dance label Trigger Records—also distributed through BMG Ariola—to market these productions. "These labels will feature new singers and groups as well as internationally renowned artists," says White.

The company is also planning new forays into merchandising and other ancillary areas of the music and entertainment business, according to White.

SESAC Awards Given

Brickman Named Songwriter Of Year

BY IRV LICHMAN

NEW YORK—Artist/writer Jim Brickman has won performance right group SESAC's 1999 songwriter of the year award, while the Brickman Arrangement/Multi-songs/BMG is the 1999 publisher of the year. For both, the writer/artist and publisher, it's the second straight win.

Their awards and others were presented at the fourth annual SESAC Music Awards, held Nov. 10.

During the 12-month eligibility period, Brickman, a best seller on the Windham Hill label, wrote four of the top five AC singles in the SESAC repertoire, with a total of more than 700,000 performances, according to Broadcast Data Systems.



BRICKMAN

In addition to the top writer and publisher awards, presentations were made at the event to more than 50 songwriter and publisher award recipients in the categories of adult contemporary, rock, gospel, rap, R&B, and jazz.

Other performance winners included writer Paul Diethelm for his hit "Wander This World," recorded by Johnny Lang, and writer Maria Christensen for her dance single "Waiting For Tonight," recorded

by Jennifer Lopez. With more than 250 in attendance, the SESAC awards program included performances by jazzman Warren Hill, teen pop act Billy Crawford & the Top, and R&B act Ideal.

(Continued on page 127)

Amigo Show Broadcast Paying Off, Says Industry

BY DOMINIC PRIDE
and HOWELL LLEWELLYN

MADRID—After three years, Spain's national televised awards show organized by the music industry appears to be fulfilling its aim of tempting buyers in the traditionally quiet month of November.

The Spanish labels that organize the Premios Amigo show, held Nov. 4 in the Palacio Municipal de Congresos here (Billboard Bulletin, Nov. 5), say they are also looking to use the show to build greater bonds between the Spanish and Latin American markets.

Overnight figures from national terrestrial station TVE 1, the show's broadcaster, gave the show an average of 25% of viewing and

a peak of 31%, or some 3.3 million viewers peaking at 4.5 million. It aired in a 2 1/2-hour edit on the same evening as the gala.

Jesús López—president of Universal Music Iberia and chairman of the event's organizer, labels group AFYVE—says he believes the industry is seeing sales gains of 10% over the same period last year. A key aim is to stimulate retail demand in November, a time when most Spanish retailers are stocking up for the Christmas sales period (which in Spain lasts until Jan. 6) but seeing little over-the-counter demand.

Specialist discounts, co-op press advertising campaigns, and product

(Continued on page 127)

Sony's Albertini Gets Expanded Role

This story was prepared by Emmanuel Legrand, editor in chief of Music & Media.

LONDON—Sony Music Entertainment France president/CEO Paul-René Albertini is expanding his continentwide operational responsibilities as Sony Music Entertainment Europe (SMEE) executive VP, the additional role he assumed in January (Billboard, Jan. 30).

The move sees Albertini's boss, SMEE chairman Paul Russell, relinquish direct responsibility for several key European territories.

Effective immediately, London-based senior VPs Tony Woollcott, Phil Murphy, Richard Ogden, and Mark Chung report to Albertini. All previously reported to Russell.

Woollcott has responsibility for SMEE affiliates in Poland, the Czech Republic, Hungary, Greece, Turkey, and South Africa, and the managing

directors of those companies will continue to report to him.

Murphy deals with some of the company's global issues, such as distribution; Ogden has overall responsibility for international marketing; and Chung runs SMEE's Sony Independent Network Europe division, which handles licensed repertoire.

Also reporting to Albertini are the managing directors of Sony's affiliates in Denmark, Finland, Sweden, Norway, Benelux, Italy, France, Portugal, and Spain. Paul Burger, Sony Music U.K. chairman, and Jochen Leuschner, Sony Music Germany managing director and Sony Music Germany/Switzerland/Austria senior VP, continue to report directly to Russell, as does Albertini.

Albertini will continue to head Sony Music France and be based in Paris for the time being, although sources say that he is likely to appoint a successor "in due time." It is thought that

Albertini's preferred option is to give the post to an internal candidate.

In a statement, Russell says, "This is the natural and planned progression from the announcement we made earlier this year. We are working more closely together as Paul-René spends an ever-increasing amount of his time in London, and this will now allow the two of us to focus even more effectively on the large and growing number of issues that are affecting the region."

Albertini adds in the statement, "Europe lives in interesting and challenging times, and I believe this new organization now allows me to bring the best from my past and present cultural background, as part of an operating company, to contribute even more fully to Sony Music's overall European strategy. I too am looking forward greatly to working closer alongside Paul and the team of managing directors in the region."

EXECUTIVE TURN TABLE

RECORD COMPANIES. Milan Entertainment Inc. names **Russell Ziecker** senior VP/GM, **Elaine O'Grady** director of marketing, and **Jodi Track** director of product management/media relations in Beverly Hills, Calif. They were, respectively, president of Zero Management, manager of product development and catalog marketing at EMI Music Distribution, and manager of preproduction at A&M Records.

Randy Irwin is promoted to VP of worldwide marketing for Epic Records Group in New York. He was VP of creative marketing of video for Epic Records and 550 Music.

Atlantic Records names **Robert Levatino** VP of royalties and promotes **Bonnie Slifkin** to co-senior director of alternative and adult alternative promotion East Coast,



ZIECKER



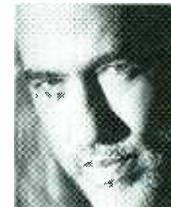
IRWIN



SLIFKIN



METZDORF



KEMP



MOSCHELLA



MOTAN



MAILLARD

Lee Anne Callahan to associate director of alternative and adult alternative promotion, **Caroline Hoffman** to associate director of retail marketing, and **Chris Washington** to manager of urban college marketing in New York. In Los Angeles, Atlantic promotes **Kris Metzdorf** to co-senior director of alternative and adult alternative promotion West Coast.

They were, respectively, VP of royalty administration for EMI Music Publishing, senior director of

promotion, local promotion manager for the New England area, senior manager of retail marketing, consultant for urban marketing, and senior director of promotion.

Mercury Nashville promotes **Jim Kemp** to VP of creative services and **Danny Bess** to senior director of finance for shared services in Nashville. They were, respectively, senior director of creative services and director of finance.

Rhino Records names **Licia Ramos** VP of human resources

and **Dan Moschella** senior director of operations in Los Angeles. They were, respectively, director of human resources for Rain Bird Sprinkler Manufacturing and head of finance for special markets for Universal Music Group.

Michelle Grande-Giordano is promoted to director of disbursement compliance for Sony Music Entertainment in New York. She was director of marketing services/MARCO.

RELATED FIELDS. **Chris Motan** is promoted to president of Walt Disney Music in Burbank, Calif. He was a music producer for Disney's motion pictures.

Edward Millman is named CFO for Ticketmaster Group Inc. in Los Angeles. He was senior VP and CFO of business services for Advanta Corp.

Eugene Maillard is named executive director of the NARAS Foundation in Santa Monica, Calif. He was CEO of Very Special Arts.

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Arista's Stone Finds Audience

BY MICHAEL PAOLETTA

NEW YORK—With her aptly titled solo debut album, "Black Diamond," a strong presence on The Billboard 200 and Top R&B Albums charts, Arista recording artist Angie Stone can only reflect.

"You know, I thought people would view the album as a personal statement from Angie Stone," says Stone, a resident of New Jersey. "But with the different producers I worked with, more feelings were able to come through. And as an artist, you can only hope that this resonates with people."

Released Sept. 28, "Black Diamond" reached No. 94 on The Billboard 200 in the Nov. 13 issue, making Stone a Heatseekers Impact artist; this issue, the album falls to No. 103. It entered the Top R&B Albums chart six weeks ago at No. 26 and climbs to No. 18 this issue. According to SoundScan, more than



STONE

73,000 units have been sold.

The album's noncommercial single, the Gladys Knight & the Pips-speckled "No More Rain (In This Cloud)," which Stone produced and co-wrote, was delivered to radio July 29. It made its debut on the Hot R&B Singles & Tracks chart 10 weeks ago; this issue, the track climbs to No. 33, up five spots from last issue.

"The great thing about an artist like Angie, who creates a vibe, a feeling, a timeless sound, is that you're able to take your time with it and let it build naturally," says Lionel Ridenour, executive VP of black music at Arista.



Ridenour illustrates this statement by explaining that the label first introduced "No More Rain (In This Cloud)" at adult R&B radio, followed by smaller-market R&B stations, and finally major markets.

Additionally, and coinciding with the album's release, the label spotlighted Stone and her band in artist showcases in Los Angeles and New York.

Says the singer, "I just can't believe the way the song and album are moving up the charts. I never ex-

(Continued on page 129)

R&B Group Aims High Ideal Gets Going On Virgin Debut

BY CHUCK TAYLOR

NEW YORK—In an ideal world, the R&B landscape would have a lot less rap and a lot more soul.

"The actual R&B sound needs to be brought back. A lot of what's on the radio now is being taken over by hip-hop, and there's not a lot of singing going on," says Maverick, one of the four 19- to 22-year-olds who make up the new Virgin act Ideal.

"We're trying to bring back harmonies, like back in the days when you'd be singing along while you were vacuuming the house on a Saturday," he says.

"We like to go with all four parts, distinctively," adds group member PZ. "That's what makes our songs stand out. We want to bring that back."



IDEAL

The group's soulful brand of old-school harmonies indeed conjure memories of its idols, from the Temptations, the Isley Brothers, and Stevie Wonder to more recent incarnations

like Boyz II Men and Take 6.

"These are groups that actually entertained, from dancing and the clothes they wear to their stage presence," Maverick says.

(Continued on page 20)



Blondie's Latest Tour Captured Live On Upcoming Set From Beyond Music

BY DYLAN SIEGLER

NEW YORK—For fans who missed Blondie on the yearlong tour it's wrapping up—and for those who were too young to catch the band on tour 20 years ago—Beyond Music will offer some solace Nov. 23 with the release of Blondie's first official live recording.

"Blondie Live" includes the veteran rock band's classics, such as "Call Me" and "The Tide Is High," while continuing to promote tracks from its early-1999 comeback album, "No Exit."

Beyond aims to cover the wide age spread among the band's fans with both online promotions and tradi-



BLONDIE

tional retail tie-ins, according to VP of marketing Barbara Bolan. While Blondie retained many of its fans from its heyday in the early '80s, band member Jimmy Destri says there's one thing he sees when he looks into the crowd every night: youth.

"We love our old fans and thank God for them," he says. "But the fact that young people are buying the records and coming to the shows is exhilarating."

The 19 tracks on the album were chosen by the band and label from a pool of recordings made during the year's tour. The last track on the album is a rare version

of "No Exit," featuring hip-hop artists such as Coolio, members of Mobb Deep, and members of the Wu-Tang Clan.

Live albums are an integral, if unusual, part of Beyond's marketing plans for many of its more established acts. Such albums also feature in comebacks by Beyond acts the Violent Femmes and Motley Crue.

For Blondie, the live album will bridge the gap between "No Exit" and the studio album it will soon begin recording, says Destri. "No Exit" has sold 364,000 copies, according to SoundScan.

"On the last album, we were ourselves, but on the next album, we want to be other people. We want to show all our multiple personalities," he says.

According to Bolan, the live al-

bum's promotional setup began with the use of a new studio recording of Blondie's "One Way Or Another" as the theme for the TV series "Snoops," which premiered this fall.

It continues with an online promotion at Beatnik.com, in which visitors will have the opportunity to "remix" Blondie tracks and share their remixes with friends through E-mailed "groovegrams." (Remixes will not, however be downloadable.)

"This gives the user the opportunity to feel like they're having a close-at-hand experience with the artists," explains Bolan. Weekly prizes will culminate in a set of tickets to Blondie's New Year's Eve show in Miami.

Another online promotion, this

time at Blondie.net, will make available E-mail-able digital audio postcards with Liquid Audio "Maria" soundclips that link to a site where "Blondie Live" can be pre-ordered.

"I'm pretty optimistic about it," says Chris Wester, managing director/head buyer at the Down in the Valley chain in Golden Valley, Minn. "You can't refute what Blondie was able to do by getting back together and releasing 'No Exit,' and I'm sure 'Blondie Live' will get great reviews.

"If some retailers are pessimistic, it's not because it's a live album from Blondie but because there are a lot of sharks in the water this time of year—the new Sheryl Crow live album among them," he says.



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Tommy Lee Gets Eclectic On MCA Set

Rock/Rap 'Methods Of Mayhem' Reflects Recent Troubles

BY LARRY FLICK

NEW YORK—Tommy Lee says he's enjoying the early reaction to "Methods Of Mayhem," the eponymous debut of his post-Motley Crue band, due Dec. 7 on MCA.

"People are trippin' out," he says with a laugh. "I knew it would freak some people out, and that's awesome. There's no fun in a record without a few surprises."

Produced by Scott Humphrey, the collection shows Lee teaming up with rapper TiLo (aka Tim Murray) and handling guitars, drums, and lead vocals. The two are joined by an eclectic array of guests that includes Kid Rock, U-God of Wu-Tang Clan, Lil' Kim, Limp Bizkit's Fred Durst, George Clinton, Crystal Method, Snoop Dogg, and Mixmaster Mike.

"None of this was calculated," Lee says. "TiLo and I started laying down tracks, and before we knew it, we were getting calls from artists who wanted to collaborate."

The result is an album that Lee



METHODS OF MAYHEM

describes as "a hybrid of my favorite flavors," with forays into electronica and hip-hop as well as the hard rock that his longtime fans require.

"For me, this is full-blown creative freedom," he says. "Often I would bring songs to Motley Crue, and the reaction would be, 'That's not right.' I couldn't conform anymore. I was losing my mind."

Of all the styles and sounds explored on "Methods Of Mayhem," Lee says rapping came the easiest to him. "After all, I am a drummer. In some ways, delivering vocals in a

rhythmic fashion makes more sense to me than traditional singing."

Lee combines the two vocal styles on "Get Naked," the set's first single, on which he's joined by Durst, Lil' Kim, Clinton, and Mixmaster Mike. On Oct. 26, the track went to mainstream and modern rock radio, where it's getting play on 51 stations, according to Broadcast Data Systems.

"I think there's a lot of curiosity about what a Tommy Lee record will sound like," says Tom Brisbane, (Continued on page 22)



Fires Burn Again. Hard-rock outfit Firehouse is back with "Category 5," an album that combines the sound of its early-'90s heyday with contemporary pop ballads. The band produced the set, which is available in the U.S. on Mystic Records. The set was released in Japan and Southeast Asia on Pony Canyon Records, which reports sales of 35,000 units to date. Look for Firehouse on the road in the States through the end of the year. Shown, from left, are band members Michael Foster, C.J. Snare, Bill Leverly, and Perry Richardson.

Massey Offers Inside Look At Epic, New Imprint Daylight

Six Questions is an occasional feature focusing on noteworthy industry figures. This week's subject—David Massey—is executive VP of A&R for Epic/550 Music. He's also the head of the new Epic imprint Daylight. Among his first signings to the label are Save Ferris, fledgling diva Anastacia, and singer/tunesmith Robin Thicke. Massey is an industry veteran whose A&R background includes Oasis, Silverchair, Cyndi Lauper, and Lara Fabian.

In what areas does the label require repair?

I think we still need to strengthen in the urban area. We're still developing there. That said, I think we've got one of the best marketing departments we've ever had.

What is the most effective way for an unsigned artist to get your attention?

My standards have become quite high. Everything has to be right. You should have great talent; you must be smart, with charisma and the ability to perform. You've gotta have a great work ethic.

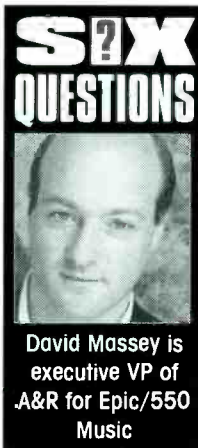
That said, the demo doesn't have to be perfect either. I've signed acts with the most raw demos. The first time I heard Oasis, it was one song that was largely guitars and little else. That was enough to set me off. I just signed Robin Thicke without a

demo. He played me songs on a piano.

You're describing A&R in its classic form. How would you characterize A&R practices within the industry, as a whole?

It's becoming more important in the way our business functions. Most of the recent successes on the mainstream side are totally A&R-driven. Britney Spears, Ricky Martin, Christina Aguilera, and Backstreet Boys owe their success to their talent and to the songs that they haven't written. The need for real A&R, combining artists with great songs and great producers, is actually more important now than ever.

LARRY FLICK



David Massey is executive VP of A&R for Epic/550 Music

What's the purpose of Daylight?

The idea was to create a small boutique label that would be instantly identifiable, even if the roster is eclectic. The thread of continuity among Daylight acts will be that they're song-driven. This is a fortunate scenario in that Epic agrees that Daylight should focus on long-term artist development.

How has your role within the Epic system changed?

The label has brought me back to being more hands-on in A&R than I was as the GM. Besides Daylight, I'm helping Polly [Anthony, Epic Records Group president] with the development of the Epic A&R department.

How would you characterize the current state of Epic?

This quarter is going to impress a lot of people. I think we'll break Macy Gray, and we'll have massive albums with Korn and Rage Against The Machine. Factor in new albums by Celine Dion and Fiona Apple, and this could be our biggest period ever.

Sony Supplies The Sounds For Target Holiday Disc; Blues Traveler Manager Frey Exits

EYE ON THE TARGET: In a multitiered project, Sony has supplied artists and music for a Target Christmas CD, out now, and a holiday TV special planned by Target and CBS that will air Dec. 6.

"We were approached about a year and a half ago by Target and their ad agency with a whole concept of a TV show, with the sponsors and network already in place," says **Danny Yarbrough**, chairman of Sony Music Distribution. "Target was also committed to a charitable donation that ties in with the special that attracted the artists."

As part of the deal, "we agreed to do a soundtrack through our special products division that would be sold through the Target stores and the proceeds of which would fall under the charity guidelines," says Yarbrough.

While Target has rights to the songs and special in the U.S., Sony got international rights.

Because of the advance planning, Target landed many of the top Sony artists on its wish list for the special, including **Celine Dion**, **Harry Connick Jr.**, **Gloria Estefan**, and **Babyface**, as well as a few up-and-comers whose fortunes exploded between initial conversations and the special's taping.

"Target had a couple of superstars in mind, and then there were a couple of artists whom Target wasn't aware of [or] the strength they'd have by the time the special ran, like **Ricky Martin** and **Charlotte Church**," says Yarbrough. "We convinced them they'd be very happy to have them on the special. There was definitely give and take. With everything like this, there are false starts and stops."

The artists are seen talking about their favorite Christmas melody as well as performing a holiday tune.

In addition to the above artists featured on the TV special and the album, **Shawn Colvin**, **Marc Anthony**, and **Mary Chapin Carpenter** also appear on the CD.

The CD includes all-new recordings and is a mix of traditional and new holiday tunes. It retails for no more than \$9.99 at Target stores nationwide. Both the album and special are called "And So This Is Christmas."

The CD will not be serviced to radio, nor will there be any singles targeted for airplay. "We're going to discourage any airplay because all these artists have current records that we're working very hard on. Additionally, a number of them have Christmas albums of their own that we continue to push," says Yarbrough.

In fact, as part of Target's enticement to get Sony involved, "they agreed to work with us on the current projects of these artists in terms of advertising and promoting them," says Yarbrough. "Target made huge com-

mitments to these projects."

While Yarbrough knows he may incur the wrath of other retailers by teaming with Target for this exclusive deal, he adds only, "We run unique promotions with all of our accounts."

BLUE NO MORE: Longtime Blues Traveler manager **Dave Frey** has resigned his post. Frey, who has handled the band for almost a decade and who co-founded the H.O.R.D.E. tour with Blues Traveler leader **John Popper** in 1992, says, "My time with Blues Traveler has run its course. Our parting is totally amicable, and I will do everything in my power to make their transition to another management company an easy one."

Frey, who expects to wrap up his business with the band by year's end, will continue to manage **Cheap Trick** through his company, **Silent Partner**, as well as serve as co-producer of the Aspen Artist Development Conference.

Silent Partner associate **Susan Bank** will also leave the company at the end of the year to accompany Blues Traveler to its new management home.

STUFF: **Marty Maidenberg**, formerly senior VP of marketing and artist development for Mercury Records, has been named VP of worldwide marketing for Epic Records Group. In his new capacity, he will market artists signed to the U.S. label, as well as internationally signed artists being worked in the U.S.

'N Sync will perform at the Jan. 30 Super Bowl at Atlanta's Georgia Dome with special guest **Phil Collins**, along with a third act yet to be determined.

Aerosmith, **Buckcherry**, and **Mr. Big** will rock Japan's Osaka Dome into the new millennium when the three bands appear there Dec. 31.

Kenny Loggins has signed with Sterling/Winters Co. for management. Among the upcoming activities set for Loggins are a new album of children's songs, a TNN December special, and co-composing and performing the end titles for Disney's "The Tigger Movie."

Eugene Maillard has been named executive director the NARAS Foundation, the charitable arm of the National Academy of Recording Arts and Sciences.

Tower Records has introduced the Elton 2000 candle, the latest in **Elton John's** line of charity candles whose sale benefits the Elton John AIDS Foundation.

Gary Cherone, lead singer of **Van Halen** for slightly longer than a minute, has parted ways with the band. He helmed the commercially disappointing "Van Halen III" project.



by Melinda Newman

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—Ry Cooder

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—Andy Gill, *The Independent*, April 23, 1999

"Tom Petty and the Heartbreakers are America's best rock 'n' roll band. ...(They) reign as the current kings of U.S. rock."

—Scott Tady, *Beaver County Times*, June 27, 1999

"One of the best American rock bands ever."

—Timothy Finn, *Kansas City Star*, August 6, 1999

"Quite simply, there is no better band in rock right now than Tom Petty and the Heartbreakers...miraculously, they seem to get better and better with age..."

—Ben Wener, *The Orange County Register*, August 16, 1999

"...Petty and the Heartbreakers are a great rock 'n' roll band- and many would go even further, labeling the group as the best American rock group on today's music scene."

—Terry Perkins, *St. Louis Post-Dispatch*, July 27, 1999

"...the most compelling and powerful rock band on the road. The band's new hard-edged, melodic songs all have stronger legs than anything else on mainstream FM."

—Aaron Beck, *Columbus Dispatch*, July 30, 1999

"...quite possibly the greatest show of the year."

—Bill Ellis, *The Commercial Appeal*, August 8, 1999

"...the Heartbreakers...were a faultless machine...the songs refuse to fade. Instead their heart becomes more apparent with each passing year."

—Greg Kot, *The Chicago Tribune*, August 1, 1999

"...if God had a local, they would be the house band."

—James McNair, *The Independent*, April 1999

"The simple reason Tom Petty has reached legendary status is his undying love for rock 'n' roll and everything that embodies it."

—Aaron Tassano, *The Oakland Tribune*, March 9, 1999

"Petty has a commanding stage presence...he's a star."

—Fred Mitchell, *Arcade*, July 1, 1999

"...how we take for granted our national treasures: The Grand Canyon, The Smithsonian, Tom Petty and the Heartbreakers...a pop songwriter whose material has actually improved over the years. On this particular night, with this band behind him, rock's least pretentious superstar just couldn't do wrong."

—Michael Tunlson, *Entertainment Today*, August 20-26, 1999

"...a well-oiled, ultra-confident hit machine that may still be the tightest garage rock band in America...the quality of Petty's latest writing outdistances his old at an exponential rate."

—Richard Skanse, *Rolling Stone On-Line*, July 6, 1999

"Petty is writing some of the strongest material of his career."

—Tammy Paolino, *Asbury Park Press*, July 3, 1999

"Does Tom Petty and his rip snortin' band the Heartbreakers ever play a bad show? On this planet, in this lifetime? He didn't Saturday night where yet another sold-out crowd saw him and his pals weave their concert magic. This band rocks with the greatest of ease, writes songs that mere mortals can only shake their heads at and enjoy, has more fun onstage than should be allowed and has almost a continual stream of pretty ladies storming the stage to merely touch them as they crank out their muse. Sometimes life isn't fair. Was it already mentioned they're one of the best American rock bands on the planet?"

—John Lappen, *The Hollywood Reporter*, August 16, 1999

"...the crowd couldn't get enough of him. Petty has made waves with some of the best American rock in the last 20 years and continues to do so."

—Eric Schelkopf, *Kane County Chronicle*, August 6, 1999

"...one of the best performances to come around in a long time. Step aside Bruce, I think Chicago's got a new boss now."

—Rachel Reynolds, *Daily Journal*, October 8, 1999

"Like the E Street Band and The Grateful Dead, The Heartbreakers have become renowned for their ferocious playing. After 20 years, the band is so impeccably tight it's sometimes easy to misconstrue the telepathy they play with as complacency. Do that and you get cheated out of the magic."

—Curt Baron, *Illinois Entertainer*, August 1, 1999

on fire...

"The show went up a notch when you thought it couldn't go any higher...the best concert I've seen in years."

—Michael Corcoran, American Stateman,
September 19, 1999

"Tom Petty and the Heartbreakers are still one of the best rock bands around."

—John Winters, Sun Chronicle, July 10, 1999

"America's favorite garage-rock band at the top of its crowd-pleasing game."

—Ed Masley, Pittsburgh Post-Gazette,
July 24, 1999

"Petty's magic potion was a set list of music, brilliant in its simplicity...gems that resonated with the audience because they have no pretense, no illusions of being anything more than rock 'n' roll...it's hard to imagine anyone who visits the site putting on a better show, this or any other year."

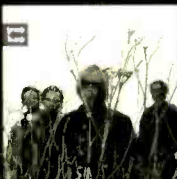
—Rege Behe, Pittsburgh Tribune, June 24, 1999

"Petty and his startlingly versatile, powerful band delved into tunes ancient, fresh and unexpected. Above all, there was Petty, rock star confident, working the crowd with postures and passion...he is still infusing a genre with fresh life that has been all too flaccid lately."

—Carlo Wolff, The Plain Dealer, June 17, 1999

"...Tom Petty and the Heartbreakers are still motoring forward, and the rest of us would be wise to hop on board, or be left in the dust."

—Karla Peterson, The San Diego Union-Tribune,
August 20, 1999



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FARM CLUB SPROUTS ON WEB

(Continued from page 5)

"It's an excellent way of diving into the enormous pool of talent out there," Iovine says. "Plus, it allows us to gauge the interest of the general public."

He adds, "The bottom line is that we're recognizing the need to broaden our reach and style as a label. Times are changing, and we're committed to doing more

Club.

The label has committed to sign approximately four acts per year, Iovine says. Releases will sport the Farm Club logo.

Also, acts that appear on the site are free to post their material on other music-intensive sites. "At this point, all we require from these acts is that they don't have a deal with a major before hitting us," Iovine says.

Another key element of the Farm Club Web site is the potential for interaction among musicians, producers, songwriters, and other industry personnel via bulletin boards and chat rooms. "It gives us the chance to be a catalyst for bands to become stronger and progress to a higher level of existence," Iovine notes.

For some unsigned artists, the advent of the Farm Club means an additional avenue onto the major-label radar.

"It's another chance to get attention," says Jim Serchio, guitarist for Territory-X, an unsigned modern rock band based in Detroit. "The big labels have gotten so unapproachable. This feels like an olive branch. I think a lot of bands will view this as a positive thing."

The site will begin accepting material on Dec. 1 and will be

fully operational Feb. 1. The material will be available via digital download in several major formats—including MP3, Microsoft Windows Audio, and QuickTime. There are no plans for sales of the music at this point, executives say.

According to Seagram president/CEO Edgar Bronfman Jr., the venture will generate "revenue streams that no other music companies have."

While Bronfman would not specify the amount of the compa-

ny's investment in the project, he says that it will generate revenue from direct advertising on the site and TV show, merchandising, auctions, and licensing deals.

Coca-Cola's Sprite will be the venture's first official sponsor.

Also, in addition to linking to the Farm Club site via MTV, VH1, and SonicNet, MTV Networks has signed a cross-promotional alliance that will include the announcement of label-deal winners on its top-rated "Total Request Live" program.

Iovine will be Farm Club chairman. The label expects to name a president and additional staff in the next month, including six A&R staffers in New York and six in L.A.

Bronfman says some key executives will shift from other Universal labels, though the staff will consist of "mostly new hires."

Assistance in preparing this story was provided by Carolyn Horwitz, news editor of *Billboard-Bulletin*.

'It's an excellent way of diving into the enormous pool of talent out there. Plus, it allows us to gauge the interest of the general public'

- JIMMY IOVINE -

than keeping up. We're committed to being ahead of the curve."

Although Farm Club will hold an option to sign every act that appears on the TV program, acts that upload their material onto the Web site will not have a long-term commitment to the Farm

Yoakam Files Suit Against Web Site Operators

NASHVILLE—Dwight Yoakam has filed suit against a Web site operator and others, alleging unlawful use of his name, trademark, and likeness on two Internet sites.

The operator named in the suit—Sharon Anchak of Milford, Ohio—operates the sites www.dwrightsite.com and www.dwightyoakam.com. Ten other individuals are listed as "Does 1-10," with their identities to be released later by Yoakam's attorneys.

The suit, filed Oct. 18 in U.S. District Court in Los Angeles, follows a similar suit filed in the same court on Oct. 7 by Don Henley and Eagles Ltd. against a Florida Internet company, alleging similar copyright infringement (*Billboard*, Oct. 23).

Both suits come at a time when the Clinton administration is considering vetoing pending legislation that would outlaw cyber-squatters from using trademarks, service marks, and names of celebrities (*Billboard*, Nov. 13).

Only one successful celebrity suit against cyber-squatters has been resolved in the courts, that being a suit brought by 27 country music artists who sued a cyber-squatter and won in 1998 (*Billboard*, July 11, 1998).

Yoakam's suit seeks preliminary and permanent injunctions against the defendants from using any form of his name on Web sites, as well as compensatory and exemplary damages. It asks for a jury trial, as does Henley's lawsuit.

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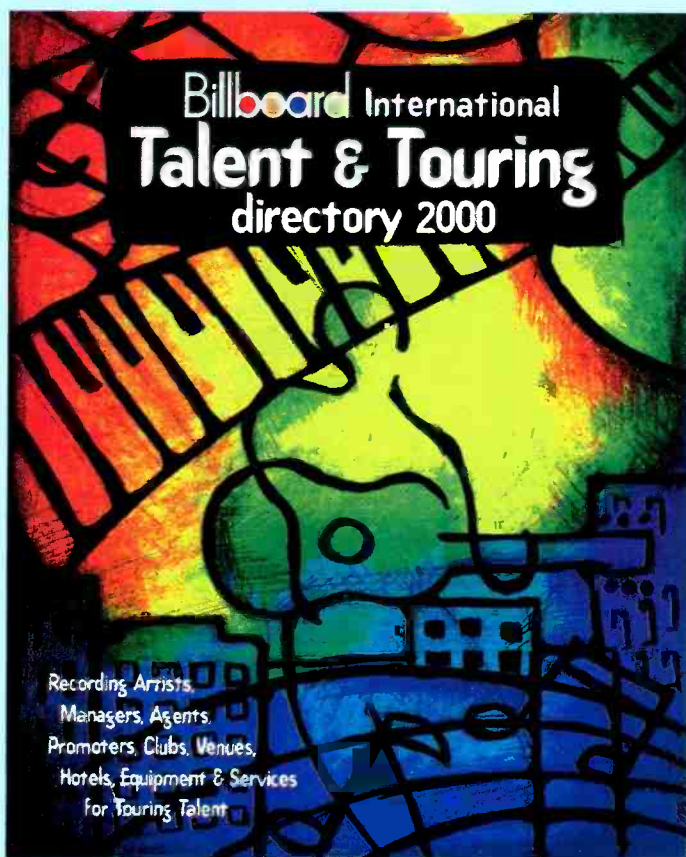
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Artists & Music

R&B GROUP IDEAL AIMS HIGH

(Continued from page 13)

Ideal has put its money where its mouths are via the smooth, modern-day first single "Get Gone," an appeal to women to treat their men with respect and dignity. The gold-selling track has reached No. 2 on Hot R&B Singles & Tracks, stoking the ensemble's eponymous debut album on Virgin to No. 19 on Top R&B Albums and No. 97 on The Billboard 200, earning its Heatseekers Impact status. The set stands this issue at No. 111 on The Billboard 200.

"There's definitely a place for their kind of music on R&B radio," says Gary Young, PD of mainstream R&B WKKV (V100) Milwaukee. "Boyz II Men brought it back, but they've been gone for a while. People love singers and entertainers. Anyone can make a record in a studio, but can they sell it, can they perform it?"

'GIFTED SINGERS'

Adds Brad Fox, director of artist development at Virgin, "This first single definitely put Ideal on the map as far as a new, talented, young R&B group. A lot of people out there can blow, but these guys are gifted singers with genuine star quality. There's a lack of that at radio."

The band's name, in fact, reflects the members' intention to bring impeccability to the sound they so admire.

"We opened up a page in the dictionary and saw the word 'ideal,' which was defined as 'a concept embodying perfection.' We liked that because we strive to be perfect in our sound, in our music, our look—the recipe to fulfill everyone's fantasy," says group member Swab.

And that's the other part of the group's image: individuality, with an effort to appeal to every facet of its primary target, plain and simply... women.

Says member J-Dante, "We hope the ladies will feel it and get a general understanding of what we're all about and see us all as individuals."

In fact, the guys in Ideal are even able to run quickly through their own mini-profiles: Maverick is the sexy and sensitive one; J-Dante is the good-looking playboy; PZ is the reticent boy next door who promises to take care of his lady's heart; and Swab is a ruffneck rider for the fly-girls.

PROMO PLANS

The guys are getting to know their audience with a high-profile spot on TLC's tour, along with K-Ci & JoJo and Destiny's Child, which runs through early December.

"That's been great," says J-Dante. "Some people might not know our songs, but they're responding in every city we've been to. It's been great exposure to be able to tap into the soul market."

Upcoming promotional endeavors, according to Fox, include other possible multi-act touring opportunities before the year's end, increased Internet presence (their site is tagged www.ideal4you.com), performances at a number of Los Angeles Lakers games, and a chat session on Launch.com in early December. The

'We're trying to bring back harmonies, like back in the days when you'd be singing along while you were vacuuming'

— MAVERICK —

band is also slated to perform on "The Jenny Jones Show," "BET Teen Summit," and "Soul Train."

"We want to maintain their visibility through the holidays, and we're looking at some other cross-promo-

tional opportunities in spring 2000, trying to lock some things in," Fox says. "We're looking for more Web opportunities as well."

But foremost, the label is counting on Ideal's second single, "Creep Inn," "to blow the doors wide open," he adds.

"That's a good ole booty call," says Swab, "telling a woman, 'Hey, I miss you, Boo, and I want to do it again like we did before.'"

As to the band's own five-year plan, J-Dante has it all lined up in his head. "We want to still be touring, making hot albums, and we're looking toward breaking into the mass media: acting, modeling, producing, and writing for others.

"We just want to tap into every aspect of the entertainment industry. All we want to do is work, work, work and build our company up to the top."

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|----------------------------------|---|------------|--|--------------------------|---|
| BRUCE SPRINGSTEEN | Oakland-Alameda County Coliseum Oakland, Calif. | Oct. 25-28 | \$3,112,423 \$67.50/\$37.50 | 47,074 three sellouts | House of Blues Concerts |
| BETTE MIDLER | Madison Square Garden New York | Oct. 25-26 | \$2,629,709 \$250.50/\$125.50/ \$75.50/\$50.50 | 24,268 sellout | Radio City Entertainment, Delsener/Slater Enterprises, Electric Factory Concerts |
| RICKY MARTIN, JESSICA SIMPSON | Madison Square Garden New York | Oct. 28-29 | \$1,826,755 \$98/\$78/\$53/\$38 | 29,774 two sellouts | Delsener/Slater Enterprises |
| STING, CHEB MAMI | Universal Amphitheatre Universal City, Calif. | Oct. 26-30 | \$1,824,120 \$125/\$100/\$60/\$35 | 24,626 four sellouts | House of Blues Concerts |
| BETTE MIDLER | Continental Airlines Arena East Rutherford, N.J. | Oct. 28 | \$1,166,478 \$200.50/\$100.50/ \$75.50/\$50.50 | 11,905 sellout | Radio City Entertainment, Metropolitan Entertainment Group, Electric Factory Concerts |
| RICKY MARTIN, JESSICA SIMPSON | Ice Palace Tampa, Fla. | Oct. 22 | \$1,137,910 \$95.80/\$75.80/ \$50.80/\$35.80 | 17,571 sellout | Fantasma Productions |
| ELTON JOHN | Target Center Minneapolis | Nov. 6 | \$648,644 \$59.50/\$49.50 | 16,167 sellout | in-house |
| BACKSTREET BOYS, EY, MANDY MOORE | Tacoma Dome Tacoma, Wash. | Oct. 26 | \$837,372 \$38.50/\$29.50 | 22,404 sellout | House of Blues Concerts |
| RICKY MARTIN, JESSICA SIMPSON | First Union Spectrum Philadelphia | Oct. 26 | \$793,815 \$75/\$55/\$45/\$35 | 14,261 sellout | Electric Factory Concerts |
| ELTON JOHN | Alltel Arena North Little Rock, Ark. | Oct. 29 | \$724,649 \$59.50/\$39.50 | 16,255 sellout | House of Blues Concerts |

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With High 'Candy' Sales, 550 Ups Street Date For Moore's Debut

BY LARRY FLICK

NEW YORK—Mandy Moore's 550 Music debut, "So Real," originally set for release in early 2000, will begin its retail life Dec. 7—thanks to the success of the album's first single, "Candy."

With sales of 520,000 units, according to SoundScan, the track is benefiting from the 15-year-old pop ingenue's nonstop touring. She spent much of the summer on the road with 'N Sync, and she is currently opening for Backstreet Boys.

"The kids have been responding incredibly well to Mandy," says Dave McPherson, VP of A&R at the label. "She's youthful, but she's not a teeny-bopper. She's a teenager with something to say."

Radio programmers agree. "She's close enough to Britney Spears in sound to attract listeners, but she's different enough to sound like more than a clone," says Jennifer Charles, assistant PD at KSJM Tucson, Ariz. "You can't deny a song like 'Candy.' It's so catchy."

Johnny Watson, music director at WAQA Melbourne, Fla., adds that Moore brings a "more relaxed" tone to the pop table.

"She sounds like she's having a great time on the record. That kind of confidence is important to having a hit."

550 Music has been building a



MOORE

fan base for the singer via the Internet. She has a Web site (www.mandymoore.com) that gets roughly 100,000 hits a day, according to the label. It offers biographical information, as well as news updates, pictures, and a fan chat room.

Moore has also participated in several high-profile promotions, including a Teen People Online (www.teenpeople.com) campaign wherein fans competed for the chance to win a shopping spree

and lunch with the artist.

Teen People Online is also co-sponsoring a contest wherein the winner will be flown to WXXL Orlando, Fla.'s annual Jingle Ball concert Dec. 11.

Moore will soon begin balancing her tour schedule with several TV appearances. Dates are still to be confirmed, although the singer has already taped an episode of the WB series "Roswell." She performs the song "Lock Me In Your Heart."

"The reaction to this project has been phenomenal," says McPherson. "She's on the road to becoming a major star."

Moore (who was born Amanda Leigh Moore) says she knew from the tender age of 6 that she wanted to be a performer. She says she remembers "jumping on my bed and singing." It was a done deal after she attended a summer musical camp when she was 9 years old.

"My parents thought it was just a phase I'd grow out of, but I stuck to it and begged them for acting and voice lessons," she recalls.

Throughout Moore's hometown of Orlando, Moore says, she became known as "the National

Anthem Girl."

"Some people know me that way because they've heard me sing 'The Star-Spangled Banner' for all the major sports teams and for Chris Evert's Pro-Celebrity Tennis Tournament."

National commercials, TV pilots, and voice-overs have made

Moore a veteran of the recording studio. "When I first started recording, it was hard," she says. "My friends didn't understand why I couldn't hang out with them as much. I thought they'd talk behind my back or be jealous, but they've become really supportive."

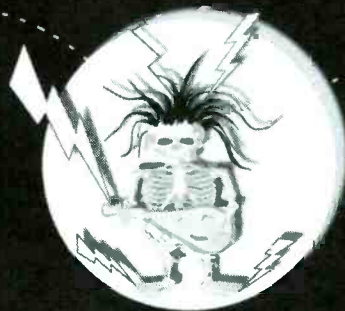


Maverick Hits. The Mavericks make their Mercury debut with "Super Colossal Smash: Hits Of The '90s: The Best Of The Mavericks," which combines eight of the venerable act's hit singles with several new recordings. Among the fresh cuts is the single "Here Comes My Baby," a Cat Stevens composition that the Tremeloes had a hit with in 1967. Pictured, from left, are band members Robert Reynolds, Raul Maio, Paul Deakin, and Nick Kane.

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EAT'M EVOLUTION IT CAN HAPPEN TO YOU!

TOMMY LEE GETS ECLECTIC ON MCA SET

(Continued from page 14)

assistant music director at KBAT Midland, Texas. "That will draw initial attention. But the music is strong enough to keep your ear."

At this point, the track is promotional. It's available until Dec. 17 as a timed-out download via Liquid Audio in conjunction with Real Audio.

"Get Naked" is also drawing attention for its risqué music video, directed by Chris Hafner. MTV recently added the clip, and it's the most-requested video on the Box.

The clip—which will also gain national exposure when it's aired during "The Howard Stern Radio Show" Dec. 4 on CBS-TV—is one of the first key elements of MCA's extensive visibility campaign.

"We're building this from street level," says Tim Reid II, director of marketing at MCA. "This is the kind of record that the kids need to hear about from the street before the big media blitz."

The label began marketing the project in August by distributing a flood of stickers, temporary tattoos, and cassette samplers at retail and every hard-rock concert in the U.S.

MCA has also launched an Internet site (www.methodsofmayhem.com), which offers raw footage of the "Get Naked" video as well as sound bites from the album. It has a fan-

dominated message board that Lee occasionally posts to. He will also post diary entries from the road during his ongoing radio/retail promotional trek of the U.S.

Other Net-related activities will include a Lee/TiLo chat on America Online during the week of album release.

Between promotional obligations,

'There's no fun in a record without a few surprises'

- TOMMY LEE -

Lee and TiLo are assembling a live band with which they'll begin touring in March. Before hitting the concert trail, Lee and TiLo will spend portions of January and February doing promotion in Europe. The set is due for release there in mid-January.

"I can't wait to get out there and play these songs live," says Lee. "It's gonna be wild—just like the process of writing them."

Lee refers to a period earlier this year, when he was writing songs while serving a prison sentence.

"I started writing lyrics—calling

collect from jail and singing into my answering machine at home," he says. "I had a friend record a greeting on my machine saying, 'This number accepts collect calls' and got it all down. For a while, I wanted to call the album 'Tommy's Jailhouse Recording School.'"

Joking aside, Lee says the album reflects "a lot of the drama I've been through. It's as honest and real as I could possibly be."

Cuts on the album include such cathartic anthems as "Anger Management," which provides insight into some of the well-documented problems of his personal life in recent years. "It's not an easy road, but it's an educational one," he says. "It's a privilege to be able to get some of it down on tape."

Lee says he's aware that his headline-grabbing personal life will be the initial draw to *Methods Of Mayhem*. But he believes that listeners will come with one impression and leave with another—particularly after experiencing one of the set's stronger cuts, "Metamorphosis," which traces his evolution from boy to man.

"There are many layers to these songs," he says. "If you have an open mind, you're going to feel a wide range of emotions."

SOUNDTRACKS AND FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

THE INDUSTRY SPEAKS: "It is the director's movie" was the sentence most echoed at the second Sound of Film conference, sponsored by KnitMedia and Billboard. From composer **Howard Shore** to independent film producer **Ted Hope** to Sony Music Soundtrax executive VP **Glen Brunman**, the consensus was that the person who directs the actors in the movie also has first and last say about its musical direction.

Of course, ideally the director's vision and that of those making the music are in concert. "The best work I've ever done in films was when the director and the composer are locked in on a vision of the film," Shore said, referring to his ninefold collaborations with director **David Cronenberg**.

Other times, studio and label executives can help guide a director on a given musical path. "In independent films, because resources are always in question, the film's vision is always changing," said **Kathy Nelson**, president of music at Walt Disney Pictures, who is working with **Edward Norton** on "Keeping The Faith," his directorial debut. "And a lot of young filmmakers are not that clear on their vision."

The Sound of Film took place simultaneously Oct. 22 at New York's Knitting Factory and Los Angeles' El Rey Theatre. Panels covered the marketing of soundtracks, the delicate balance between singles- and score-based albums, and how studios and labels can best work together to achieve the film's vision through music.

Aside from lauding the success of the soundtrack industry this decade—including reporting that soundtrack sales accounted for 8.6% of all albums sold in 1998—Brunman sounded several cautionary notes to his peers during his keynote speech.

"The cost of soundtracks has more than doubled over the last three to four years," he said. "And the demand for artists to appear on all of these albums has overtaken the supply. Either we fix the problems or they will be our downfall."

"The same dozen multi-platinum artists cannot do the lead single and video for every major motion picture release," Brunman noted. "We all know there are only so many big-name artists to go around and only so many times they can come up to bat. Maybe we should remember that the right song performed by the right artist is what we really need. Maybe we should remember that many of tomorrow's stars can be found among today's developing artists, as they always have been."

Among other conference news and notes: Releasing both a singles-driven and score album for a given film is generally not a good idea. "Our biggest success with sales was people who bought it thinking it was the **Public Enemy** album," said Sony Classical president **Peter Gelb** about his label's less-than-heartening experience releasing the score to Spike Lee's 1998 film "He Got Game," which had a simultaneous **Public Enemy** album. "I don't think there is room for both."

With so many studio/label soundtracks relationships in place, it is getting close to impossible for a nonaffiliated label to break into the chain. But having an affiliation and a given artist does not guarantee a label will win a given soundtrack deal. "Just because an artist is signed to the label doesn't mean she will definitely do a song for a given soundtrack," said **Darren Higman**, VP of soundtracks for Atlantic, which like its WEA compatriots has a deal with Warner Bros. Pictures. "We are often in the position of trying to convince our own artists to do a song for a soundtrack."

As much as label executives love to swap stories about soundtracks that hit big when the movie was a flop, these instances are few and far between. "The film needs to be a success for the record to succeed," said **Randy Spendlove**, senior VP of soundtracks and music at Miramax. "You need the momentum of the film to affect an audience."

More and more studios and labels are working to define new ways of marketing on the Internet. Sony Classical's Gelb was among several executives who said they plan to post material such as bonus tracks and musical score cues via secure systems.

A tip for all those unsigned artists/songwriters/composers out there looking to place your work in film: Sending unsolicited tapes to studio music departments was never a great way to get discovered, and nowadays it is likely a dead end. **Mark Kaufman**, VP of music/business affairs at New Line Cinema, said New Line, like most other studios, no longer accepts unsolicited material. The best channel these days is the music supervisor, he said. "These are the people who are out searching to uncover the next big thing," he told Billboard.



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BILLBOARD'S HEATSEEKERS ALBUM CHART

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST | TITLE |
|-----------|------------|---------------|---|--|
| 1 | 1 | 31 | STATIC-X WARNER BROS. 47271 (10.98/16.98) | No. 1 WISCONSIN DEATH TRIP |
| 2 | 2 | 20 | SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) | SYSTEM OF A DOWN |
| 3 | 4 | 6 | SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98) | SKIN DEEP |
| 4 | 3 | 14 | BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) | WHO NEEDS PICTURES |
| 5 | 6 | 19 | SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98) | SLIPKNOT |
| 6 | NEW | | FIVE IRON FRENZY 5 MINUTE WALK 65248/SARABELLUM (11.98 CD) | LIVE: PROOF THAT THE YOUTH ARE REVOLTING |
| 7 | 5 | 3 | ROY D. MERCER VIRGIN (NASHVILLE) 48214 (9.98/15.98) | HOW BIG'A BOY ARE YA? VOLUME 6 |
| 8 | NEW | | MELANIE C VIRGIN 48510 (11.98/16.98) | NORTHERN STAR |
| 9 | 7 | 23 | MOBY V2 27049* (16.98 CD) | PLAY |
| 10 | 11 | 3 | CHILDRIN OF DA GHETTO HOO-BANGIN' 50020*/PRIORITY (10.98/16.98) | CHILDRIN OF DA GHETTO |
| 11 | 13 | 4 | STROKE9 CHERRY 153157/UNIVERSAL (8.98/12.98) | NASTY LITTLE THOUGHTS |
| 12 | 12 | 6 | YOUNGSTOWN HOLLYWOOD 162192 (10.98/16.98) | LET'S ROLL |
| 13 | 9 | 7 | YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98) | MOUNTAIN HIGH... VALLEY LOW |
| 14 | 8 | 29 | OLEANDER REPUBLIC 153242/UNIVERSAL (10.98/16.98) | FEBRUARY SON |
| 15 | 14 | 11 | JIMMIE'S CHICKEN SHACK ROCKET/ISLAND 546382/DJMG (11.98/16.98) | BRING YOUR OWN STEREO |
| 16 | 16 | 22 | IBRAHIM FERRER WORLD CIRCUIT/ONESUCH 79532/AG (10.98/17.98) | BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER |
| 17 | 22 | 35 | SONICFLOOD GOTEE 2802 (15.98 CD) | SONICFLOOD |
| 18 | 26 | 2 | BANDA EL RECODO FONOVISA 0769 (7.98/11.98) | LO MEJOR DE MI VIDA |
| 19 | 17 | 31 | MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98) | TATTOOS & SCARS |
| 20 | 29 | 3 | BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG (11.98/16.98) | BRENT JONES AND T.P. MOBB |
| 21 | 15 | 3 | RAHSAAN PATTERSON MCA 111915 (11.98/17.98) | LOVE IN STEREO |
| 22 | 10 | 8 | IYANLA VANZANT HARMONY 1799 (11.98/17.98) | IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY |
| 23 | 18 | 6 | DAVE KOZ CAPITOL 99458 (10.98/16.98) | THE DANCE |
| 24 | 33 | 10 | WINANS PHASE2 MYRRH/WORD 69881/EPIC (10.98 EQ/16.98) | WE GOT NEXT |
| 25 | 21 | 2 | BUCKSHOT DUCK DOWN 1001*/K-TEL (11.98/16.98) | BUCKSHOT THE BDI THUG |

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

| | | | | |
|----|-----------------|----|--|---|
| 26 | 39 | 2 | BETH HART 143/LAVA 83192/AG (10.98/16.98) | SCREAMIN' FOR MY SUPPER |
| 27 | 25 | 25 | CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98) | SINGLE WHITE FEMALE |
| 28 | 20 | 3 | HANDSOME BOY MODELING SCHOOL TOMMY BOY 1258* (11.98/16.98) | SO... HOW'S YOUR GIRL? |
| 29 | 24 | 15 | BOYZONE RAVENOUS/MERCURY 559171/DJMG (10.98/16.98) | WHERE WE BELONG |
| 30 | 32 | 13 | KOTTONMOUTH KINGS SURBURBAN NOIZE 23857/CAPITOL (8.98/12.98) | ROYAL HIGHNESS |
| 31 | RE-ENTRY | | SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/DJMG (10.98/16.98) | JUST WON'T BURN |
| 32 | 28 | 7 | AMBER TOMMY BOY 1253 (11.98/16.98) | AMBER |
| 33 | 23 | 23 | TAL BACHMAN COLUMBIA 67956/CRG (10.98 EQ/16.98) | TAL BACHMAN |
| 34 | NEW | | JOE STRUMMER AND THE MESCALEROS HELLCAT 80424* (16.98 CD) | ROCK ART AND THE X-RAY STYLE |
| 35 | 37 | 13 | CHAD BROCK WARNER BROS. (NASHVILLE) 47071/WRN (10.98/16.98) | CHAD BROCK |
| 36 | 46 | 13 | DIDO ARISTA 19025 (10.98/16.98) | NO ANGEL |
| 37 | NEW | | CLEDUS T. JUDD RAZOR & TIE 82845 (10.98/16.98) | JUDDMENTAL |
| 38 | 40 | 6 | YANKEE GREY MONUMENT 69085/SONY (NASHVILLE) (10.98 EQ/16.98) | UNTAMED |
| 39 | 36 | 59 | SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/16.98) | DONDE ESTAN LOS LADRONES? |
| 40 | 47 | 14 | LIL' KEKE JAMDOWN 1011 (10.98/15.98) | IT WAS ALL A DREAM |
| 41 | 41 | 15 | TRACIE SPENCER CAPITOL 34287 (10.98/16.98) | TRACIE |
| 42 | 27 | 6 | VICENTE FERNANDEZ SONY DISCOS 83186 (8.98 EQ/13.98) | Y LOS MAS GRANDES EXITOS DE LOS DANDY'S |
| 43 | NEW | | JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8870/POINT (13.98/16.98) | THE IRISH TENORS HOME FOR CHRISTMAS |
| 44 | RE-ENTRY | | SHERRIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98) | LOVE IN THE REAL WORLD |
| 45 | 45 | 30 | T.D. JAKES ISLAND INSPIRATIONAL 524630/DJMG (10.98/16.98) | SACRED LOVE SONGS |
| 46 | 50 | 21 | OUT OF EDEN GOTEE 2806 (10.98/15.98) | NO TURNING BACK |
| 47 | 43 | 14 | G. LOVE & SPECIAL SAUCE OKEH/550 MUSIC 69746/EPIC (11.98 EQ/16.98) | PHILADELPHONIC |
| 48 | 30 | 6 | INDIA RMM 284023 (8.98/14.98) | SOLA |
| 49 | 49 | 22 | JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98) | THE IRISH TENORS |
| 50 | RE-ENTRY | | THE W'S 5 MINUTE WALK 25245/FOREFRONT (15.98 CD) | TROUBLE WITH X |

POPULAR UPRIISINGS

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

GOT THE BLUES: Blue Man Group is a quirky character act whose three members do not speak when performing and whose heads are disguised by skintight blue-colored masks. Think a '90s



Molotov Cocktail. Rock en español comes in a potent mix with Molotov, which combines rap, metal, and Latin music. The band's current album, "Apocalypshit" (Universal Latino) debuted at No. 32 on the Billboard Latin 50 chart in the Oct. 9 issue. The album was produced by Mario Caldato Jr., who's worked with the Beastie Boys. Molotov was part of the '99 Vans Warped tour, and more U.S. tour dates are expected sometime next year.

group inspired by cult favorites the Residents. Blue Man Group—the brainchild of Matt Goldman, Chris Wink, and Phil Stanton—has been winning over live

theater audiences with avant-garde sounds. The group has already made appearances on several national TV shows, including "The Tonight Show With Jay Leno," "Live With Regis & Kathie Lee," and "Entertainment Tonight."

Blue Man Group will release its first album, "Audio," Dec. 7 on Virgin Records.

Having staged a theater show in New York, Chicago, and Boston, Blue Man Group will take its stage production to Las Vegas this March. The act will also be featured Dec. 14 on "The Tonight Show With Jay Leno."

SHEILA IN BRIEF: Pop/rock singer/songwriter Sheila Nicholls is a do-it-yourselfer along the lines of Ani DiFranco. She started her own label, Essexgirl Records, which was picked up for distribution by Hollywood Records. Her debut album, "Brief Strop"—due Tuesday (16) on Essexgirl/Hollywood—features emotionally frank, introspective lyrics. The U.K. native, who has lived in



Waxing Poetic. Pop/rock duo Soulwax consists of brothers David and Stephen Dewaele, whose current album "Much Against Everyone's Advice," was released in October on Almo Sounds. The album has also been released in Europe, where Soulwax has performed at several festivals, including Pinkpop in the Netherlands.

New York and Los Angeles, has been regularly organizing a showcase in L.A. called Chicks in Arms, which features female singer/songwriters.

Nicholls is on a U.S. tour of coffeehouses and schools in support of the album. Tour dates include Nov. 19-20 in Salt Lake City; Nov. 22 in Boulder, Colo.; Nov. 23 in Denver and Aurora, Colo.; Nov. 26-27 in Chicago; Nov. 28-29 in Ann Arbor, Mich.; Dec. 1 in Folsom, Pa.; Dec. 2 in Philadelphia; Dec. 3-4 in New York; Dec. 6 in Wilbraham, Mass., and Northampton, Mass.; Dec. 7-8 in Cambridge, Mass.; Dec. 9 in Portland, Maine; and Dec. 10 in Burlington, Vt.

SANITIZED ROCK: Contemporary Christian rock band Bleach has returned with a self-titled third album, released Nov. 2 on ForeFront Records. The band's 1998 album, "Static," peaked at No. 22 on the Top Contemporary Christian album chart. Prior to the release of "Bleach," ForeFront held a radio contest in which winners were treated to a pri-

vate listening party for the new album. The Nashville-based group also participated in a live concert Webcast Oct. 14.

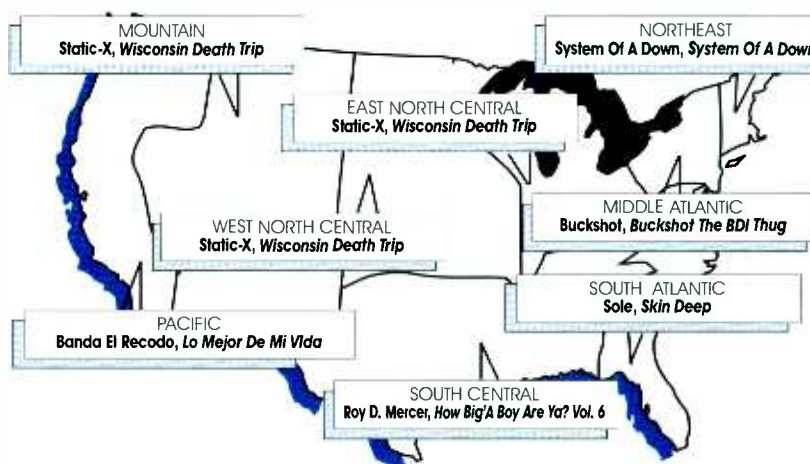
Bleach is touring, with



Sister Of Reggae. Sister Carol is a reggae artist whose latest album, "Isis—The Original Womb-Man," has been released on Tuff Gong International/Lightyear Entertainment. She is currently touring the U.S., and was recently featured on the nationally syndicated TV show "America's Black Forum." A native of Jamaica, the singer says, "I used to see Bob Marley come through my yard. Jamaica's Studio One label was in the area, and we were surrounded by music all around us."

dates that include Nov. 19 in Enid, Okla., and Nov. 20 in Wichita, Kan.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

| EAST NORTH CENTRAL | SOUTH ATLANTIC |
|--|--|
| 1. Static-X Wisconsin Death Trip | 1. Sole Skin Deep |
| 2. Sole Skin Deep | 2. Brad Paisley Who Needs Pictures |
| 3. System Of A Down System Of A Down | 3. Carlos Vives El Amor De Mi Tierra |
| 4. Childrin Of Da Ghetto Childrin Of Da Ghetto | 4. System Of A Down System Of A Down |
| 5. Slipknot Slipknot | 5. Roy D. Mercer How Big'A Boy Are Ya? Volume 6 |
| 6. Brad Paisley Who Needs Pictures | 6. Static-X Wisconsin Death Trip |
| 7. Melanie C Northern Star | 7. Marco Antonio Solis Trozos De Mi Alma |
| 8. Youngstown Let's Roll | 8. Brent Jones And T.P. Mobb Brent Jones And T.P. Mobb |
| 9. Moby Play | 9. Los Sabrosos Del Merengue Rompiendo El Milenio |
| 10. Rahsaan Patterson Love In Stereo | 10. Mission Mission |

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

TONIC

Sugar
 PRODUCERS: Tonic
 Universal 314-542-069
 In the '80s, corporate rock was the likes of Journey and Foreigner; now it's such bands as matchbox 20 and the Los Angeles trio Tonic. Listening to "Sugar"—the follow-up to Tonic's platinum debut, '97's "Lemon Parade"—is to realize how good Foreigner really was. Well-crafted, tuneful, and utterly unremarkable, "Sugar" is just the sort of thing that has made late-'90s modern rock radio deathly boring. The band gets points for producing the record itself but loses more for the mild sound and predictable songwriting. The textured, hook-laden title track and opening rocker "Future Says Run" are promising. But the first single, "Knock Down Walls," is a relative dud, particularly as a follow-up to the more engaging "You Wanted More," a hit modern-rock single from the "American Pie" soundtrack (and also present here). Still, the pleasant ballad "Waiting For The Light To Change" is bound to be multi-format fodder down the road.

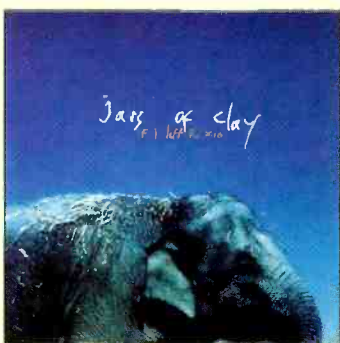
★ ROBERT CLARY SINGS IRA GERSHWIN & JEROME KERN

PRODUCERS: Robert Clary, John Rodby
 Original Cast 8714
 Actor/singer Robert Clary continues his appealing surveys of the master musical-theater writers with a salute to lyricist Ira Gershwin and composer Jerome Kern. The pair mostly worked separately but did write a musical film together, "Cover Girl," which contained "Long Ago And Far Away." That song and 19 others co-written by Gershwin and Kern are presented with the John Rodby Trio, which consistently offers a warm blanket of soft, jazzy sounds. But it is Clary, with a clear-eyed view of the intricacies of a Gershwin lyric, who always gives the songs their classy, charming due.

VARIOUS ARTISTS

Sondheim Tonight
 PRODUCER: John Yap
 Jay 1313
 Stephen Sondheim has long been celebrated in concert events, often in association with worthwhile charity endeavors. A live snapshot of such an event, held in 1998 in London (where Sondheim has perhaps a larger following than in the U.S.), is available via this two-disc set. Though similar in content with other Sondheim tributes, it is certainly their match in terms of vocal and orchestral/choral quality. And, of course, the material is the very reason why Sondheim has been the center of attention among musical-theater cognoscenti for more than three decades. Liz Robertson, Maria Friedman, and Len Cariou (a Sondheim-tribute staple) are among the featured performers.

SPOTLIGHT



JARS OF CLAY

If I Left The Zoo
 PRODUCER: Dennis Herring
 Essential/Silvertone 83061-0499-2
 Jars Of Clay's eponymous '95 debut went double-platinum and served up the multi-format hit single "Flood," making the band one of the few Christian acts to achieve major mainstream success this decade. The group's sophomore set went platinum but lacked the punch of its predecessor. On this lively third set, though, the foursome—Dan Haseltine, Matt Odmark, Charlie Lowell, and Stephen Mason—return to form. Produced by Dennis Herring (Innocence Mission, Counting Crows), the collection has a vibrant feel akin to the youthful, fresh-from-college sound that characterized the first album, with Haseltine's earnest lead vocals kept appropriately to the fore. The first single, "Unforgettable You" (also on the "Drive Me Crazy" soundtrack), is already drawing attention from both mainstream and Christian radio programmers. Other key cuts include the pretty ballad "Nobody Loves Me Like You Do," the starkly moving "Sad Clown," and the introspective "Hand." The well-written songs should appeal not only to Christian audiences (who'll appreciate the band being open about its faith) but to the mainstream, too.

SPOTLIGHT

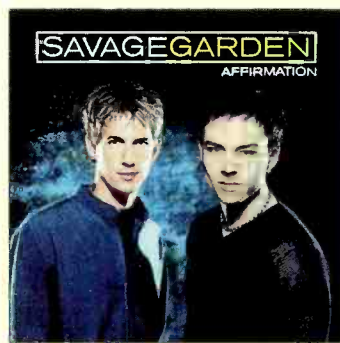
PAT METHENY
 Music From And Inspired By The Motion Picture "A Map Of The World"
 PRODUCERS: Pat Metheny, Steve Rodby
 Warner Bros. 47366
 The score to the upcoming Sigourney Weaver film "A Map Of The World" finds guitarist/composer Metheny at his wistful best, turning in 28 gorgeous compositions that stand comfortably as a cohesive, textured work. The entire atmospheric score is represented here, along with nearly 30 minutes of additional music built around the main themes. The film's rural Wisconsin setting is an ideal catalyst for Metheny's epic narratives; bereft of visuals, the listener is treated to an aural view of small-town Americana, with grand themes and sweeping orchestral sections that resonate with the



promises and aspirations that the country is built upon. A chamber orchestra and longtime cohort and coproducer Steve Rodby's acoustic bass are key features of the soundscape, but Metheny's acoustic guitar is the score's main voice, speaking with quiet intensity of both the joy and uncertainty that can accompany the American dream.

hiatus with a new label—and proof that things do get better with time. "Life's Aquarium" finds the distinctive tenor of lead vocalist Stokley Williams wrapping itself around tracks written and played by the smooth, self-contained band, which integrates elements of R&B, funk, jazz, Latin, and rock. Known for its ballads, Mint Condition is a chart success with the silky first single, "If You Love Me," and the Gap Band's Charlie Wilson contributes vocals to the moving "Pretty Lady." But the group also displays its uptempo prowess on the funky "Touch That Body" and

SPOTLIGHT



SAVAGE GARDEN

Affirmation
 PRODUCER: Walter Afanasieff
 Columbia 63711
 Savage Garden has filed its teeth on this sophomore effort, an elegant collection that gracefully walks the delicate line between accessibility and intelligence. Produced by pop artisan Walter Afanasieff, "Affirmation" truly, deeply strides past the Aussie duo's fine first effort, no shabby debut with 11 million copies sold worldwide. But in a quickly evolving top 40 world, it takes newly modeled ideas and resourceful melodies to again ring the bell. Here, we bear witness to a deeply introspective spread of emotional misfires via the lyrics of lead Darren Hayes and craftily seductive tunes from partner Daniel Jones—we're talking one hot cache of illuminated steps toward the millennium. There's nary a non-hitworthy track here. The songs range from the frenetic beats of the title track, a sumptuous list of 20 life lessons, to the therapeutic "Crash & Burn" and current smash "I Knew I Loved You." This is one garden destined to grow more colorful with every successive play.

intriguing "Be Like That Sometimes," which incorporates a nod to Jay-Z's "Hard Knock Life (Ghetto Anthem)." The Latin-infused "Spanish Eyes" is another in a series of standout tracks on this ear-worthy set.

MONTELL JORDAN

Get It On . . . Tonite
 PRODUCERS: Montell Jordan, Kristin Hudson, JoJo Brim
 Def Soul 314 546 714
 It's been four years since Montell Jordan's hit "This Is How We Do It." Not content to mine the same musical vein, the singer/songwriter has brought something different to each subsequent album, and this fourth set is no exception. Working with Danny Nixon and longtime collaborator Schappell Crawford—with whom he co-wrote Deborah Cox's smash "Nobody's Supposed To Be Here"—the "Motown Live!" host gives listeners a healthy slice of his party and slow-jam personas. The "fast" side melds R&B/hip-hop on noteworthy cuts like the title single and the playfully naughty "Can't Get Enough." Meanwhile, the "slow" side gets down with sensual ballads like "Time To Say Goodbye," "One Last Time (Break Up Sex)," and a heartfelt cover of Phil Collins' "Against All Odds."

LATIN

LOS TRI-O

Mi Gloria, Eres Tú
 PRODUCER: Enrique Purizaga
 Ariola/BMG Latin 70326
 This handsome male vocal threesome from Colombia follows up its top five smash "Nuestro Amor" with a like-minded disc featuring Latin-American classics

SPOTLIGHT

COMPAY SEGUNDO
 Calle Salud
 PRODUCERS: Luis Lázaro & Virgilio "El Gallego" Fernández
 Nonesuch 79578
 Now into his 90s, Compay Segundo is enjoying a renaissance in a career that spans decades of groundbreaking work in the Cuban *son* tradition. Introduced to worldwide audiences via his appearance on the "Buena Vista Social Club" album and film, Segundo also charmed fans with his 1998 solo effort, "Lo Mejor De La Vida." On this follow-up album, Segundo focuses his band's sound on a clarinet section—a staple of Cuban folklore before horn sections took hold in the '40s—and on his signature *armónica*, a hybrid between the guitar and the Cuban *tres*. The material ranges from Segun-



do originals like the Yoruba-influenced "Saludo A Changó" and the love songs "Amor Gigante" and "Versos Para Tí" to the traditional "Viejos Sones De Santiago (Popurrí)" and the classic Carlos Gardel tango "El Día Que Me Quieras." Other highlights include a duet with French pop icon Charles Aznavour on a Spanish-language adaptation of the latter's "Mourir D'Aimer" and a reworking of "Chan Chan," the Segundo hit that opened the "Buena Vista" album. A wonderful offering from an ageless artist.

sung in a soothing three-part harmony made famous by "trios" of the '50s and '60s. Offsetting a dozen south-of-the-border evergreens like "Poquita Fe" and "Obsesión" are two winning, previously unreleased tunes penned by Los Tri-O's famed *compatriota* Kike Santander: "Por Qué Volviste?" and "Se Va El Amor." The latter is the lead single—and a lock to reach the upper echelons of Hot Latin Tracks.

★ TIRO DE GRACIA

Ser Humano!
 PRODUCERS: Camilo Cintolesi, Patricio Loaiza
 EMI Latin 21048
 A hugely popular hip-hop act in its native Chile last year, this quintet of three hard-hitting versemeisters and two keyboardists stands a strong chance of cracking hip-hop-friendly markets like Puerto Rico with its edgy, groove-drenched musings on life, politics, and the pursuit of rhymes. "El Juego Verdadero," underpinned melodically by a sample of Bill Withers' gem "Just The Two Of Us," is a smart choice for a first single. Unfortunately, indiscriminate smatterings of profanities will keep such killer entries as "Dos Corazones" and "Clavo Y Martirio" off Latino radio. But this crew deserves a shot to introduce slamming chunks of rhythmic rumination like "Corsario Universal" and "Chupacabras" to U.S. audiences as an opening act on a state-side tour of hip-hop notables.

(Continued on next page)

R & B

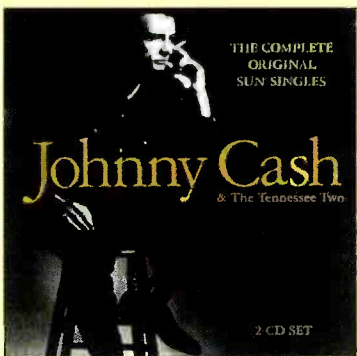
★ MINT CONDITION

Life's Aquarium
 PRODUCER: Mint Condition
 Elektra 62353
 Minneapolis-bred R&B sextet Mint Condition returns after a three-year

VITAL REISSUES

JOHNNY CASH & THE TENNESSEE TWO

The Complete Original Sun Singles
 REISSUE PRODUCER: Cary E. Mansfield
 Varèse Sarabande 302 066 056 2
 Although Johnny Cash remained in



Elvis Presley's shadow as the No. 2 bright prospect at Sun Records in the

mid-1950s, Cash's Sun legacy remains large and influential. Though he was with the label only from mid-1955 to mid-1958 (when he signed with Columbia), Cash made an immediate mark. Sun founder Sam Phillips encouraged Cash's minimalist approach, in which his stark style was backed by Luther Perkins' sparse guitar and Marshall Grant's equally spare bass. Cash and his Tennessee Two laid down a large part of the artist's fundamental work—beginning with the first great single, "Cry! Cry! Cry!"—and that set his sound pretty much for life. The 40 cuts on this two-disc set represent a huge chunk of his life's best work, from "I Walk The Line" and "Folsom Prison Blues" to "Ballad Of A Teenage Queen" and "Big River." Disc one contains releases from Cash's stay at Sun; disc two contains many later singles that are now largely forgotten, such as "Sugartime" and "Belshazzah." The heritage is here.

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).

(Continued from preceding page)

JAZZ

★ THE VANGUARD JAZZ ORCHESTRA

Thad Jones Legacy

PRODUCERS: Thomas Bellino, Douglas Purviance
New World 80581

Founded 33 years ago, the legendary Thad Jones/Mel Lewis Orchestra—now the Vanguard Jazz Orchestra—struts its stuff every Monday night at New York's famed Village Vanguard. The band's second album for New World features music arranged and mostly written by the late trumpeter Jones. Thus, the true star of this stellar recording is the arrangements themselves, which feature individual solo statements displayed within a tersely structured environment. The band swings with gleeful abandon, as energetic bop-inspired solos dance within the more traditional big-band melodies. Far from a nostalgia act, this 16-piece orchestra is the real deal, a living testament to the beauty and artistry of big-band music.

CLASSICAL

★ WOLFGANG BOETTCHER

Twentieth Century Works For Solo Cello

PRODUCER: Dominic Fyfe
Nimbus 5616

A longtime principal cellist with the Berlin Philharmonic and member of the Brandis Quartet, Wolfgang Boettcher has fashioned one of the most vital recitals in recent memory with this solo survey of European modernism. The beautifully recorded set ranges from Hindemith's Sonata of 1923 to Volker David Kirchner's "And Solomon Spoke . . ." from 1987, with pieces by Krenek, Dallapiccola, Ibert, Lutoslawski, György Ligeti, Hans Werner Henze, and Aribert Reimann in between. The compelling Reimann and Kirchner items receive their premiere outings here, and Dallapiccola's "Ciaccona, Intermezzo E Adagio" and Ibert's "Ghirlarzana" are among the past highlights. Rare among instruments, the cello can express intense emotions with the power of the human voice. And whether he is singing like an angel or brooding like a widow, Boettcher is uncommonly eloquent. Distributed in the U.S. by Allegro.

NEW AGE

★ TRACY SCOTT SILVERMAN

Trip To The Sun

PRODUCER: Tracy Scott Silverman
Windham Hill 01934 11496

The gentle, nearly light-jazz arrangement of the Beatles' "Here Comes The Sun" that opens violinist Tracy Scott Silverman's solo debut doesn't quite set the tone for what may be the most adventurous Windham Hill album ever. A former member of the Turtle Island String Quartet, Silverman is also a veteran of countless Windham Hill samplers and producer of the "On A Starry Night" collection, but none of those efforts would prepare you for this multitracked string manifesto. He duets with minimalist pioneer Terry Riley on two spiraling improvisations for muted piano and viola, and he turns Jimi Hendrix's "1983 . . ." (A Merman I Should Turn To Be)" into a dreamy chamber-dub soundscape. Silverman also creates several overdubbed solos that avoid the clichés of the genre. "Improvisation With Overdubs" is a meditative-yet-searing work, while "Fugue En Groove" is a nice piece of baroque electronica. "Trip To The Sun" is a singular journey.

ANIMA

Ancient Voices

PRODUCER: David Arkenstone
Neo Pacifica 30001

A lot of non-Indian musicians have been seduced by the pure simplicity of the Native American flute. Keyboardist/composer David Arkenstone is among them. He inserted a Native flute tune on his last Windham Hill set, and with "Anima," he's

gone completely native. The compositions are credited to his wife, Diane Arkenstone, who also plays guitar and keyboard, but it is David's flute and keyboard orchestrations that dominate this album. Gentle flute melodies sit among a throbbing bed of deep-bass drums and shakers. Most Native flute/keyboard albums fail because the synthesizer arrangements lack imagination, but Arkenstone has always had an original palette, which serves "Anima" well. By the same token, with such a fragile lead voice, he avoids his penchant for bombast, creating delicate, embracing atmospheres.

GOSPEL

▶ HEZEKIAH WALKER & THE LOVE FELLOW-SHIP CRUSADE CHOIR

Family Affair

PRODUCERS: Hezekiah Walker, J. Moss
Verity 43132

With seven hit albums in as many years, Hezekiah Walker can legitimately claim to be one of the key players in the marriage of traditional gospel-choir music with no-nonsense, contemporary R&B. Walker and his creative colleagues have released what is easily their most adventuresome and exciting work to date. "Power Belongs To God" locks a kicking rhythm section into high-powered choral vocals for what could accurately be anointed "new traditional" gospel. But most daring, and utterly delightful, is the straight-ahead hip-hop/rap gem "Let's Dance," with hit-maker J. Moss (Dawkins & Dawkins, Karen Clark-Sheard) at the board. Abounding in gospel, R&B, and top 40 appeal, this stands to be the song that fortifies Walker with his established fan base, while proving the power of substantive messages coupled with massive grooves.

★ VARIOUS ARTISTS

Nu-Hymnz: Sing A Nu Song

PRODUCER: Deitrick Haddon
Tyscot 4075

Much of the cream of the Detroit gospel scene comes together here to recast classic hymns in contemporary settings. The concept is not new, but the results of "Nu-Hymnz" are singular. With modern gospel phenom Deitrick Haddon producing, these standards are righteously reborn with equal parts intensity, imagination, and inspiration. The supercharged vocal ensemble lays magnificent, multitiered leads, harmony, and counterpoint over a fat, funky groove on "It Is Well." "In Times Like These," a hammering half-time rocker, tips its hat to the traditional gospel toe-tapper while pumping it up with a pulsating, pew-pounding intensity that is strictly 1999. But no less a revelation is the reverential, acoustic guitar- and orchestra-led "What A Fellowship." This is an album that lives to take liberties and thrives on surprise.

CHRISTIAN

ELI

Second Hand Clothing

PRODUCERS: David Zaffiro, Eli
ForeFront FFD 5240

It's nearly axiomatic that sophomore albums don't always fulfill the promise of an artist's debut. In this case, high expectations are surpassed. Eli's previous release, "Things I Prayed For," revealed an earthy, textured voice and a songwriter unafraid to bare his soul in his songs. Those qualities are again in evidence on this exceptional project. The songs have a folksy flavor, and the production is clean and understated, placing emphasis on his passionate delivery. Eli has filled his album with moments that will make the listeners think and often feel a bit uneasy before he reveals the silver lining in his tumultuous life—the peace he has found in his faith. Standout cuts include the opening "Stand," "Hypocrite Song," and "I'll Stay Right Here (Moments)."

SINGLES

EDITED BY CHUCK TAYLOR

POP

▶ CHRISTINA AGUILERA What A Girl Wants (3:20)

PRODUCER: Guy Roche
WRITERS: G. Roche, S. Peiken
PUBLISHER: not listed
RCA 1452 (CD promo)
Christina Aguilera struck a global chord with her RCA debut No. 1 single, "Genie In A Bottle," and is clearly on her way up the ladder with this 24-karat follow-up. "What A Girl Wants" demonstrates just how much soul this youngster possesses, allowing her voice to stretch out wide across the musical horizon all the more. Could she really be just 18? Production here is R&B-centered, with a steady beat and just enough jack swing to funk things up without losing sight of her top 40 base (though in a just world, this song could be as much a contender for R&B triumph as pop). While Aguilera has certainly capitalized on the success of her youthful peers, vocally she stands miles above her star sisters. Because of that, this one is destined to appeal to the full 18-34 core of the format. After all, top 40's primary goal these days is to appeal to both mamas and their daughters. An ace in the hole, guaranteed to send this young star into the stratosphere. Ain't it nice to know that "Genie" was no one-shot magic trick?

JEWEL What's Simple Is True (3:34)

PRODUCER: Patrick Leonard
WRITER: Jewel Kilcher
PUBLISHERS: WB Music Corp./Wiggly Tooth Music, ASCAP

Atlantic 9044 (CD promo)

Radio has been less than gracious to Jewel of late, and while this is undoubtedly one of the key tracks on her current "Spirit," it may not be the one to spark renewed action over the airwaves. Still, it's been timed for release as the end title track to the upcoming film she's making her debut in—Ang Lee's "Ride With The Devil," co-starring Tobey Maguire and Skeet Ulrich. Jewel's performance has generated stunning early buzz, and it could stir interest outside the limited boundaries of the airwaves. "Simple" it is on this organically structured track, as much a folk song as we've heard yet from the gifted singer/songwriter, burnished with gentle lead guitars, trickily percussion, and a hint

of bass. And the lyric couldn't be more straightforward: "The more I live, the more I know/What's simple is true, I love you." This is a lovely song of romance, indeed, one that sounds great in most any context—including, with hope, the corporate-ruled, one-listen-hit-or-you're-out-of-the-top-40-loop-for-the-new-millennium world. Adult top 40 and triple-A, it's up to you to bring audiences something that raises the bar on increasingly narrow pop avenues. "What's Simple Is True" is well-deserving of that shot.

TRAIN I Am (3:53)

PRODUCERS: Train, Curtis Mathewson
WRITERS: C. Colin, R. Hotchkiss, P. Monahan, J. Stafford, S. Underwood
PUBLISHERS: EMI April Music/EMI Blackwood Music/The Girl the Cat the Elevator Music/Leaning Tower Music/Jaywood Music/Wunderwood Music, BMI; P. Timon Music, ASCAP

Aware/Columbia 42830 (CD promo)

Train hit big with "Meet Virginia," revealing itself as a band with hooks that matter and a message behind it all to deliver sweet promises to the masses. Follow-up "I Am" represents the next step forward, as lead singer Bob Hotchkiss turns up the rock verve to establish this talented outfit as a solid outfit with the key elements to make it in the big time: hooks, creative production, and lyrics that make "I Am" all the more compelling. Train is one of the brightest new groups on the horizon. Top 40 and adult top 40 ought to stay on track with this one.

R & B

COKO FEATURING EVE Triffin' (3:48)

PRODUCER: Brian Alexander Morgan
WRITERS: Harrell, Powell, Powell, Morgan, Slaters
PUBLISHERS: Bink Dog/One Shot Deal Music, SESAC; Careers-BMG Publishing/Catpow Music, BMI; A Stolen Peoples Music/MCA/Tam-Cat Music/Lean Slate Music, ASCAP

RCA 56875 (CD promo)

Sisters With Voices alumna Coko has invited hot rapper Eve to add a touch of rhyming to this hip-hop-induced anthem about the trifling teasing a man has been up to and a woman's eagerness to play the same game. This track rides the edge of contemporary R&B, with a trippy beat and sassy lyric that will bring many female listeners to the table. Coko is in good form here, sounding somewhat delicate vocally but certain of the message she's trying to get across. Also available for more adult-leaning outlets on the CD promo without the rap. From the solo debut "Hot Coko."

BLAQUE Bring It All To Me (3:46)

PRODUCERS: L.E.S., Corey Rooney
WRITERS: B. Lawrence, C. Rooney, V. Ruby, L. Lewis, K. Spencer, W. Shelby, L. Van Horssen, N. Sylvers
PUBLISHER: not listed

Track Masters/Columbia 46466 (CD promo)

Trio Blaque follows its huge opening smash "808" with a slow-and-easy ballad that should continue to reap new fans of the young R&B act, comprising young ladies Shamari, Natina, and Brandi. Kudos go to producers L.E.S. and Corey Rooney for coming up with an arrangement that

sounds distinctive and like a classic old-school anthem, memorable in its choice of instrumental hooks and a casually bouncing beat. While the vocal is not particularly unique in any fashion, these girls do bring a certain panache to the song's central motif of leaving out the fancy cars and diamond rings in favor of some true love and dedication. That in itself is refreshing, amid all the recent musical male-bashing. Youth-leaning mainstream R&B outlets will find this a friendly member of the playlist team and should be inclined to give this pretty song its due.

BARRY WHITE The Longer We Make Love (3:55)

PRODUCERS: Barry White, Jack Perry
WRITERS: B. White, A. Schroeder, M. Saunders
PUBLISHERS: Seven Songs, BMI; Rachel's Own Music/Gram Cora's Music, ASCAP

Private Music/Windham Hill 99-67 (CD promo)

Barry White follows comeback hit "Staying Power" with another track that follows his signature theme of making love—and we're talking all night long. This time, he partners with the timeless and ever-soft-souled Lisa Stansfield on one version of "The Longer We Make Love" and living legend Chaka Khan on a second (the CD promo includes both tracks). Originally, the Stansfield version was planned for European release and Khan's for the U.S., but White liked both so much, he included the pair on his current album "Staying Power." Likewise, label Windham Hill is letting radio make the call on which is preferred. In either case, the focus is, of course, immediately centered on White's trademark seductive singing style, highlighted to perfection at the midsection, where he says softly, "The blacker the Barry, the sweeter the juice." Now, that is a classic line. Set against a midtempo chugging beat with the sweet sounds of his telltale Love Unlimited Orchestra strings along for the ride, the song has been and on-the-edge production that doesn't strip away the classic sound that's defined White for the past three decades. Stansfield is a triumph here; as a lifelong fan of White's, she measures up note for note to her hero. Khan thrives on star power alone.

PINK There U Go (Clean Version) (3:23)

PRODUCER: She'kspeare
WRITER: not listed
PUBLISHER: not listed
LaFace (CD promo)

It's not surprising that 18-year-old newcomer Pink is produced by She'kspeare, since her first single, "There U Go," is a precise mimic of his No. 1 singles "No Scrubs" from TLC and "Bills, Bills, Bills" from Destiny's Child. Instrumentally, the song could not be more paint-by-numbers, down to the harpsichord sound that is becoming a clichéd earmark of the current R&B girl group signature. Vocally, Pink comes across as a skilled performer, but again, she is so designed to sound like her hitmaking predecessor ensembles that one never gets a clear portrait of what her voice really sounds like. This is a disappointing step for LaFace Records, which has brought us some of the more innovative new acts over the past decade, and it marks a dangerous step at overexposing a sound that is already splattered across the R&B airwaves en masse. If originality and a fresh perspective are the order of the day, we can only hope that the rest of pink-haired Pink's upcoming 2000 debut album will demonstrate some more color.

COUNTRY

▶ WYNONNA Can't Nobody Love You (Like I Do) (3:27)

PRODUCER: James Stroud
WRITERS: D. Orton, C. Majeski
PUBLISHERS: Universal-MCA Music Publishing/Chrysalis Music/Songs For Debin, ASCAP

Curb/Mercury 263 (CD promo)

This is the initial single from Wynonna's upcoming album, due Jan. 11, and the first release since she switched her affiliation to Mercury. This gorgeous ballad is a great way to launch a new relationship

(Continued on next page)

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

Reviews & Previews

(Continued from preceding page)

and should also help re-establish Wynonna at country radio. She's been "missing in action" from the country airwaves lately. In fact, her only appearance on Billboard's Hot Country Singles & Tracks chart this year was in March, when she charted with "Freedom" from the "Prince Of Egypt" country soundtrack. This single is a classic Wy ballad, teeming with warm-throated passion and understated charm. The lyric is a simple, direct expression of love and devotion brought to life by one of the most distinctive voices in the format. Country programmers and Wy haven't exactly been on the same page over the last couple of years, but this could be the single that changes all that.

► **TOBY KEITH** *How Do You Like Me Now?* (3:27)

PRODUCERS: James Stroud, Toby Keith
WRITERS: T. Keith, C. Cannon
PUBLISHERS: Tokeco Tunes/Wacissa River Music, BMI DreamWorks 5625 (CD promo)
Keith and DreamWorks seem to have decided to switch horses in midstream—or shall we say mid-chart? "When Loves Fades," the first single from his new album, has stalled at No. 44 on this week's Hot Country Singles & Tracks chart, and since they've received so much reaction to the title cut, Keith and the label have opted to issue it pronto. It debuts at No. 57—making it the Hot Shot Debut on the country chart this issue. The lyric tells the story of a high school musician who tries to get the valedictorian's attention by writing his phone number and "Call for a good time" on the 50-yard line of the school stadium. She overlooked him then and told people he was crazy for pursuing his music in Nashville. He dreams of one day living in her radio. Well, success is the best revenge as the lyric chronicles her unhappiness in a loveless marriage and how, when her alarm clock is ringing it's him she hears singing her wake-up call. Penned by Keith and Chuck Cannon, it's a great little tune about the underdog fulfilling his dreams, and the story is wrapped in a melody that demands attention. Keith turns in a feisty performance, and the production just percolates. It all adds up to a great single that should help draw deserved attention to Keith's DreamWorks debut set.

► **MONTGOMERY GENTRY** *Daddy Won't Sell The Farm* (3:40)

PRODUCERS: Joe Scaife, Anthony Martin
WRITERS: S. Fox, R. Branda
PUBLISHERS: Kreditcard Music, ASCAP; Penny Annie Music, BMI
CSK 42170 (CD promo)
The latest single from Montgomery Gentry's successful "Tattoos And Scars" debut album is a solid song, filled with the kind of edgy energy and musical rebellion that fans have come to expect from this renegade duo. The song is a tribute to a farmer who continues to hold his own against the encroaching urban sprawl. The lyric paints a vivid portrait of his clash with city dwellers in lines such as "His cows get loose and run right through the fast-food parking lots/And Daddy gets calls from the mini-malls when they're downwind from his hogs/When his tractor backs up traffic the reception ain't too warm." The song pays tribute to the tenacity of the American farmer, but urban listeners will be equally drawn to this song's celebration of independence and integrity. Eddie Montgomery and Troy Gentry deliver the song with country boy intensity that will immediately attract listeners. It's another strong outing from one of the year's breakthrough country acts.

and Redman have combined their talents, the album "Blackout" has been highly anticipated both on the streets and at radio for months. Their first single, "Da Rockwilder," is likely to get love from both sides. The single is not so hard that radio can't embrace it, yet its street appeal remains intact. The only confusing thing: Why is the song so short? At 2:15, the radio edit seems to cut off unexpectedly, as if your CD player is acting up. Is it that the entire album version goes beyond the line of what can be strategically edited for radio play? If that's the case, why even produce a version for radio, when the result is such a blatant attempt at covering up the real content? Or, is there a concern that the duo might be a little overexposed at the moment, considering the number of projects and guest slots they appear on? Currently, they can be heard on no less than three songs: D'Angelo's "Left And Right" and this single, while Method Man is featured on the Limp Bizkit track "N 2 Gether Now." But despite the amount of exposure they're receiving at the moment, hip-hop consumers can't seem to get enough of the pair. With that in mind, "Da Rockwilder," along with various cuts from their album, will likely be heard on radio and on mix tapes for the next several months.

ROCK TRACKS

★ **DAVID BOWIE** *Thursday's Child* (4:12)

PRODUCERS: David Bowie, Reeves Gabrels
WRITERS: D. Bowie, R. Gabrels
PUBLISHERS: Nipple Music/RZO Music, BMI; My Half Music/Bug Music, ASCAP
Virgin 7087 6 14911 (CD promo)
While this isn't perhaps the ideal introduction to Bowie's album "hours . . ." lead single "Thursday's Child" does carry the whiff of thinking-, feeling-man's nostalgia that pervades much of the disc. Low-key electro-pop, "Thursday's Child" boasts alluring production values and Bowie's rather plaintive vocal, even if the melody doesn't wear quite as well as it might. "Hours . . ." is a class act rich in single material, though, and the album deserves time and attention from label and programmers alike.

★ **OLD PIKE** *I Should Never Have Left* (3:09)

PRODUCER: Mike Wanchic
WRITER: T. Jones
PUBLISHER: Another Southern Songs, ASCAP
Epic/550 Music 47137 (CD promo)
Young Bloomington, Ind., rock quintet Old Pike returns with the ambling rocker "I Should Never Have Left" as the warm-hearted second single from its debut album, "Ten Thousand Nights." The single version was produced by John Mellen-camp guitarist and fellow Hoosier Mike Wanchic, who gives the song a laid-back pop sheen. The album version of the song (also included on the CD promo) is a considerably more interesting affair, produced by Jim Scott for a rootsier, more impassioned rock performance, including swelling Hammond organ up in the mix and a more flavorful vocal from front man Tim Jones.

P.O.D. *Southtown* (4:07)

WRITER: P.O.D.
PRODUCER: Howard Benson
PUBLISHER: Soujiah Music, BMI
Atlantic 9110 (CD promo)
P.O.D. stands for Payable On Death, in case anyone was wondering. But this San Diego rap/rock ensemble's got God in their hearts, as well as a couple of guitars and a high volume tolerance. This ode to the group's maligned hometown neighborhood recalls Rage Against The Machine more than Korn in its versatility and ensemble rap choruses and checks its more metallic influences in favor of a palatable Public Enemy-esque hip-hop feel. The synthy, cut-up bridge seems out of place, but the lyrical anger doesn't—P.O.D. adds a dynamic melodic sense that spices up the musical hybrid that's

become the yawn of the year. The radio edit does its job, cutting quickly to the chase (but regrettably not cutting the bridge) and spotlighting the band's engaging qualities. But the high proportion of hip-hop here might make this one a hard sell at rock radio.

CROSBY, STILLS, NASH & YOUNG *No Tears Left* (4:14)

PRODUCERS: Crosby, Stills, Nash & Young, Joe Vitale
WRITER: Stephen Stills
PUBLISHERS: Gold Hill Music/Irving Music, ASCAP
Reprise 9987 (CD promo)
Yes, they're all still alive. More surprising still, they've released a new album. CSN&Y, billed on the promo sleeve as the first American supergroup, also seems to have returned with a rambling epic of a rock song. Drawing from country, blues, and straight-up Woodstock rock that made them legendary as an entity, "No Tears Left" is informed by 30 years of work outside the confines of this band. The result is twofold: The song's gritty operatic modus operandi is hypnotic, exciting, and relaxing all at once. Yet it's also disjunct; so many elements (the band's four virtuosi, a strange backup choir, the jam-type solos, and the sage lyric—and is that organ?) shoved into one song's shell is overwhelming. But who would expect anything less? Welcome back.

TOM PETTY & THE HEARTBREAKERS *This One's For Me* (2:42)

PRODUCERS: Tom Petty, Mike Campbell, Rick Rubin
WRITER: T. Petty
PUBLISHER: Adria K Music, ASCAP
Warner Bros. 4216 (CD promo)
Tom Petty is feeling relaxed on this uplifting jaunt from his current "Echo," courtesy of a host of jangly guitars, fulfilling harmonies, and a melody so immediate that he's just got to break the bank with this one, surprising both fans of his oft-sullen midtempo offerings and those who have been waiting in the wings for something special from this long-lived artist. There's almost a '50s feel to "This One's For Me," which talks about letting go of past mistakes and appreciating the good things in life: "So much has gone by, don't know where to start/Well, this one I'll keep here in my heart/And you don't even know what you got till it's walking away/Yeah, you don't even know what you had till it laughs in your face/This one's for me." Programmers will have a blast with this one.

MARILYN MANSON *Astonishing Panorama Of The Endtimes (Clean Version)* (3:28)

PRODUCER: Marilyn Manson
WRITERS: Manson, Ramirez, 5
PUBLISHERS: EMI Blackwood Music/Songs of Golgotha/Blood Heavy Music, BMI; GTR Hack Music/Chrysalis Music, ASCAP
Nothing/Interscope Records 6723 (CD promo)
Controversial pop culture figure Marilyn Manson's latest effort goes racing down the speed metal pathway as the backdrop to the upcoming MTV Networks film "Celebrity Deathmatch," a full-length feature based on the popular Claymation show that offers unlikely foes battling it out in a boxing ring. As far as the message here, well, it's your best guess. Thanks to a thrashing of guitars as big and ferocious as "Jaws" and a pace that would make even serious potheads feel goosey, the lyric remains largely unintelligible, save for the mantra "Kill your god, kill your TV." Alas, Manson has never been exactly what one might term family fare, so forget an endorsement from Pax TV. But for the kids who are likely to find this movie a worthwhile investment of time and money, Manson seems to hold a certain kinship. On pure energy alone, he's certainly likely to keep neck muscles popping and hard-rock-leaning stations in cahoots. But in terms of merit, we're drawing an absolute blank with this one.

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

ON SCREEN

THE SUBURBANS

Starring Jennifer Love Hewitt, Ben Stiller, Will Ferrell, Amy Brenneman, Robert Loggia, Craig Bierko
Directed by Donal Lardner Ward
TriStar Pictures
Opening in November nationwide

Well-timed with the current comebacks of acts like Cher and Culture Club and a seemingly endless fascination with "Where Are They Now?" or "Behind The Music" gossip, "The Suburbans" offers fictional speculation on what might happen if an early-'80s one-hit-wonder band tried to reinvent itself in the '90s world of reunion tours, merchandising, and pay-per-view specials.

The Suburbans were a power-pop act à la the Romantics or the Cars, gaining notoriety with their first single, "By My Side," and zooming to the top of the charts. In a pre-MTV world, they played "American Bandstand" for neon-clad, big-haired screaming girls and thought they were destined for stardom. They were wrong.

Flash-forward 18 years, and the band is just another group of thirtysomething guys trying to make ends meet. Former heart-throb/guitarist Danny (director and co-writer Donal Lardner Ward) is funneling money into a soul club that never seems to get off the ground, while avoiding discussions of marriage and child-bearing with his longtime gal, ex-music photojournalist Grace (Amy Brenneman of "NYPD Blue" fame).

Rory (co-writer Tony Guma) has turned to selling insurance and is barely out of the debt he incurred while overspending his advance from the good old days. Meanwhile, he's pursuing ex-models with psycho ex-husbands. Mitch (Craig Bierko) never gave up the dream and works on new songs when he isn't looking at feet as a podiatrist.

Gil (Will Ferrell) is getting married, and everyone has gathered for the wedding. When Mitch decides he wants to get into the pants of a guest who loved the Suburbans, he begs the guys to play one more time at the reception.

As fate would have it, one of the guests happens to be a perky, rising young music executive (Jennifer Love Hewitt), who harbors a secret schoolgirl crush on Danny.

After hearing the band's performance, she decides it is time for a comeback. The group jumps at the second chance for fame and fortune, but its members run the risk of making fools of themselves and losing what little piece of the pie they have managed to grab.

The music business is always ripe for the comic picking. Hewitt—who has a different hair style and color in every scene, as well as a wide array of overly trendy outfits (which accentuate her signature bosom)—is a sarcastic take on the flashy new-school types currently climbing the industry ladder. Jerry and Ben Stiller make a hilarious father/son cameo as label heads who swear

their big business is "really like family" and "everybody is a priority" while smoking joints, handing over contracts the size of a small mountain, and having another conference call on the headset.

There are a few in-jokes about Icelandic video directors, record-release parties, and pay-per-view

specials that will only be truly appreciated by people in the biz. Unfortunately, that is where the laughs end and the miserable game of looking at your watch begins. The writers fail to persuade the audience to care about these characters, who don't even seem to care about one another. The dialogue falls flat, especially in scenes where Grace and Danny discuss their relationship.

The acting also falls short on most fronts. Bierko does wonders with eyeliner and leather pants but is a bit over the top with his minor skirt-chasing ways and artistic intensity. And Hewitt is just too nice and doe-eyed to portray a fashion victim with ulterior motives. Ferrell's "Saturday Night Live" sketch-comedy skills are underused.

The music is minimal, considering it's a movie about a band, although the ubiquitous "By My Side" (written by Guma for the film) is a tad catchy—yet not nearly as catchy as "That Thing You Do!" Actually, you might as well save your eight bucks to rent "That Thing You Do!" or TriStar's own Golden Globe-nominated "Still Crazy," both music-based films about wonders and reunions that sing a better tune.

CARRIE BELL



The Suburbans



Simmons Honored. Media entrepreneur Russell Simmons recently received the Leading Men of Color Award from Johnnie Walker Black Label, which also donated \$10,000 to Simmons' Rush Philanthropic Arts Foundation. On hand for the presentation ceremony at the Playboy Mansion in Los Angeles, from left, were Playmate Ola Ray, Johnnie Walker manufacturer Schieffelin & Somerset VP Noel Hankin, Simmons, Playmates Maria Luisa Gil and Elan Carter, and Schieffelin & Somerset senior brand manager Steven Meyers.

Poets Get Due On Rhino/Word Beat Two-Disc Set Features Hughes, Angelou, Scott-Heron

BY GAIL MITCHELL

LOS ANGELES—The rhythmic power of black poetry is the focus of Rhino/Word Beat's latest spoken-word anthology, "Our Souls Have Grown Deep Like The Rivers: Black Poets Read Their Work."

Scheduled for release Jan. 18, this first-ever comprehensive, 75-track collection spans 1919-99 and features selections culled from albums, radio programs, Library of Congress recordings, and readings staged in clubs, colleges, and museums around the country. Among the 20th century

African-American literati whose work is spotlighted are Maya Angelou, Rita Dove, NAACP founder W.E.B. DuBois, Amiri Baraka, Ishmael Reed, and Wanda Coleman. Popular culture is represented by a cross section of slam poets, as well as by musician/poet Gil Scott-Heron and rap pioneers Public Enemy.

Opening the two-CD set is Harlem Renaissance man Langston Hughes' "The Negro Speaks Of Rivers"—the inspiration for the collection's title.

"Our Souls" was co-produced by Rebecca Presson Mosby, who also compiled Rhino's successful 1996 four-CD package "In Their Own Voices: A Century Of Recorded Poetry." Liner notes for both sets were written by noted novelist, poet, and screenwriter Al Young, who, along with Reed in the '70s and '80s, co-founded and edited *Yardbird and Quilt*, multicultural publications that showcased the early

works of Terry McMillan and Henry Louis Gates Jr. Three of Young's compositions—including "A Poem For Players" and "A Dance For Militant Dilettantes"—grace "Our Souls."

"Poetry, like music, doesn't live on the page," says Young. "Having worked as a teacher, I know the teaching of poetry can be difficult if restricted to just text or analysis of text. Poetry is really about human beings: voices, emotions, feelings, thoughts, and rhythms you can only hear when someone reads a poem."

"You're actually taking in an incalculable amount of information that far outdoes the page's possibilities," he continues. "So we're very lucky to have these recordings; it's a wonderful project."

Guided by the previous success of "In Their Own Voices" and "Black Pearls," a collection of Angelou's work, Rhino/Word Beat has high

(Continued on page 29)



HUGHES

'Soul Train' Xmas Starfest Whistles Into Town; Jerry Butler Hosts Rhino/PBS' 'Doo-Wop 50'

DECK THE HALLS WITH SOUL: "Soul Train" stages its annual Christmas Starfest on Nov. 23 with hosts **Patti LaBelle, Brian McKnight, Mary J. Blige, and Shemar Moore.** Guest performers include **Chanté Moore, Tamia, the Whispers, Take 6, Jeffrey Osborne, Kenny G, Lou Rawls, and Yolanda Adams.** Taped in Los Angeles at the Santa Monica Civic Auditorium, the holiday

telecast will be aired via national syndication between Dec. 4 and 19 by the Tribune Entertainment Co.

JOY TO THE BEAT: The countdown to Christmas has started—and with it the influx of holiday-themed music. If you're looking for some musical cheer to help you deal with the return of the savage beast otherwise known as the Christmas shopper—as well as other

seasonal trappings—here are a few spirit-lifting titles: MCA's "My Christmas Album," featuring such R&B and hip-hop talents as **Rahsaan Patterson, K-Ci & JoJo, Aaron and Damion Hall, Jesse Powell, Gladys Knight, and Cherokee,** among others; Windham Hill's one-two punch with "A Jazz Noel" (**Etta James, Earl Klugh, Spyro Gyra, the Braxton Brothers, Tom Scott, Hiroshima, and others**) and "Winter Solstice" (**Jeffrey Osborne, Roberta Flack and Peabo Bryson, the Rippingtons, and more**); **Andraé Crouch's** first Christmas album, "The Gift Of Christmas," on Qwest; Elektra chanteuse **Natalie Cole** vibin' with the **London Symphony Orchestra** on "The Magic Of Christmas"; and CGI/Platinum's double helping of yuletide tunes, "Christmas Presence" (including **Vickie Winans, Mighty Clouds Of Joy, and Terri Carroll**) and "A James Hall Christmas."

L.A. MUSIC AWARDS: The City of Angels honors its own during the ninth annual Los Angeles Music Awards. The awards ceremony is being held Thursday (18) at the House of Blues, benefiting the Friend of Mine Foundation (on behalf of the Columbine High survivors). Congrats to all the nominees, including outstanding R&B artist (**Jermayne Gordon, Freda Simone, Sirena, Mcayla, and Pernicia Jordan**) and outstanding hip-hop/rap artist (**Jakwe, Kickwurmz,**

Father & Son, Trig, and Sekou). Also being honored: prolific production team **Soulshock and Karlin,** who will receive a special achievement award.

LIVING PROOF: Houston was the launch site for the Living Proof tour on Nov. 5, featuring **Yolanda Adams, Fred Hammond, Take 6, and Dawkins & Dawkins.** The 10-city sweep includes stops in Fort Lauderdale, Fla.; Chicago; Newark, N.J.; New York; Philadelphia; Dallas; Oakland, Calif.; and Washington, D.C. The tour wraps Nov. 27 in Los Angeles.

SOLAR SPOTLIGHT: "The Hurst Selection," hosted by British air personality **Brian Hurst,** welcomes MCA artist **Rahsaan Patterson** on Nov. 12 for the first of a two-part interview (part two is set for January). It airs via www.solarradio.com at 7:30 a.m. PST (3:30 p.m. London time).

And fellow Solar Radio personality **Mark Phillips** interviews **the Blackbyrds** at 3 p.m. PST on Nov. 11.

STAY TUNED: Those collection-minded folks at Rhino Entertainment are at it again. This time around, it's a TV special commemorating 50 years of doo-wop. "Doo-Wop 50: Celebrating Five Decades Of Street-Corner Harmony" is being produced in association with PBS outlet WQED Pittsburgh; it will be broadcast nationwide on PBS affiliates throughout December.

Hosted by veteran doo-wopper **Jerry "the Ice Man" Butler** ("Only The Strong Survive," "Let It Be Me," and other hits), the 90-minute special boasts performances by many of the original groups that made names for themselves in the '50s and '60s. We're talking **the Platters** ("Great Pretender"), **the Marcells** ("Blue Moon"), and **Harvey & the Moonglows** ("Ten Commandments Of Love"), among others.

The special was produced by WQED's **T.J. Lubinsky,** whose grandfather **Herman Lubinsky** founded pioneer R&B label Savoy Records. Rhino's popular 1995 release "Doo-Wop I & II" was the inspiration for the tribute.

WEDDED BLISS: Congrats to **Darryl Sutton,** CEO of the Word/Epic-distributed gospel/hip-hop label reape, on his Nov. 27 marriage to **Broquel Burns.**



BLIGE



by Gail Mitchell



Rochelle Gets 'Curious' With Debut Album On Her Own Ro Ro Records

BY DAVID NATHAN

LOS ANGELES—A growing number of new and classic R&B acts—including **Freddie Jackson** (The Rhythm and the Blues, Billboard, Sept. 25) and **Rome** (Billboard, Oct. 30)—are teaming up with indie labels or creating their own imprints and securing distribution and marketing through established national independent companies.

Joining those ranks is Orange County, Calif.-based singer/songwriter **Rochelle Rochester** with the Jan. 11 national release of her debut album, "Curious," on her own Ro Ro Records imprint. The title track was sent to R&B stations Nov. 22.

Known professionally by her first name, Pittsburgh-born Rochelle says the decision to strike out on her own was prompted by "frustration with executives at major labels who wanted me to change my image or my songs. I started shopping demos in 1997. But after I sold all 4,000 copies of a single I recorded, 'Find A Lover In Me,' I felt I could do this on my own."

Using funds from her appearance in a 1997 national television commercial for Jergen's lotion and working with producers **Vincent Brantley, Mark "Chi Town" Thomas,** and the team of **Malik Smith & Vic,** Rochelle completed work on the 12-track album in spring of this year. The set is a mix of jeep-styled R&B grooves and pop-

flavored ballads with all tunes penned by the artist, who is a BMI writer published through her own Lil' Ro Ro Publishing company.

"It was really the idea of my managers, **Larkin Arnold and Logan Westbrooks,**" she notes. "They said, 'You have the connections to do this.'"

Rochelle—who has performed on **Benson & Hedges' '99 summer tour** opening for **Jeffrey Osborne, Patti LaBelle, and Regina Belle**—initially secured distribution through National Record Mart. **Scott Bennett,** manager of the company's Alliance, Ohio, store, notes, "Rochelle did an in-store with us in July, and there was a good response from consumers. It's a solid R&B album."

Considered a radio-friendly cut, lead single "Curious" has "great potential, especially among the 18-plus female demo," says DJ **Boogie,** air personality and music director at WAMO Pittsburgh.

A national deal for the album was inked with Sacramento-based **Bayside Distribution** this fall. Bayside will be exporting copies to international markets via Tower Records outlets.

Rochelle says, "We're handling the radio promotion in-house." Booked by independent agent **Amanda Smith** (formerly of Harmony Artists), Rochelle says a promotional tour—including in-store appearances—is in the works.



Billboard TOP R&B ALBUMS


NOVEMBER 20, 1999

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|---------------------------------|-----------|-----------|--------------|--|---|---------------|
| ◀ No. 1/HOT SHOT DEBUT ▶ | | | | | | |
| 1 | NEW | 1 | 1 | LIL' WAYNE CASH MONEY 163919/UNIVERSAL (11.98/17.98) 1 week at No. 1 | THA BLOCK IS HOT | 1 |
| 2 | NEW | 1 | 1 | MARIAH CAREY COLUMBIA 63800*/CRG (11.98 EQ/17.98) | RAINBOW | 2 |
| 3 | 1 | — | 2 | MASTER P NO LIMIT 50092*/PRIORITY (11.98/17.98) | ONLY GOD CAN JUDGE ME | 1 |
| 4 | 2 | 4 | 4 | SOUNDTRACK COLUMBIA 69924/CRG (11.98 EQ/17.98) | THE BEST MAN | 2 |
| 5 | 3 | 2 | 7 | METHOD MAN/REDMAN DEF JAM 546609*/IDJMG (11.98/18.98) | BLACKOUT! | 1 |
| 6 | 4 | 1 | 8 | EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98) | LET THERE BE... EVE—RUFF RYDERS' FIRST LADY | 1 |
| 7 | 5 | 3 | 7 | BRIAN MCKNIGHT ▲ MOTOWN 153708/UNIVERSAL (11.98/17.98) | BACK AT ONE | 2 |
| 8 | 8 | 5 | 53 | JUVENILE ▲ CASH MONEY 153162/UNIVERSAL (11.98/17.98) | 400 DEGREEZ | 2 |
| 9 | 7 | 9 | 12 | MARY J. BLIGE ▲ MCA 111929* (11.98/17.98) | MARY | 1 |
| 10 | 6 | — | 2 | CHICO DEBARGE MOTOWN 153263/UNIVERSAL (11.98/17.98) | THE GAME | 6 |
| 11 | 9 | 7 | 4 | DONELL JONES UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98) | WHERE I WANNA BE | 6 |
| 12 | NEW | 1 | 1 | THE ROOTS MCA 112059* (11.98/17.98) | THE ROOTS COME ALIVE | 12 |
| 13 | 13 | 8 | 4 | WARREN G G-FUNK 73710*/RESTLESS (10.98/16.98) | I WANT IT ALL | 4 |
| 14 | 11 | 10 | 4 | MOS DEF RAWKUS 50141*/PRIORITY (10.98/16.98) | BLACK ON BOTH SIDES | 3 |
| 15 | 10 | 6 | 3 | PHAROAE MONCH RAWKUS 50137*/PRIORITY (10.98/16.98) | INTERNAL AFFAIRS | 6 |
| 16 | 12 | 12 | 13 | MOBB DEEP ▲ LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98) | MURDA MUZIK | 2 |
| 17 | 22 | 19 | 15 | DESTINY'S CHILD ▲ COLUMBIA 69670*/CRG (11.98 EQ/17.98) | THE WRITING'S ON THE WALL | 2 |
| 18 | 20 | 20 | 6 | ANGIE STONE ARISTA 19092 (10.98/16.98) HS | BLACK DIAMOND | 18 |
| 19 | 18 | 14 | 29 | B.G. ● CASH MONEY 153265/UNIVERSAL (11.98/17.98) | CHOPPER CITY IN THE GHETTO | 2 |
| 20 | 14 | 13 | 15 | HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98) | GUERRILLA WARFARE | 1 |
| 21 | 21 | 18 | 12 | PUFF DADDY ▲ BAD BOY 73033*/ARISTA (11.98/17.98) | FOREVER | 1 |
| 22 | 17 | 17 | 26 | SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98) | NO LIMIT TOP DOGG | 1 |
| 23 | 19 | 25 | 7 | IDEAL NOONTIME 47882*/VIRGIN (10.98/16.98) HS | IDEAL | 19 |
| 24 | 16 | 11 | 5 | VARIOUS ARTISTS RAP-A-LOT 50119/PRIORITY (19.98/24.98) | J PRINCE PRESENTS R.N.D.S. | 7 |
| 25 | 15 | — | 2 | KEVIN EDMONDS RCA 67704 (10.98/13.98) | 24/7 | 15 |
| 26 | 23 | 16 | 8 | OL' DIRTY BASTARD ELEKTRA 62414*/EAG (11.98/17.98) | N***A PLEASE | 2 |
| ◀ PACESETTER ▶ | | | | | | |
| 27 | 47 | 40 | 6 | SOLE DREAMWORKS 450118*/INTERSCOPE (10.98/16.98) HS | SKIN DEEP | 27 |
| 28 | 27 | 22 | 33 | LIL' TROY ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) HS | SITTIN' FAT DOWN SOUTH | 6 |
| 29 | 25 | 23 | 5 | SOUNDTRACK HOO-BANGIN' 50016*/PRIORITY (11.98/17.98) | THICKER THAN WATER | 8 |
| 30 | 43 | 38 | 28 | ERIC BENET WARNER BROS. 47072 (10.98/16.98) | A DAY IN THE LIFE | 6 |
| 31 | 32 | 27 | 33 | SILK ● ELEKTRA 62234/EAG (10.98/16.98) | TONIGHT | 8 |
| 32 | 39 | 24 | 3 | CHILDRIN OF DA GHETTO HOO-BANGIN' 50020*/PRIORITY (10.98/16.98) HS | CHILDRIN OF DA GHETTO | 24 |
| 33 | 33 | 39 | 20 | MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EAG (11.98/17.98) | DA REAL WORLD | 1 |
| 34 | 30 | 26 | 34 | GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98) | 100% GINUWINE | 2 |
| ◀ GREATEST GAINER ▶ | | | | | | |
| 35 | 71 | 82 | 24 | DAVE HOLLISTER DEF SQUAD/DREAMWORKS 450047*/INTERSCOPE (10.98/16.98) | GHETTO HYMNS | 5 |
| 36 | 38 | 34 | 51 | WHITNEY HOUSTON ▲ ARISTA 19037* (11.98/17.98) | MY LOVE IS YOUR LOVE | 7 |
| 37 | 57 | 71 | 6 | BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG (11.98/16.98) HS | BRENT JONES AND T.P. MOBB | 37 |
| 38 | 28 | — | 2 | A TRIBE CALLED QUEST JIVE 41679* (11.98/17.98) | THE ANTHOLOGY | 28 |
| 39 | 37 | 36 | 24 | JA RULE ▲ MURDER INC./DEF JAM 538920*/IDJMG (11.98/17.98) HS | VENNI VETTI VECCI | 1 |
| 40 | 35 | 31 | 29 | VARIOUS ARTISTS RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98) | RUFF RYDERS: RYDE OR DIE VOL. 1 | 1 |
| 41 | 26 | 21 | 6 | INSPECTAH DECK LOUD 1865* (10.98/16.98) | UNCONTROLLED SUBSTANCE | 3 |
| 42 | 31 | — | 2 | IMX MCA 112061 (11.98/17.98) | INTRODUCING IMX | 31 |
| 43 | 24 | 15 | 3 | U-GOD WU-TANG 50086*/PRIORITY (10.98/16.98) | GOLDEN ARMS REDEMPTION | 15 |
| 44 | 48 | 43 | 7 | TERROR SQUAD MYSTIC/ATLANTIC 83232*/AG (10.98/16.98) | THE ALBUM | 4 |
| 45 | 51 | 48 | 23 | JENNIFER LOPEZ ▲ WORK 69351*/EPIC (11.98 EQ/17.98) | ON THE 6 | 8 |
| 46 | 42 | 42 | 15 | BARRY WHITE PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98) | STAYING POWER | 13 |

| | | | | | | |
|-----|----------|----|----|---|--|----|
| 47 | 29 | 29 | 7 | KANE & ABEL EASTWEST 62450/EEG (10.98/16.98) | RISE TO POWER | 11 |
| 48 | 53 | 49 | 29 | CASE ● DEF SOUL 538871*/IDJMG (10.98/16.98) | PERSONAL CONVERSATION | 5 |
| 49 | 49 | 47 | 37 | EMINEM ▲ WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98) | THE SLIM SHADY LP | 1 |
| 50 | 50 | 45 | 20 | K-CI & JOJO ▲ MCA 111937* (10.98/17.98) | IT'S REAL | 2 |
| 51 | 55 | 50 | 52 | 112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98) | ROOM 112 | 6 |
| 52 | 45 | 35 | 13 | VARIOUS ARTISTS ● VIOLATOR/DEF JAM 558941*/IDJMG (10.98/16.98) | VIOLATOR THE ALBUM | 1 |
| 53 | 56 | 51 | 3 | RAHSAAN PATTERSON MCA 111915 (11.98/17.98) HS | LOVE IN STEREO | 51 |
| 54 | 41 | 32 | 8 | PROJECT PAT HYPNOTIZE MINDS 1743/LOUD (10.98/16.98) | GHETTY GREEN | 9 |
| 55 | 69 | 77 | 15 | MACY GRAY EPIC 69490* (11.98 EQ/16.98) HS | ON HOW LIFE IS | 32 |
| 56 | 54 | 46 | 6 | SMOKEY ROBINSON MOTOWN 153741/UNIVERSAL (10.98/16.98) | INTIMATE | 28 |
| 57 | 36 | 41 | 12 | NOREAGA ● PENALTY 3097*/TOMMY BOY (11.98/17.98) | MELVIN FLYNT — DA HUSTLER | 3 |
| 58 | 40 | 28 | 4 | YOUNGBLOODZ LAFACE 26054*/ARISTA (10.98/16.98) | AGAINST DA GRAIN | 21 |
| 59 | 72 | 64 | 5 | SILK-E RONLAN 3769 (10.98/14.98) HS | URBAN THERAPY | 55 |
| 60 | 61 | 57 | 54 | DRU HILL ▲ DEF SOUL 524542/IDJMG (10.98/17.98) | ENTER THE DRU | 2 |
| 61 | 34 | 30 | 6 | MAC NO LIMIT 50109*/PRIORITY (10.98/16.98) | WORLD WAR III | 6 |
| 62 | 44 | 33 | 6 | LOST BOYZ UNIVERSAL 153268 (10.98/16.98) | LB IV LIFE | 8 |
| 63 | 62 | 53 | 37 | TLC ▲ LAFACE 26055*/ARISTA (11.98/17.98) | FANMAIL | 1 |
| 64 | 64 | 52 | 52 | R. KELLY ▲ JIVE 41625* (11.98/24.98) | R. | 1 |
| 65 | 83 | 86 | 17 | LIL' KEKE JAMDOWN 1011 (10.98/15.98) HS | IT WAS ALL A DREAM | 51 |
| 66 | 84 | 69 | 63 | LAURYN HILL ▲ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98) | THE MISEDUCATION OF LAURYN HILL | 1 |
| 67 | 65 | 55 | 3 | CECE WINANS WELLSPRING GOSPEL 51711/SPARROW (11.98/15.98) | ALABASTER BOX | 55 |
| 68 | 75 | 61 | 47 | DMX ▲ RUFF RYDERS 538640*/IDJMG (11.98/17.98) | FLESH OF MY FLESH BLOOD OF MY BLOOD | 1 |
| 69 | 46 | 60 | 5 | AMYTH ROCK THE BELLS 47484/WARNER BROS. (10.98/16.98) HS | THE WORLD IS OURS | 43 |
| 70 | 76 | 58 | 7 | YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98) HS | MOUNTAIN HIGH...VALLEY LOW | 50 |
| 71 | 63 | — | 2 | BUCKSHOT DUCK DOWN 1001*/K-TEL (11.98/16.98) HS | BUCKSHOT THE BDI THUG | 63 |
| 72 | 92 | 84 | 23 | BLAQUE TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98) | BLAQUE | 23 |
| 73 | 59 | 37 | 10 | SOUNDTRACK ● EPIC 63615* (11.98 EQ/17.98) | BLUE STREAK — THE ALBUM | 9 |
| 74 | 68 | 59 | 10 | MAGIC NO LIMIT 50110*/PRIORITY (11.98/17.98) | THUGGIN' | 9 |
| 75 | 85 | 74 | 77 | DMX ▲ RUFF RYDERS 558227*/IDJMG (11.98/17.98) | IT'S DARK AND HELL IS HOT | 1 |
| 76 | 91 | 81 | 64 | THE TEMPTATIONS ▲ MOTOWN 530937/UNIVERSAL (10.98/16.98) | PHOENIX RISING | 8 |
| 77 | 52 | 44 | 4 | SPICE 1 JIVE 41690 (11.98/16.98) | IMMORTALIZED | 30 |
| 78 | NEW | 1 | 1 | WHITNEY HOUSTON, CHER, TINA TURNER, BRANDY ARISTA 14604 (11.98/17.98) | VH1 DIVAS LIVE/99 | 78 |
| 79 | 78 | 62 | 14 | MEMPHIS BLEEK ● ROC-A-FELLA 538991*/IDJMG (10.98/16.98) | COMING OF AGE | 1 |
| 80 | 77 | 70 | 18 | TOO SHORT ● SHORT 41644/JIVE (11.98/17.98) | CAN'T STAY AWAY | 1 |
| 81 | 58 | — | 4 | SOUNDS OF BLACKNESS ZINC 2001/K-TEL (11.98/16.98) HS | RECONCILIATION | 58 |
| 82 | 73 | 54 | 4 | 2ND II NONE ARISTA 2001 16401*/ARISTA (11.98/16.98) | CLASSIC 220 | 40 |
| 83 | 80 | 66 | 54 | 98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (11.98/17.98) | 98 DEGREES AND RISING | 33 |
| 84 | 81 | 65 | 19 | FIEND NO LIMIT 50107*/PRIORITY (10.98/16.98) | STREET LIFE | 1 |
| 85 | 99 | 85 | 50 | 2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98) | GREATEST HITS | 1 |
| 86 | RE-ENTRY | 16 | 16 | TRACIE SPENCER CAPITOL 34287 (10.98/16.98) HS | TRACIE | 19 |
| 87 | 95 | 88 | 34 | SOUNDTRACK ▲ ROCK LAND 490314*/INTERSCOPE (11.98/17.98) | LIFE | 2 |
| 88 | 94 | 67 | 58 | DEBORAH COX ▲ ARISTA 19022 (10.98/16.98) HS | ONE WISH | 14 |
| 89 | 79 | 75 | 21 | 702 ● MOTOWN 549526/UNIVERSAL (10.98/16.98) | 702 | 7 |
| 90 | 70 | 56 | 8 | IYANLA VANZANT HARMONY 1739 (11.98/17.98) HS | IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY | 41 |
| 91 | 67 | 72 | 5 | NUFFY RATTI 2527 (8.98/10.98) | FOR MY PROTECTION | 67 |
| 92 | 97 | 93 | 59 | JAY-Z ▲ ROC-A-FELLA 558902*/IDJMG (11.98/17.98) | VOL. 2... HARD KNOCK LIFE | 1 |
| 93 | RE-ENTRY | 58 | 58 | KIRK FRANKLIN ● GOSPO CENTRIC 490178*/INTERSCOPE (10.98/17.98) | THE NU NATION PROJECT | 4 |
| 94 | RE-ENTRY | 5 | 5 | VARIOUS ARTISTS RIM SHOP 9558/PLATINUM (10.98/16.98) | RIMSHOP PRESENTS... N.E.W.S. NORTH EAST WEST SOUTH | 57 |
| 95 | NEW | 1 | 1 | FREE STYLE LEE PLATINUM 9570 (10.98/16.98) | LYRICAL LANDSCAPES | 95 |
| 96 | 66 | 90 | 10 | YUNGSTAR STRAIGHT PROFIT 0012/DEF SOUF (11.98/16.98) HS | THROWED YUNG PLAYA | 44 |
| 97 | 100 | 78 | 31 | PASTOR TROY MADD SOCIETY 8035 (10.98/16.98) HS | WE READY I DECLARE WAR | 45 |
| 98 | 82 | 79 | 24 | TRU NO LIMIT 50010*/PRIORITY (12.98/19.98) | DA CRIME FAMILY | 2 |
| 99 | RE-ENTRY | 53 | 53 | FAITH EVANS ▲ BAD BOY 73016*/ARISTA (10.98/17.98) | KEEP THE FAITH | 3 |
| 100 | RE-ENTRY | 8 | 8 | PRINCE WARNER BROS. 47522 (11.98/16.98) | THE VAULT... OLD FRIENDS 4 SALE | 27 |

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



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Billboard®
NOVEMBER 20, 1999

HOT DANCE MUSIC

| CLUB PLAY | | | | | |
|--|-----------|-----------|---------------|--|--|
| COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS. | | | | | |
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE IMPRINT & NUMBER/PROMOTION LABEL | ARTIST |
| ◀ No. 1 ▶ | | | | | |
| 1 | 4 | 7 | 7 | SUN IS SHINING EDEL AMERICA 005880 1 week at No. 1 | BOB MARLEY VS. FUNKSTAR DE LUXE |
| 2 | 3 | 4 | 9 | WAITING FOR THE SUN TOMMY BOY SILVER LABEL 2021/TOMMY BOY | RUFF DRIVERZ |
| 3 | 1 | 3 | 7 | LOVE IS THE HEALER EPIC PROMO | DONNA SUMMER |
| 4 | 5 | 5 | 8 | BETTER THAN ME UNIVERSITY 44773/WARNER BROS. † | TERRY DEXTER |
| 5 | 7 | 9 | 7 | WAS THAT ALL IT WAS NERVOUS 20389 | HANNAH JONES |
| 6 | 9 | 16 | 5 | NEW YORK CITY BOY SIRE 35014 † | PET SHOP BOYS |
| 7 | 2 | 1 | 9 | THAT'S THE WAY LOVE IS NERVOUS 20395 | BYRON STINGILY |
| 8 | 12 | 18 | 5 | RENDEZ-VU XL 6281/ASTRALWERKS | BASEMENT JAXX |
| 9 | 11 | 14 | 7 | KEEP THE PARTY JUMPIN' AM 01002 | JEANIE TRACY |
| 10 | 8 | 8 | 7 | MAKE IT RIGHT ATLANTIC PROMO | CHRISTIAN FALK FEATURING DEMETREUS |
| 11 | 6 | 2 | 9 | WAITING FOR TONIGHT WORK 79292/ERG † | JENNIFER LOPEZ |
| 12 | 19 | 25 | 8 | GET GET DOWN MOODY 9624 † | PAUL JOHNSON |
| 13 | 16 | 23 | 6 | (JUST) ME AND YOU STRICTLY RHYTHM 12577 | NEW VISION |
| 14 | 17 | 22 | 6 | GOTTA HAVE LOVE JELLYBEAN 2561 | PLASMIC HONEY |
| 15 | 22 | 27 | 5 | ENCORE (OOH OOH YEAH YEAH) TOMMY BOY SILVER LABEL 2007/TOMMY BOY | SUGARBABIES |
| 16 | 13 | 6 | 10 | HEARTBREAKER COLUMBIA 79261 † | MARIAH CAREY FEATURING JAY-Z |
| 17 | 10 | 12 | 9 | B WITH U R-SENAL 002/STRICTLY RHYTHM | JUNIOR SANCHEZ FEATURING DAJAE |
| 18 | 24 | 32 | 4 | MAN=DRUG STAR 69 1203/STRICTLY RHYTHM | LULA |
| 19 | 21 | 26 | 7 | MI CHICO LATINO CAPITOL PROMO | GERI HALLIWELL |
| 20 | 27 | 36 | 4 | IT'S A FINE DAY RAMPAGE 0104 | MISS JANE |
| 21 | 28 | 35 | 4 | TUVA GROOVE F-111 44757/WARNER BROS. | ONDAR |
| 22 | 25 | 30 | 5 | DR. LOVE (REMIX) SALSOL 9015 | FIRST CHOICE FEATURING ROCHELLE FLEMING |
| 23 | 20 | 10 | 11 | DON'T LOSE THE MAGIC 4 PLAY 1026 | SHAWN CHRISTOPHER |
| 24 | 18 | 13 | 10 | I LUV YOU MORE KING STREET 1097 | KIMARA LOVELACE |
| 25 | 15 | 17 | 7 | YOUR EYES UNIVERSITY 497151/INTERSCOPE † | ELSIE MUNIZ |
| 26 | 23 | 20 | 7 | CAN'T GET ENOUGH TWISTED 155619/MCA † | SOULSEARCHER |
| 27 | 36 | 47 | 3 | DO IT PROPERLY STAR 69 1204/STRICTLY RHYTHM | THE COLLABORATION (PETER RAUHOFFER & VICTOR CALDERONE) |
| 28 | 35 | 44 | 3 | GET DOWN GROOVILICIOUS 200/STRICTLY RHYTHM | AVANT GARDE |
| 29 | 32 | 40 | 4 | HE LOVES ME 2 SILK 9903 | CECE PENISTON |
| 30 | 41 | — | 2 | ALL AROUND THE WORLD JELLYBEAN 2562 | SOUL SOLUTION FEATURING CAROLYN HARDING |
| ◀ Power Pick ▶ | | | | | |
| 31 | 43 | — | 2 | AIN'T THAT A LOT OF LOVE EASTWEST PROMO/EEG | SIMPLY RED |
| 32 | 26 | 15 | 8 | READY FOR THE WEEKEND STONEY BOY 1022/WAAKO | NIGHTVISION |
| 33 | 38 | 45 | 3 | TAKIN' ME HIGHER RAW NERVE 3000/4 PLAY | DEEPSWING FEATURING XAVIOR |
| 34 | 39 | 42 | 3 | EVERYTHING WILL FLOW NUDE PROMO/COLUMBIA | THE LONDON SUEDE |
| 35 | 14 | 11 | 12 | SITUATION (1999 MIXES) MUTE/KINETIC 44740/REPRISE | YAZ |
| 36 | 34 | 37 | 4 | OUT OF CONTROL FREESTYLE DUST 96113/ASTRALWERKS † | THE CHEMICAL BROTHERS |
| 37 | 44 | — | 2 | MYSTERIOUS TIMES CONTAGIOUS 1011 | SASH! FEATURING TINA COUSINS |
| 38 | 46 | — | 2 | SUPERSONIC WORK PROMO/ERG | JAMIROQUAI |
| 39 | 42 | — | 2 | SOMETHING...(FOR THE DJ'S) TAKEOUTMUSIC.COM PROMO | CHRIS COX & DJ IRENE |
| ◀ Hot Shot Debut ▶ | | | | | |
| 40 | NEW ▶ | 1 | 1 | FLY AWAY (BYE BYE) PLAYLAND 53571/PRIORITY | EYES CREAM |
| 41 | NEW ▶ | 1 | 1 | GROOVE WITH ME TONIGHT SONY DISCOS 263 † | MDO |
| 42 | 48 | — | 2 | THE ONLY WAY IS UP COLUMBIA 79257 | SYSTEM3 FEATURING NICKI RICHARDS |
| 43 | 30 | 28 | 10 | MOVE ON GROOVILICIOUS 087/STRICTLY RHYTHM | VICKI SUE ROBINSON |
| 44 | 37 | 29 | 11 | LOVE STORY MUSIC PLANT 055 | GEORGIE PORGIE |
| 45 | 29 | 24 | 11 | BODY ROCK INTERSCOPE 471461 | LOUCHIE LOU & MICHIE ONE |
| 46 | NEW ▶ | 1 | 1 | I ROCK LOGIC 3000 70435/LOGIC † | TOM NOYV FEATURING VIRGINIA |
| 47 | NEW ▶ | 1 | 1 | DOV'E L'AMORE WARNER BROS. 44774 | CHER |
| 48 | 45 | 43 | 5 | CENTRAL RESERVATION DECONSTRUCTION PROMO/ARISTA † | BETH ORTON |
| 49 | 47 | 41 | 9 | LET IT GO JELLYBEAN 2558 | RE-EDOG |
| 50 | 33 | 31 | 10 | I LIKE THE SOUNDS DEFINITY 005 | STUDIO 45 PRESENTS LE PAMP PLAY HOUSE |

| MAXI-SINGLES SALES | | | | | |
|--|-----------|-----------|---------------|--|---------------------------------|
| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® | | | | | |
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
| ◀ No. 1 ▶ | | | | | |
| 1 | 1 | 1 | 8 | HEARTBREAKER (T) (X) COLUMBIA 79261/CRG † | MARIAH CAREY FEATURING JAY-Z |
| ◀ Greatest Gainer ▶ | | | | | |
| 2 | 24 | — | 2 | ALL OR NOTHING/DOV'E L'AMORE (T) (X) WARNER BROS. 44774 † | CHER |
| 3 | 2 | 2 | 11 | MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 † | WHITNEY HOUSTON |
| 4 | 3 | 3 | 26 | SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381 † | AMBER |
| 5 | 4 | 4 | 8 | I NEED TO KNOW (T) (X) COLUMBIA 79251/CRG † | MARC ANTHONY |
| 6 | 5 | 5 | 17 | BOOM, BOOM, BOOM, BOOM!! (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM † | VENGABOYS |
| 7 | 6 | 7 | 52 | BELIEVE (T) (X) WARNER BROS. 44576 † | CHER |
| 8 | 26 | — | 2 | POKEMON THEME (X) ROBBINS 72038 | POKEMON THEME |
| 9 | 10 | 9 | 19 | I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 † | DONNA SUMMER |
| 10 | 11 | 13 | 63 | SUAVEMENTE (T) (X) SONY DISCOS 82795 † | ELVIS CRESPO |
| 11 | 8 | 8 | 4 | ALL IS FULL OF LOVE (X) ELEKTRA 63723/EEG † | BJORK |
| 12 | 9 | 10 | 37 | PRaise YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE † | FATBOY SLIM |
| 13 | 16 | 11 | 13 | 9PM (TILL I COME) (T) (X) RADIKAL 99004 † | ATB |
| 14 | 7 | 6 | 4 | WAITING FOR TONIGHT (T) WORK 79292/ERG † | JENNIFER LOPEZ |
| 15 | 13 | 12 | 40 | BLUE MONDAY (T) (X) F-111/REPRISE 44555/WARNER BROS. † | ORGY |
| 16 | 14 | 16 | 8 | FIVE FATHOMS (LOVE MORE) (T) (X) ATLANTIC 84530/AG † | EVERYTHING BUT THE GIRL |
| 17 | 12 | 15 | 9 | SITUATION/DON'T GO (1999 MIXES) (T) (X) KINETIC/REPRISE 44740/WARNER BROS. | YAZ |
| 18 | 17 | 14 | 15 | BAILAMOS (T) (X) OVERBROOK 497104/INTERSCOPE † | ENRIQUE IGLESIAS |
| 19 | 20 | 19 | 27 | STRONG ENOUGH (T) (X) WARNER BROS. 44644 † | CHER |
| ◀ Hot Shot Debut ▶ | | | | | |
| 20 | NEW ▶ | 1 | 1 | BETTER THAN ME (T) (X) UNIVERSITY 44773/WARNER BROS. † | TERRY DEXTER |
| 21 | 21 | 18 | 76 | PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER | LORDS OF ACID |
| 22 | 35 | 37 | 3 | SUN IS SHINING (T) (X) EDEL AMERICA 005880 | BOB MARLEY VS. FUNKSTAR DE LUXE |
| 23 | 19 | 21 | 59 | MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN † | STARDUST |
| 24 | 27 | 27 | 81 | MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822/CRG † | MARIAH CAREY |
| 25 | 15 | 17 | 4 | THAT'S THE WAY LOVE IS (T) (X) NERVOUS 20395 | BYRON STINGILY |
| 26 | 22 | 23 | 17 | BODYROCK (T) (X) V2 27595 † | MOBY |
| 27 | 23 | 22 | 28 | IT'S OVER NOW (T) (X) ARISTA 13656 † | DEBORAH COX |
| 28 | 31 | 24 | 13 | STOMP TO MY BEAT (T) (X) PLAYLAND 53454/PRIORITY † | JS-16 |
| 29 | 28 | 28 | 73 | PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC † | JAYDEE |
| 30 | 25 | 20 | 13 | NO MORE PAIN AND LIES (M) (T) (X) JWP 8885/ICU † | CHRIS MOUTAS FEATURING MR. SOOP |
| 31 | NEW ▶ | 1 | 1 | MAMBO NO. 5 (T) (X) REPLICA 97001 | L.B. PROJECT |
| 32 | 39 | 34 | 40 | I STILL BELIEVE (M) (T) (X) COLUMBIA 79104/CRG † | MARIAH CAREY |
| 33 | NEW ▶ | 1 | 1 | BACK AT ONE (T) MOTOWN 156501/UNIVERSAL † | BRIAN MCKNIGHT |
| 34 | NEW ▶ | 1 | 1 | TAKE ME LOVE ME (SQUEEZE ME BABY) (T) GROOVILICIOUS 202/STRICTLY RHYTHM | FRIBURN & URIK |
| 35 | 32 | — | 7 | ANYTHING FOR LOVE (T) (X) GROOVILICIOUS 088/STRICTLY RHYTHM | REINA |
| 36 | 33 | 32 | 5 | WAS THAT ALL IT WAS (T) (X) NERVOUS 20389 | HANNAH JONES |
| 37 | 38 | 35 | 16 | RED ALERT (T) (X) XL/ASTRALWERKS 6273/CAROLINE † | BASEMENT JAXX |
| 38 | 34 | 25 | 12 | DISCO INFERNO (T) (X) JELLYBEAN 2554 | CYNDI LAUPER |
| 39 | NEW ▶ | 1 | 1 | THE TEMPLE (T) (X) TRAX 12230/DAMIAN | ERIN HAMILTON |
| 40 | 18 | 26 | 9 | UNPRETTY (T) LAFACE 24424/ARISTA † | TLC |
| 41 | 29 | 29 | 4 | YOUR EYES (T) (X) UNIVERSITY 497151/INTERSCOPE † | ELSIE MUNIZ |
| 42 | 41 | 36 | 7 | CAN'T GET ENOUGH (T) (X) TWISTED 155619/MCA † | SOULSEARCHER |
| 43 | NEW ▶ | 1 | 1 | READY 2 PARTY (T) NERVOUS 20392 | ROB BASE & D.J. E-Z ROCK |
| 44 | 30 | 31 | 8 | MAMBO NO. 5 (A LITTLE BIT OF...) (T) RCA 65842 † | LOU BEGA |
| 45 | NEW ▶ | 1 | 1 | ENCORE (OOH OOH YEAH YEAH) (T) (X) TOMMY BOY SILVER LABEL 2007/TOMMY BOY | SUGARBABIES |
| 46 | 40 | 40 | 42 | ALL I HAVE TO GIVE (T) (X) JIVE 42563 † | BACKSTREET BOYS |
| 47 | 36 | 33 | 25 | IT'S NOT RIGHT BUT IT'S OKAY/I WILL ALWAYS LOVE YOU (T) (X) ARISTA 13680 † | WHITNEY HOUSTON |
| 48 | 49 | 45 | 36 | NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. † | MADONNA |
| 49 | 43 | 48 | 38 | BODY (T) (X) TWISTED 155528/MCA † | FUNKY GREEN DOGS |
| 50 | 46 | — | 64 | RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. † | MADONNA |

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

DURBAN POISON'S NAMBOOS FUSE RHYTHMS ON DEBUT

(Continued from preceding page)

"Tricky is a very hard taskmaster," notes Porter. "We finished the [Baby Namboos] album in less than seven weeks. Tricky works very fast. We produced a track a day, virtually, and then had Zoe come in for the vocals, which only took two days to record."

Borealis says she had not heard the music prior to entering the Manchester-based studio with Porter and Tricky. Says Borealis, "Tricky thought it would be a good idea for me to sing on this album, but it was

quite weird because I had no idea what the music would sound like."

Additionally, Borealis didn't arrive at the studio with written lyrics; her performance on the album is entirely improvisational.

"My songs are streams of consciousness," the singer says. "I just listened to the music, and except for the engineer, had everyone leave the room. Then, I spontaneously sang. I had no idea this was the final production. But the beauty of this album is that it's not overly produced—

unlike most music we hear these days. This music is raw. You're getting a real piece of work here."

The set's first single, "Ancoats 2 Zambia," was released Oct. 26 and includes two remixes: a drum'n'bass mix by Dillinja and a dub-heavy reworking by Geoff Barrow.

"This club-focused single is the first part of our promotion," confirms Palm Pictures product manager Ian Gilchrist, who adds that the company distributed the single to club DJs as well as college, RPM,

and specialty radio.

Gilchrist predicts that the Tricky connection will work in Baby Namboos' favor: "Because this is a Tricky-affiliated act, we already have a very strong fan base to work from," he says. "Nonetheless, we don't want to sell too hard on the Tricky front; otherwise this will be viewed as a 'Tricky' exclusive project. This album has far more potential than that."

Gilchrist plans to aggressively pursue Internet marketing tactics.

"We're working very hard to stress the cyber-marketing angle," he says. "I believe the Internet is the perfect venue for electronic music."

Gilchrist notes that the label is working with cyber-marketing firm Electric Artists in New York. "They were successful with promoting Depeche Mode over the Web," he says. "They've discovered that the cyber method is a very cost-effective way to spread the news about acts. Plus, you can use audio, streaming video, and live chats with artists."



Platinum Black. RCA recording artist Clint Black celebrated the release of his album "D'lectrified" with a party, at which he was presented a double-platinum plaque for his "Greatest Hits" and a platinum one for "Nothin' But The Taillights." Shown, from left, are RCA Label Group (RLG) senior VP/GM Butch Waugh; RLG chairman Joe Galante; Black's manager, Mark Hartley; and Black and his wife, Lisa Hartman Black.

Changes At Opry Bring Controversy

Doors Open For Younger Acts, Close For House Band Members

BY JIM BESSMAN

NEW YORK—As the Grand Ole Opry approaches its 75th birthday—and the new millennium—its new GM is striving to guide it into the future while at the same time stay true to time-honored tradition.

In doing so, he has also ignited a controversy in Nashville. Pete Fisher, who took over the reins of country music's venerable "Mother Church" in June, has stressed attracting younger artists, as well as a younger audience. For every two veteran Opry members such as Porter Wagoner or Bill Ander-

son, there's also a newer act, such as Brad Paisley, BR5-49, the Wilkinsons, Gillian Welch, the Isaacs, and Jerry Kilgore. In also upgrading the entire Opry, Fisher stirred controversy by dropping some veteran band members.

Stressing the positive changes, Fisher says, "We like to think that two-thirds of the lineup is the core cast, made up of the great traditional artists. But the other third comprises guest artists, and we've opened up the musical mix to provide for more contemporary—even alternative—country music. We're interested in representing all musical styles under the country music umbrella."

Fisher, who came to the Opry from artist management, notes that besides embracing everything from traditional to contemporary country music artists and forms, the Opry also addresses "generational variety."

"It's a show that appeals to 17-year-olds and to 90-year-olds on the same night, with everyone from Lila McCann to Bill Carlisle," he continues, adding that "whenever you have a diverse spectrum of people, whether in terms of musical styles or ages, there will be a difference of opinion on the far left and right—and a lot of people are passionate regarding the Opry. But I truly enjoy helping facilitate that diversity."

Fisher's sudden move on Nov. 3 to change the Opry's veteran staff band did indeed arouse generational passion. Five of the 10 staff musicians were let go, including such legends as prolific session drummer Buddy Harman and former Texas Troubadour Leon Rhodes, along with rhythm guitarist Ralph Davis, fiddler/guitarist Joe Edwards, and drummer Jerry Ray Johnston. Of those, Davis had planned his retirement.

The firings aroused much local controversy and prompted younger Opry member Vince Gill, who has been otherwise supportive of management efforts to evolve the Opry, to criticize the dismissals, as well as to bemoan the fact that fellow country superstars are failing to support the Opry.

Fisher's "restructure" of the Opry band, which plays behind all artists who don't bring their own bands, will trim the 10-piece backup to eight after three of the vacant slots are filled by a drummer, a guitarist, and a utility string player. In defending his claim that the show will continue to be centered on the core cast, Fisher notes that such old-timers as guitarists Jimmy Capps and Spider Wilson and bassist Billy Linneman remain in the band.

"The day the Opry abandons presenting the legacy of the art form is the day it fades away," says Fisher. "I

think the younger artists appreciate being on the same stage as the older artists, and younger audiences appreciate seeing their favorites like the BR5-49s side by side with the Porter Wagoners. It helps bring context to where country music comes from."

Porter Wagoner is in favor of the changes at his longtime home base and agrees that the emergence of younger artists there is a positive development.

"Young people like Brad Paisley and Trisha Yearwood love the Opry," says Wagoner, who inducted Yearwood into the Opry family last March.

"She sang Patsy Cline's 'Sweet Dreams' a cappella, and it was one of the most electrifying moments ever at the Opry. Everything's in good shape right now at the Opry because Pete Fisher and [Grand Ole Opry Group president] Steve Buchanan have the Opry's best interests at heart and are making positive changes."

These include the staff band re-vamping, Wagoner adds, as well as the Opry's monthlong return in January to the Ryman Auditorium. "Music Row and the Grand Ole Opry

need to work hand in hand like they used to. It's almost been 'us' and 'them' over the last few years, but Pete and Steve are well-respected on Music Row, and hopefully everyone can work again as one unit, because it's 'Nashville, Tenn.—Home of

the Grand Ole Opry,' which is responsible for a lot of the success of the music business here."

In assessing the Opry's state, Fisher looks back over the past 20 years.

"Certainly there are Opry issues that we need to focus on to develop as an entertainment event," he says, noting the current conversion of the adjacent former Opryland theme park to the huge Opry Mills shopping/entertainment complex. "When the Opry left the Ryman for Opryland, it became more of a tourist event than entertainment, and now we need to build the entertainment focus, as well as the tourism."

Brad Paisley has played the Opry a dozen times since his debut in May and says a gig there is "its own reward."

"We run the risk in this format, because of the lure of big success, of forgetting that it's about the true enjoyment of creating an art form," says Paisley. "But every one of those old-time Opry members knows what it's like to play this music with no hope of huge reward other than to sing every night—and that's the reason I love playing there. I can walk on that stage and feel really good about country music again because it's not a business there, but a love of this music which is supposed to reflect honesty and American tradition."



BUCHANAN



FISHER



WAGONER

Tracy Byrd Finds A Home At RCA; Marty Stuart's Memories; Y2K Goes Country

CHECKING IN WITH: Tracy Byrd is one of several artists who have shifted labels this year, and he, for one, is happy about it. He says that while he and MCA Nashville were generally happy with each other, he feels each had exhausted the other's possibilities.

"We had just stalled out over at MCA," Byrd tells Nashville Scene. "There just comes a time when you need to make a change. I wanted to cut some different things and try some new things that I really didn't have the freedom to."

"We had gone to novelty songs too many times," he says, speaking of such songs as "Watermelon Crawl," which was a hit but stereotyped him in the eyes of many as a novelty singer. "For a career to mature, your music has got to mature."

Byrd's new RCA album, "It's About Time," which he co-produced with Billy Joe Walker Jr., is a straight-ahead collection of no-nonsense country songs, including the classic Willie Nelson/Hank Cochran tune "Undo The Right."

"That's the most fun I've had in a long time making a record," says Byrd of the album. "We did



by Chet Flippo



exactly what I wanted to do. RCA gave us free rein on it."

Of the 1961 song "Undo The Right," he says he brought in fiddler Johnny Gimble, who played on Johnny Bush's 1968 hit version of the song. "We've got twin fiddles on it," he says.

At his live shows now, Byrd says, "it seems to me that people are starving for traditional country music. We played a big show in

Phoenix over the summer—30,000 people—and played all our hits, and that went over well. But, for our encore, we went back out and did what I call my Price/Bush medley [of Ray Price and Johnny Bush songs], and they absolutely were going crazy over it. We carry twin fiddles in the band, and they went crazy over that sound. They like *country* music. Imagine that."

ON THE ROW: For an authentic journey into the heart and soul of country music, take a look at Marty Stuart's

new book, "Pilgrims: Sinners, Saints & Prophets" (Rutledge Hill Press). This work belongs in the home of every country music lover. What makes this book a treasure are his photographs and reminiscences of artists ranging from Johnny Cash to Jerry Lee Lewis to Travis Tritt; of country fans; of songwriters such as Max D. Barnes; and of famous buses and boots.

Stuart first went on the road with Lester Flatt when he (Marty) was 3 or 4 years old, as he tells it, and his mother gave him a camera. He's been documenting life on the road ever since.

The book also marks the first time the classic, clean Dolly Parton/Willie Nelson joke has been printed. The other one remains unprintable.

THINGS: There's a helpful new tool available for the music industry both in Nashville and statewide. The Tennessee Film, Entertainment and Music Commission has just published the Tennessee Music Industry Resource Guide. Its sections include statewide directories of agents, attorneys, cartage companies, distributors, engineers, writers, record labels, managers, studios, media, publishers, venues, video production companies, and the like.

It also has foldout maps of Music Row and of Memphis' musical landmarks. The guide is available free from the commission. Call 615-741-3456; fax 615-741-5554.

SOUNDS: Here come the Y2K country songs. Chad Brock has recorded an updated version of Hank Williams Jr.'s "A Country Boy Can Survive" for Warner Bros. Williams and George Jones also appear on the record.

And, three anonymous musicians have joined together as the New Millennium All-Star Band to record "Why Oh Y2K." The song, interestingly, is available only on the Internet, at littleharpeth.com. The group's lead singer, who calls himself Puffy D., says that if the song does nothing else, it will be the only country song that includes the words Mennonite, Al Gore, and Armageddon.

Also, George Strait and Alan Jackson have recorded a duet of Larry Cordle & Lonesome Standard Time's song "Murder On Music Row" (Nashville Scene, Billboard, Nov. 6) for Strait's upcoming hits album.



| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST IMPRINT & NUMBER/PROMOTION LABEL | PEAK POSITION |
|-----------|-----------|-----------|--------------|---|---|---------------|
| | | | | No. 1 | | |
| 1 | 1 | 1 | 17 | I LOVE YOU M.MCGRIDE,P.WORLEY (T.HYLER,A.FOLLESE,K.FOLLESE) | MARTINA MCBRIDE (V) RCA 65896 † | 1 |
| 2 | 6 | 7 | 12 | WHEN I SAID I DO C.BLACK (C.BLACK) | CLINT BLACK (V) RCA 65897 † | 2 |
| 3 | 2 | 2 | 22 | SOMETHING LIKE THAT B.GALLIMORE,J.STROUD,T.MCGRAW (R.FERRELL,K.FOLLESE) | TIM MCGRAW CURB ALBUM CUT † | 1 |
| 4 | 4 | 4 | 19 | WHAT DO YOU SAY TO THAT T.BROWN,G.STRAIT (J.LAUDERDALE,M.MONTGOMERY) | GEORGE STRAIT (V) MCA NASHVILLE 172108 | 4 |
| 5 | 3 | 3 | 21 | I'M ALREADY TAKEN S.WARINER (T.RYAN,S.WARINER) | STEVE WARINER (V) CAPITOL 58786 | 3 |
| 6 | 7 | 6 | 19 | HOME TO YOU G.FUNDIS (A.SMITH,S.LIGHT) | JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT † | 6 |
| 7 | 8 | 10 | 12 | HE DIDN'T HAVE TO BE F.ROGERS (B.PAISLEY,K.LOVELACE) | BRAD PAISLEY (V) ARISTA NASHVILLE 13176 † | 7 |
| 8 | 5 | 5 | 25 | LONELY AND GONE J.SCAIFE (G.CROWE,D.GIBSON,B.MCCORVEY) | MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79210 † | 5 |
| 9 | 9 | 12 | 12 | COME ON OVER R.J.LANGE (S.TWAIN,R.J.LANGE) | SHANIA TWAIN (V) MERCURY 172123 † | 9 |
| 10 | 11 | 15 | 7 | BREATHE B.GALLIMORE,F.HILL (H.LAMAR,S.BENTLEY) | FAITH HILL WARNER BROS. ALBUM CUT/WRN | 10 |
| 11 | 10 | 11 | 19 | I'LL GO CRAZY D.MALLOY,J.G.SMITH (A.GRIGGS,L.WILSON,Z.TURNER) | ANDY GRIGGS RCA ALBUM CUT | 10 |
| 12 | 12 | 16 | 22 | ALL THINGS CONSIDERED R.THOMAS,J.LEO,R.E.ORRALL (T.HUNT) | YANKEE GREY (C) (D) MONUMENT 79248 † | 12 |
| 13 | 14 | 18 | 10 | WHAT DO YOU SAY D.MALLOY,R.MCENTIRE (M.DULANEY,N.THRASHER) | REBA (V) MCA NASHVILLE 172131 † | 13 |
| 14 | 17 | 21 | 7 | POP A TOP K.STEGALL (N.STUCKEY) | ALAN JACKSON (V) ARISTA NASHVILLE 13183 † | 14 |
| 15 | 13 | 13 | 33 | AMAZED D.HUFF (M.GREEN,A.MAYO,C.LINDSEY) | LONESTAR (V) BNA 65755 † | 1 |
| 16 | 20 | 22 | 12 | BIG DEAL W.C.RIMES (A.ANDERSON,J.STEELE) | LEANN RIMES (C) (D) (V) CURB 73086 † | 16 |
| 17 | 19 | 20 | 15 | A MAN AIN'T MADE OF STONE J.STROUD,B.GALLIMORE,R.TRAVIS (G.BURR,R.LERNER,F.GOLDE) | RANDY TRAVIS DREAMWORKS ALBUM CUT † | 17 |
| 18 | 15 | 14 | 30 | LESSON IN LEAVIN' B.GALLIMORE,T.MCGRAW (R.GOODRUM,B.MAHER) | JO DEE MESSINA CURB ALBUM CUT | 2 |
| | | | | AIRPOWER | | |
| 19 | 23 | 25 | 12 | SHE THINKS MY TRACTOR'S SEXY B.CANNON,N.WILSON (J.COLLINS,P.OVERSTREET) | KENNY CHESNEY BNA ALBUM CUT † | 19 |
| 20 | 25 | 26 | 14 | STEAM J.SCAIFE (L.ANDERSON,B.REGAN) | TY HERNDON (C) (D) EPIC 79269 † | 20 |
| 21 | 22 | 17 | 32 | YOU HAD ME FROM HELLO B.CANNON,N.WILSON (K.CHESEY,S.EWING) | KENNY CHESNEY (V) BNA 65745 | 1 |
| 22 | 27 | 27 | 16 | LIVE, LAUGH, LOVE D.JOHNSON,C.WALKER (G.NICHOLSON,A.SHAMBLIN) | CLAY WALKER GIANT ALBUM CUT † | 22 |
| 23 | 24 | 23 | 37 | WRITE THIS DOWN T.BROWN,G.STRAIT (D.HUNT,K.M.ROBBINS) | GEORGE STRAIT (V) MCA NASHVILLE 172095 † | 1 |
| 24 | 16 | 8 | 20 | READY TO RUN P.WORLEY,B.CHANCEY (M.SEIDEL,M.HUMMON) | DIXIE CHICKS MONUMENT ALBUM CUT † | 2 |
| 25 | 30 | 40 | 9 | MY BEST FRIEND B.GALLIMORE,J.STROUD,T.MCGRAW (A.MAYO,B.LUTHER) | TIM MCGRAW CURB ALBUM CUT | 25 |
| 26 | 33 | 48 | 11 | COWBOY TAKE ME AWAY B.CHANCEY,P.WORLEY (M.SEIDEL,M.HUMMON) | DIXIE CHICKS MONUMENT ALBUM CUT | 26 |
| 27 | 28 | 29 | 9 | PUT YOUR HAND IN MINE B.J.WALKER,JR. (S.EWING,J.W.BARBER) | TRACY BYRD (V) RCA 65907 | 27 |
| 28 | 26 | 24 | 18 | ORDINARY LOVE D.HUFF (B.DIPIERO,D.TRUMAN,C.WISEMAN) | SHANE MINOR (V) MERCURY 562291 † | 24 |
| 29 | 29 | 30 | 15 | SMOKE RINGS IN THE DARK T.BROWN,M.WRIGHT (R.RUTHERFORD,H.ROBERT) | GARY ALLAN (V) MCA NASHVILLE 172109 † | 29 |
| 30 | 31 | 37 | 10 | SMILE D.HUFF (C.LINDSEY,K.FOLLESE) | LONESTAR (V) BNA 65906 † | 30 |
| 31 | 32 | 32 | 12 | THE QUITTIN' KIND D.COOK,L.WILSON (S.HOGIN,P.BARNHART,M.D.SANDERS) | JOE DIFFIE (C) (D) EPIC 79268 | 31 |
| 32 | 35 | 35 | 13 | IT'S A LOVE THING M.ROLLINGS (K.URBAN,M.POWELL) | KEITH URBAN CAPITOL ALBUM CUT † | 32 |
| 33 | 34 | 34 | 10 | DON'T LIE P.WORLEY (C.BIGGERS,F.ROGERS) | TRACE ADKINS CAPITOL ALBUM CUT † | 33 |
| 34 | 37 | 38 | 12 | THIS WOMAN NEEDS D.HUFF (K.OSBORN,B.BAKER,C.HARRINGTON) | SHEDAISY LYRIC STREET ALBUM CUT † | 34 |
| 35 | 45 | 49 | 6 | BEER THIRTY B.GALLIMORE,R.DUNN,K.BROOKS (R.DUNN,T.MCBRIDE) | BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT | 35 |
| 36 | 36 | 33 | 20 | A MATTER OF TIME W.ALDRIDGE (J.SELLERS,A.ROBOFF,C.WISEMAN) | JASON SELLERS (C) (D) BNA 65784 † | 33 |
| 37 | 41 | 42 | 5 | BECAUSE YOU LOVE ME T.MCGRAW,B.GALLIMORE (J.S.SHERRILL,KOSTAS) | JO DEE MESSINA CURB ALBUM CUT † | 37 |
| 38 | 39 | 36 | 16 | LOVE TRIP S.BOGARD,J.STEVENS,S.HENDRICKS (J.KILGORE,G.GRAND,B.JONES) | JERRY KILGORE (C) (D) (V) VIRGIN 38667 † | 36 |

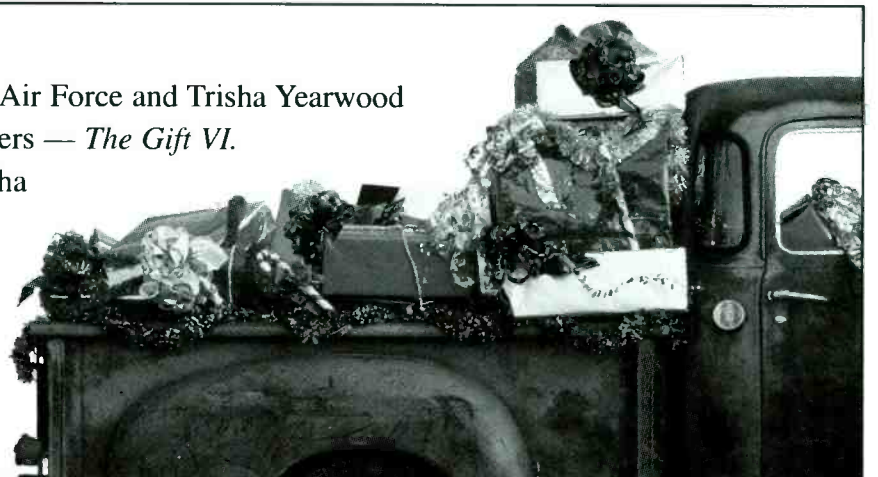
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST IMPRINT & NUMBER/PROMOTION LABEL | PEAK POSITION |
|-----------|-----------------|-----------|--------------|--|--|---------------|
| 39 | 43 | 44 | 6 | SMALL STUFF D.COOK,ALABAMA (M.COLLIE,H.KANTER,E.STEVENS) | ALABAMA RCA ALBUM CUT | 39 |
| 40 | 42 | 46 | 7 | IT WAS T.BROWN,B.CANNON,N.WILSON (G.BURR,M.WRIGHT) | CHELY WRIGHT (V) MCA NASHVILLE 172113 † | 40 |
| 41 | 52 | 55 | 3 | BACK AT ONE C.CHAMBERLAIN (B.MCKNIGHT) | MARK WILLS MERCURY ALBUM CUT | 41 |
| 42 | 38 | 28 | 16 | MISSING YOU B.GALLIMORE,R.DUNN,K.BROOKS (M.LEONARD,C.SANFORD,J.WAITE) | BROOKS & DUNN (V) ARISTA NASHVILLE 13179 † | 15 |
| 43 | 47 | 51 | 6 | DON'T MAKE ME BEG W.C.RIMES (F.ROGERS) | STEVE HOLY (C) (D) (V) CURB 73087 † | 43 |
| 44 | 44 | 45 | 8 | WHEN LOVE FADES J.STROUD,T.KEITH (T.KEITH,C.CANNON) | TOBY KEITH DREAMWORKS ALBUM CUT † | 44 |
| 45 | 40 | 31 | 19 | ARE YOUR EYES STILL BLUE R.HERRING (S.MCANALLY,S.MANDILE,J.WOOD) | SHANE MCANALLY (C) (D) (V) CURB 73085 | 31 |
| 46 | 49 | 50 | 9 | IT'S A BEAUTIFUL THING C.FARREN (J.STEELE,C.WISEMAN) | PAUL BRANDT (C) (D) (V) REPRISE 16926/WRN | 46 |
| 47 | 46 | 47 | 12 | POWER WINDOWS M.SPIRO (B.FALCON) | JOHN BERRY LYRIC STREET ALBUM CUT † | 43 |
| 48 | 51 | 52 | 6 | HERE COMES MY BABY R.MALO,D.COOK (C.STEVENS) | THE MAVERICKS MERCURY ALBUM CUT | 48 |
| 49 | 54 | 61 | 5 | GOD GAVE ME YOU D.HUFF (J.HOUSTON,A.GOLDMARK,J.D.HICKS) | BRYAN WHITE ASYLUM ALBUM CUT | 49 |
| 50 | 66 | 70 | 3 | LESSONS LEARNED T.LAWRENCE,F.ANDERSON,B.CARR (T.LAWRENCE,P.NELSON,L.BOONE) | TRACY LAWRENCE ATLANTIC ALBUM CUT † | 50 |
| 51 | 57 | 62 | 3 | LITTLE BIRD E.SEAY,W.RAMBEAUX (S.AUSTIN,J.C.DAVIS,W.RAMBEAUX) | SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13184 | 51 |
| 52 | 55 | 53 | 5 | WHAT THIS COUNTRY NEEDS P.MCMACKIN,A.TIPPIN (A.TIPPIN,D.KEES) | AARON TIPPIN LYRIC STREET ALBUM CUT | 52 |
| 53 | 48 | 41 | 17 | CRUSH M.SPIRO (C.MAJESKI,S.SMITH,S.RUSS) | LILA MCCANN ASYLUM ALBUM CUT † | 41 |
| 54 | 58 | 54 | 4 | BUY ME A ROSE K.ROGERS,B.MAHER,J.MCKELL (J.FUNK,E.HICKENLOOPER) | KENNY ROGERS DREAMCATCHER ALBUM CUT † | 54 |
| 55 | 61 | 59 | 4 | CARLENE B.GALLIMORE (P.VASSAR,C.BLACK,R.M.BOURKE) | PHIL VASSAR ARISTA NASHVILLE ALBUM CUT | 55 |
| 56 | 73 | 67 | 3 | THE COLD HARD TRUTH K.STEGALL (J.O'HARA) | GEORGE JONES ASYLUM ALBUM CUT † | 56 |
| | | | | Hot Shot Debut | | |
| 57 | NEW | 1 | 1 | HOW DO YOU LIKE ME NOW?! J.STROUD,T.KEITH (T.KEITH,C.CANNON) | TOBY KEITH DREAMWORKS ALBUM CUT | 57 |
| 58 | 56 | — | 2 | CAN'T NOBODY LOVE YOU (LIKE I DO) J.STROUD (D.ORTON,C.MAJESKI) | WYNONNA CURB ALBUM CUT/MERCURY | 56 |
| 59 | 60 | 57 | 8 | I'M DIGGIN' IT T.BROWN,J.TEAGUE (D.BURGESS,M.MCCORD) | ALECIA ELLIOTT (C) (D) (V) MCA NASHVILLE 172121 † | 55 |
| 60 | 62 | 58 | 5 | DON'T TELL ME M.WRIGHT (B.MILLER,J.MILLER) | LEE ANN WOMACK (V) MCA NASHVILLE 172132 | 58 |
| 61 | 50 | 39 | 13 | IT DON'T MATTER TO THE SUN D.WAS (G.KENNEDY,W.KIRKPATRICK,T.SIMS) | GARTH BROOKS AS CHRIS GAINES (C) (D) (V) CAPITOL 58788 | 24 |
| 62 | NEW | 1 | 1 | LOVE'S THE ONLY HOUSE M.MCBRIDE,P.WORLEY (T.DOUGLAS,B.CASON) | MARTINA MCBRIDE RCA ALBUM CUT | 62 |
| 63 | 59 | 63 | 7 | WHEREVER YOU ARE M.C.CARPENTER,B.CHANCEY (M.C.CARPENTER) | MARY CHAPIN CARPENTER COLUMBIA ALBUM CUT † | 55 |
| 64 | 64 | 56 | 20 | YOU GO FIRST (DO YOU WANNA KISS) B.GALLIMORE (K.CHATER,L.G.CHATER,C.RAWSON) | JESSICA ANDREWS DREAMWORKS ALBUM CUT † | 25 |
| 65 | NEW | 1 | 1 | LET'S MAKE LOVE B.GALLIMORE,F.HILL (C.LINDSEY,M.GREEN,B.LUTHER,A.MAYO) | FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/WRN | 65 |
| 66 | 70 | 68 | 3 | BRING IT ON D.JOHNSON,J.HOBBS (R.RUTHERFORD,G.TEREN) | KEITH HARLING (C) (D) (V) GIANT 16900 | 66 |
| 67 | 53 | 43 | 15 | WHEN YOU LOVE SOMEONE K.STEGALL (K.STEGALL,D.HILL) | SAMMY KERSHAW (V) MERCURY 172130 † | 37 |
| 68 | 65 | 60 | 11 | GOODBYE EARL B.CHANCEY,P.WORLEY (D.LINDE) | DIXIE CHICKS MONUMENT ALBUM CUT | 50 |
| 69 | NEW | 1 | 1 | A COUNTRY BOY CAN SURVIVE (Y2K VERSION) N.WILSON,B.CANNON (H.WILLIAMS JR.) | CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES WARNER BROS. ALBUM CUT/WRN | 69 |
| 70 | 67 | 66 | 4 | SOMETHING REAL B.CHANCEY,A.TORREZ,C.AINLAY (A.MAYO,B.LUTHER) | SHANA PETRONE EPIC ALBUM CUT † | 66 |
| 71 | NEW | 1 | 1 | DADDY WON'T SELL THE FARM J.SCAIFE (S.FOX,R.BRANDA) | MONTGOMERY GENTRY COLUMBIA ALBUM CUT | 71 |
| 72 | NEW | 1 | 1 | MY HOMETOWN L.MAINES,C.ROBISON (C.ROBISON) | CHARLIE ROBISON LUCKY DOG ALBUM CUT/COLUMBIA † | 72 |
| 73 | 69 | 64 | 5 | IF YOU EVER LEAVE ME D.FOSTER,R.MARX (R.MARX) | BARBRA STREISAND/VINCE GILL COLUMBIA ALBUM CUT † | 64 |
| 74 | RE-ENTRY | 3 | 3 | MEMPHIS WOMEN & CHICKEN G.NICHOLSON,T.GRAHAM BROWN (G.NICHOLSON,D.FRITTS,D.PENN) | T.GRAHAM BROWN PLATINUM ALBUM CUT | 73 |
| 75 | 75 | 74 | 3 | THE CHAIN OF LOVE D.JOHNSON,C.WALKER (J.BARNETT,R.LEE) | CLAY WALKER GIANT ALBUM CUT | 74 |

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

The Gift VI

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

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





by Wade Jessen

Mercury's Stegall Wears Many Hats

BY CHET FLIPPO

NASHVILLE—As the first recording artist since Chet Atkins to also be A&R chief of a major Nashville label, Keith Stegall occupies a unique chair in today's country music scene.

As a producer free to roam outside his Mercury Nashville A&R job, he produced two stunningly traditional albums this year that will undoubtedly make most critics' year-end top 10 lists: "Cold Hard Truth" by George Jones (on Asylum Records) and "Under The Influence" by Alan Jackson (on Arista/Nashville).

As a relatively unheralded songwriter, Stegall has charted for years for artists ranging from Al Jarreau to Johnny Mathis to Alan Jackson. His composition "I Do (Cherish You)" (which he co-wrote with Dan Hill) is a current Hot 100 hit for 98° after being featured in the film "Notting Hill." It was also a charting country single for Mark Wills.



STEGALL

His critically acclaimed solo 1996 album, "Passages," remains a favorite locally. And he retains a very low profile on Music Row.

In his ground-floor Mercury Nashville office overlooking Music Square West (he'll soon be moving to Music Square East when Mercury occupies the old PolyGram offices), Stegall has the novelty of one-way windows; he can see out and see what everyone on Music Row is up to, but no one can look into what he's doing. In many ways, that's the key to his career. He's very private and very low-key.

He prefers to talk about the present and future. Not everyone in Nashville realizes that Stegall had early careers: When he moved here in 1978 as a songwriter, he had immediate success, and that led to a brief touring and recording career as a country artist. He was nominated as top new male vocalist for the 1985 Academy of Country Music awards.

He burned out on the road and dropped out of music, returning as a

(Continued on page 114)

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 12 ALL THINGS CONSIDERED (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
 - 15 AMAZED (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
 - 45 ARE YOUR EYES STILL BLUE (Curb, ASCAP/Family Style, SESAC/Glacier Park, SESAC/EMI April, ASCAP) HL/WBM
 - 41 BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
 - 37 BECAUSE YOU LOVE ME (Sony/ATV Tree, BMI/Notting But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) HL/WBM
 - 35 BEER THIRTY (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
 - 16 BIG DEAL (Mighty Nice, BMI/Al Andersongs, BMI/Blue Water, BMI/Windswep Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM
 - 10 BREATHE (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM
 - 66 BRING IT ON (Songs Of Universal, BMI/Zomba, BMI/Teren It Up, BMI) WBM
 - 54 BUY ME A ROSE (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI)
 - 58 CAN'T NOBODY LOVE YOU (LIKE I DO) (Universal-MCA, ASCAP/Chrysalis, ASCAP/Songs For Debin, ASCAP)
 - 55 CARLENE (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL
 - 75 THE CHAIN OF LOVE (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP)
 - 56 THE COLD HARD TRUTH (Sony/ATV Cross Keys, ASCAP/Trick Knee, ASCAP) HL
 - 9 COME ON OVER (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
 - 69 A COUNTRY BOY CAN SURVIVE (Y2K VERSION) (Bocephus, BMI)
 - 26 COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
 - 53 CRUSH (Chrysalis, ASCAP/Songs For Debin, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Missoula, BMI) HL/WBM
 - 71 DADDY WON'T SELL THE FARM (Kreditkard, ASCAP/Penny Annie, BMI/Copperfield, BMI)
 - 33 DON'T LIE (EMI April, ASCAP/Sea Gayle, ASCAP) HL
 - 43 DON'T MAKE ME BEG (EMI April, ASCAP/Sea Gayle, ASCAP) HL
 - 60 DON'T TELL ME (Bug, ASCAP/Tinkie, ASCAP/Martha Road, ASCAP)
 - 49 GOD GAVE ME YOU (Warner-Tamerlane, BMI/New Nonpareil, BMI/Scoggin, BMI/On The Mantel, BMI) WBM
 - 68 GOODBYE EARL (EMI Blackwood, BMI/Rising Gorge, BMI) HL
 - 7 HE DIDN'T HAVE TO BE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
 - 48 HERE COMES MY BABY (Mainstay, BMI)
 - 6 HOME TO YOU (Arlos Smith, SESAC/Good Ol' Delta Boy, SESAC/Mamalama, ASCAP)
 - 57 HOW DO YOU LIKE ME NOW? (Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI)
 - 73 IF YOU EVER LEAVE ME (Chi-Boy, ASCAP) WBM
 - 11 I'LL GO CRAZY (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
 - 1 I LOVE YOU (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazoo, ASCAP) CLM/HL
 - 5 I'M ALREADY TAKEN (Fleetside, BMI/CMI, BMI/Steve Warner, BMI) WBM
 - 59 I'M DIGGIN' IT (Burg-Isle, BMI/Starstruck Angel, BMI) HL
 - 61 IT DON'T MATTER TO THE SUN (Universal-PolyGram International, ASCAP/Sondance Kid, ASCAP/BMG, ASCAP/Bases Loaded, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) HL/WBM
 - 46 IT'S A BEAUTIFUL THING (Windswep, ASCAP/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
 - 32 IT'S A LOVE THING (Coburn, BMI/Sony/ATV Cross Keys, ASCAP) HL
 - 40 IT WAS (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM
 - 18 LESSON IN LEAVIN' (Chappell & Co., ASCAP/Sailmaker, ASCAP/Sony/ATV Cross Keys, ASCAP/Blue Quill, ASCAP) HL
 - 50 LESSONS LEARNED (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
 - 65 LET'S MAKE LOVE (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) WBM
 - 51 LITTLE BIRD (Reynsong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Wensong, BMI/Warner-Tamerlane, BMI/Mother Tracy, BMI) HL/WBM
 - 22 LIVE, LAUGH, LOVE (Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/CMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL
 - 8 LONELY AND GONE (House Of Integrity, BMI/Little Tornadoes, BMI/Nomad-Noman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM
 - 62 LOVE'S THE ONLY HOUSE (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP/HL, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
 - 38 LOVE TRIP (Saddle Tan, BMI/Ensign, BMI/Dreaming In Public, SOCAN/Nimby, ASCAP/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL
 - 17 A MAN AIN'T MADE OF STONE (Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI/Puckalesia, BMI/Nomad-Noman, BMI/Franne Gee, BMI) HL/WBM
 - 36 A MATTER OF TIME (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
 - 74 MEMPHIS WOMEN & CHICKEN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Dan Penn, BMI/Sony/ATV Tree, BMI) HL
 - 42 MISSING YOU (Markmeem, ASCAP/Paperwaite, BMI/Trio, BMI/Alley, BMI/WB, ASCAP) HL
 - 25 MY BEST FRIEND (Careers-BMG, BMI/Silverkiss, BMI) HL
 - 72 MY HOMETOWN (Warner-Tamerlane, BMI) WBM
 - 28 ORDINARY LOVE (Sony/ATV Tree, BMI/Songs Of Peer, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
 - 14 POP A TOP (Sony/ATV Tree, BMI) HL
 - 47 POWER WINDOWS (Universal-Songs Of PolyGram International, BMI/Pretty Blue, BMI) HL/WBM
 - 24 PUT YOUR HAND IN MINE (Acuff-Rose, BMI/Milene, ASCAP) HL
 - 31 THE QUITTIN' KIND (Sony/ATV Tree, BMI/Sam's Jamin', BMI/Suffer In Silence, BMI/Starstruck Writers Group, ASCAP/Universal-MCA, ASCAP) HL/WBM
 - 24 READY TO RUN (Woolly Puddin', BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Bug, BMI) HL
 - 19 SHE THINKS MY TRACTOR'S SEXY (EMI Blackwood, BMI/Jelinda, BMI/Scarlet Moon, BMI/CMI, BMI) HL
 - 39 SMALL STUFF (Daniel Island, BMI/How Ya Doin', BMI/Leipers Fork, BMI/Tender Vittles, BMI/ESP, BMI/Music & Media, BMI) HL
 - 30 SMILE (DreamWorks, BMI/Encore, ASCAP) CLM
 - 29 SMOKE RINGS IN THE DARK (Universal-MCA, ASCAP/Bar R, SESAC) HL/WBM
 - 3 SOMETHING LIKE THAT (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazoo, ASCAP) CLM
 - 70 SOMETHING REAL (Careers-BMG, BMI) HL
 - 20 STEAM (Sony/ATV Tree, BMI/BMG, BMI/Yessiree Bob, ASCAP) HL
 - 34 THIS WOMAN NEEDS (Without Anna, ASCAP/Songs Of Hamstein, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) CLM
 - 4 WHAT DO YOU SAY TO THAT (Laudersongs, BMI/Mighty Nice, BMI/Blue Water, BMI/Caroljac, BMI/CMI, BMI) HL
 - 13 WHAT DO YOU SAY (Michael Dulaney, BMI/Dulaney-house, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
 - 52 WHAT THIS COUNTRY NEEDS (Acuff-Rose, BMI) WBM
 - 2 WHEN I SAID I DO (Blackened, BMI) WBM
 - 44 WHEN LOVE FADES (Tokeco Tunes, BMI/Wacissa River, BMI)
 - 67 WHEN YOU LOVE SOMEONE (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/If Dreams Had Wings, BMI) WBM
 - 63 WHEREVER YOU ARE (Why Walk, ASCAP) CLM
 - 23 WRITE THIS DOWN (Neon Sky, ASCAP/Irving, BMI/Cotter Bay, BMI) HL/WBM
 - 64 YOU GO FIRST (DO YOU WANNA KISS) (Chater, BMI/Paddy's Head, SOCAN) WBM
 - 21 YOU HAD ME FROM HELLO (Acuff-Rose, BMI) HL

COUNTRY FOR GROWN-UPS: With approximately 20,000 units and Hot Shot Debut honors, Trace Adkins posts his biggest opening-week numbers as "More . . ." (Capitol) enters Top Country Albums at No. 9 and The Billboard 200 at No. 82.

In the July 13, 1996, issue, Adkins bowed at No. 60 on the country chart with his debut set, "Dreamin' Out Loud." It peaked at No. 6 and scanned more than 22,000 pieces during Christmas week that year. The follow-up release, "Big Time," entered at No. 9 with 19,000 units in the Nov. 8, 1997, Billboard. It was that set that gave Adkins his biggest sales week to date when it moved more than 33,000 in the Jan. 10, 1998, issue.

Adkins lengthens his bassy vocal stride on "Don't Lie," the lead single from "More . . .," which gains 185 plays to move 34-33 on Hot Country Singles & Tracks, with spins detected at 149 monitored signals.

Heavy airplay (more than 35 detections) is heard at three stations: KPLX Dallas, WSM Nashville, and WQBE Charleston, W.Va. New spins are logged at 10 stations, including KHEY El Paso, Texas, and WMJC Long Island, N.Y.

NIPPER FETCHES TOP TWO: On Hot Country Singles & Tracks, RCA's Nashville shop dominates with a fourth straight week at No. 1 with Martina McBride's "I Love You," while Clint Black's "When I Said I Do" leaps 6-2.

McBride's song, her first to stay at the top for more than one week, finishes with 5,547 detections, down 242. Black's song gains 285 plays and closes with 4,904.

Other than Black's jump, the top five on our radio chart is fairly uneventful. George Strait's "What Do You Say To That" (MCA Nashville) holds at No. 4 but could easily recover from a negligible deficit of seven plays next issue.

Dixie Chicks' "Cowboy Take Me Away" (Monument) is the issue's big gainer on the radio list, up 733 plays (33-26), and Kenny Chesney's "She Thinks My Tractor's Sexy" (BNA) is the lone Airpower title (23-19).

THREE GENERATIONS OF TOUGH GUYS: Warner Bros. in Nashville has rush-released an updated cover of Hank Williams Jr.'s 1982 top five song "A Country Boy Can Survive" by Chad Brock With Hank Williams Jr. & George Jones, which bows at No. 69 on Hot Country Singles & Tracks. The new version is titled "A Country Boy Can Survive (Y2K Version)" and revisits Williams' brave-faced declaration that country folks endure complicated modern societal ills with ease because of simpler lives and firm connections with the soil.

Brock, whose vocals occasionally sound like Charlie Daniels', effectively explores the timely Y2K crunch. The new take turns in early airplay at 22 stations, including KBEQ Kansas City, Mo.; WHSL Greensboro, N.C.; WKKT Charlotte, N.C.; and WSSL Greenville, S.C.

For trivia buffs, Williams' original was issued on Curb/Elektra during the last months of Elektra's country division. Williams' contract was then transferred to Warner Bros.

Billboard Top Country Singles Sales

NOVEMBER 20, 1999

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



| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|-----------|--------------|--|------------------------------|
| | | | | No. 1 | |
| 1 | 2 | 2 | 6 | BIG DEAL CURB 73086 1 week at No. 1 | LEANN RIMES |
| 2 | 1 | 1 | 12 | IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788 | GARTH BROOKS AS CHRIS GAINES |
| 3 | 3 | 3 | 7 | STEAM EPIC 79269/SONY | TY HERNDON |
| 4 | 4 | 4 | 13 | ALL THINGS CONSIDERED MONUMENT 79248/SONY | YANKEE GREY |
| 5 | 5 | 5 | 20 | LONELY AND GONE COLUMBIA 79210/SONY | MONTGOMERY GENTRY |
| 6 | 6 | 6 | 7 | I'M DIGGIN' IT MCA NASHVILLE 172121 | ALECIA ELLIOTT |
| 7 | 8 | 13 | 3 | THE QUITTIN' KIND EPIC 79268/SONY | JOE DIFFIE |
| 8 | 7 | 7 | 33 | PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080 | TIM MCGRAW |
| 9 | NEW | | 1 | LITTLE BIRD ARISTA NASHVILLE 13184 | SHERRIE AUSTIN |
| 10 | 12 | 12 | 127 | HOW DO I LIVE CURB 73022 | LEANN RIMES |
| 11 | 10 | 9 | 24 | LIGHTNING DOES THE WORK WARNER BROS. 16984/WRN | CHAD BROCK |
| 12 | 9 | 8 | 26 | NEVER BEEN KISSED ARISTA NASHVILLE 13140 | SHERRIE AUSTIN |
| 13 | 11 | 10 | 12 | ARE YOUR EYES STILL BLUE CURB 73085 | SHANE MCANALLY |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|-----------|--------------|---|-----------------------|
| 14 | 13 | 11 | 19 | YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG | BRYAN WHITE |
| 15 | 14 | 15 | 12 | A MATTER OF TIME BNA 65784/RLG | JASON SELLERS |
| 16 | NEW | | 1 | DECK THE HALLS LYRIC STREET 164036/INTERSCOPE | SHEDAISY |
| 17 | 17 | 16 | 34 | WHO NEEDS PICTURES ARISTA NASHVILLE 13156 | BRAD PAISLEY |
| 18 | 15 | 14 | 29 | ROCKY TOP '96 DECCA 155274/MCA NASHVILLE | THE OSBORNE BROTHERS |
| 19 | 16 | 17 | 26 | GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU RCA 65759/RLG | ALABAMA FEAT. 'N SYNC |
| 20 | 18 | 18 | 25 | THAT DON'T IMPRESS ME MUCH MERCURY 172118 | SHANIA TWAIN |
| 21 | 20 | 19 | 9 | I WEAR YOUR LOVE DREAMWORKS 459031/INTERSCOPE | LISA ANGELLE |
| 22 | 19 | 20 | 11 | I WANT A MAN 143/WARNER BROS. 16932/WRN | LACE |
| 23 | RE-ENTRY | | 74 | I'M ALRIGHT/BYE BYE CURB 73034 | JO DEE MESSINA |
| 24 | 22 | 21 | 31 | A NIGHT TO REMEMBER EPIC 79118/SONY | JOE DIFFIE |
| 25 | 24 | | 51 | COMMITMENT CURB 73055 | LEANN RIMES |

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

Billboard TOP COUNTRY ALBUMS

NOVEMBER 20, 1999

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST | TITLE | PEAK POSITION |
|----------------------------|--------------|-----------|---------------|---|--|---------------|
| ◀ No. 1 ▶ | | | | | | |
| 1 | 1 | — | 2 | LEANN RIMES CURB 77947 (10.98/17.98) | 2 weeks at No. 1 | 1 |
| 2 | 3 | 1 | 10 | DIXIE CHICKS ▲ ² MONUMENT 69678/SONY (11.98 EQ/17.98) | | 1 |
| 3 | 2 | — | 2 | ALAN JACKSON ARISTA NASHVILLE 18892 (10.98/17.98) | UNDER THE INFLUENCE | 2 |
| 4 | 4 | 2 | 105 | SHANIA TWAIN ◆ ¹⁴ MERCURY 536003 (10.98/17.98) | COME ON OVER | 1 |
| ◀ GREATEST GAINER ▶ | | | | | | |
| 5 | 5 | 3 | 27 | TIM MCGRAW ▲ CURB 77942 (10.98/17.98) | A PLACE IN THE SUN | 1 |
| 6 | 6 | 4 | 93 | DIXIE CHICKS ▲ ⁸ MONUMENT 68195/SONY (10.98 EQ/17.98) HS | WIDE OPEN SPACES | 1 |
| 7 | 8 | 6 | 23 | LONESTAR ▲ BNA 67762/RLG (10.98/16.98) | LONELY GRILL | 3 |
| 8 | 7 | 5 | 8 | MARTINA MCBRIDE ● RCA 67824/RLG (10.98/16.98) | EMOTION | 3 |
| ◀ HOT SHOT DEBUT ▶ | | | | | | |
| 9 | NEW ▶ | 1 | 1 | TRACE ADKINS CAPITOL 96618 (10.98/16.98) | MORE... | 9 |
| 10 | 11 | 9 | 36 | KENNY CHESNEY ● BNA 67655/RLG (10.98/16.98) | EVERYWHERE WE GO | 5 |
| 11 | 10 | 7 | 6 | CLINT BLACK RCA 67823/RLG (10.98/16.98) | D'LECTRIFIED | 7 |
| 12 | 13 | 12 | 26 | SHEDAISY ● LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS | THE WHOLE SHEBANG | 6 |
| 13 | 9 | — | 2 | GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98) | SMOKE RINGS IN THE DARK | 9 |
| 14 | NEW ▶ | 1 | 1 | TY HERNDON EPIC 69899/SONY (10.98 EQ/16.98) | STEAM | 14 |
| 15 | 14 | 10 | 86 | JO DEE MESSINA ▲ CURB 77904 (10.98/16.98) | I'M ALRIGHT | 5 |
| 16 | 15 | 11 | 81 | FAITH HILL ▲ ¹ WARNER BROS. 46790/WRN (10.98/16.98) | FAITH | 2 |
| 17 | 12 | 8 | 7 | BROOKS & DUNN ● ARISTA NASHVILLE 18895 (10.98/16.98) | TIGHT ROPE | 6 |
| 18 | 16 | 13 | 23 | BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS | WHO NEEDS PICTURES | 13 |
| 19 | 19 | 18 | 20 | GEORGE JONES ASYLUM 62368/EEG (10.98/16.98) | COLD HARD TRUTH | 5 |
| 20 | NEW ▶ | 1 | 1 | TRACY BYRD RCA 67881/RLG (10.98/16.98) | IT'S ABOUT TIME | 20 |
| 21 | 24 | 24 | 7 | GEORGE STRAIT MCA NASHVILLE 170093 (11.98/17.98) | MERRY CHRISTMAS WHEREVER YOU ARE | 21 |
| 22 | 18 | 14 | 36 | GEORGE STRAIT ▲ MCA NASHVILLE 170050 (10.98/16.98) | ALWAYS NEVER THE SAME | 2 |
| ◀ PACESETTER ▶ | | | | | | |
| 23 | 30 | 32 | 7 | REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98) | SECRET OF GIVING: A CHRISTMAS COLLECTION | 23 |
| 24 | 28 | — | 2 | DOLLY PARTON SUGAR HILL 3900 (12.98/16.98) | THE GRASS IS BLUE | 24 |
| 25 | 17 | 16 | 3 | ROY D. MERCER VIRGIN 48214 (9.98/15.98) HS | HOW BIG'A BOY ARE YA? VOLUME 6 | 16 |
| 26 | 20 | 15 | 51 | GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98) | DOUBLE LIVE | 1 |
| 27 | 21 | 19 | 24 | JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98) | HOME TO YOU | 16 |
| 28 | NEW ▶ | 1 | 1 | TOBY KEITH DREAMWORKS 450209/INTERSCOPE (10.98/16.98) | HOW DO YOU LIKE ME NOW?! | 28 |
| 29 | 27 | 17 | 4 | JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98) | GREATEST BITS | 17 |
| 30 | 25 | 22 | 11 | CLAY WALKER GIANT 24717/WARNER BROS. (10.98/16.98) | LIVE, LAUGH, LOVE | 5 |
| 31 | 26 | 21 | 79 | MARK WILLS ▲ MERCURY 536317 (10.98/16.98) HS | WISH YOU WERE HERE | 8 |
| 32 | 23 | 26 | 7 | RANDY TRAVIS DREAMWORKS 450119/INTERSCOPE (10.98/16.98) | A MAN AIN'T MADE OF STONE | 15 |
| 33 | 29 | 23 | 62 | ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98) | HIGH MILEAGE | 1 |
| 34 | 22 | 38 | 8 | JOHN PRINE OH BOY! 019 (9.98/15.98) | IN SPITE OF OURSELVES | 21 |
| 35 | 35 | 29 | 26 | KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98) | SHE RIDES WILD HORSES | 6 |
| 36 | 33 | 20 | 77 | SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98) | HOPE FLOATS | 1 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST | TITLE | PEAK POSITION |
|-----------|--------------|-----------|---------------|---|---|---------------|
| 37 | 36 | 28 | 27 | STEVE WARINER CAPITOL 96139 (10.98/16.98) | TWO TEARDROPS | 6 |
| 38 | 32 | 27 | 25 | DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98) | LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S | 10 |
| 39 | 31 | 30 | 31 | MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS | TATTOOS & SCARS | 10 |
| 40 | 34 | 25 | 14 | ALISON KRAUSS ROUNDER 610465/MERCURY (10.98/16.98) | FORGET ABOUT IT | 5 |
| 41 | 39 | 44 | 3 | ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98) | WHAT A WONDERFUL WORLD | 39 |
| 42 | 37 | 35 | 22 | CHRIS LEDOUX CAPITOL 99781 (10.98/16.98) | 20 GREATEST HITS | 17 |
| 43 | NEW ▶ | 1 | 1 | VARIOUS ARTISTS UTV 545203/UNIVERSAL (10.98/17.98) | SUPERSTAR COUNTRY HITS | 43 |
| 44 | 41 | 36 | 25 | CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98) HS | SINGLE WHITE FEMALE | 15 |
| 45 | 40 | 34 | 31 | JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98) | 16 BIGGEST HITS | 18 |
| 46 | 42 | 37 | 28 | CHAD BROCK WARNER BROS. 47071/WRN (10.98/16.98) HS | CHAD BROCK | 37 |
| 47 | 38 | 31 | 11 | LINDA RONSTADT & EMMYLOU HARRIS ASYLUM 62408/EEG (11.98/17.98) | WESTERN WALL — THE TUCSON SESSIONS | 6 |
| 48 | 49 | — | 2 | CLEDUS T. JUDD RAZOR & TIE 82845 (10.98/16.98) HS | JUDDMENTAL | 48 |
| 49 | 43 | 46 | 7 | YANKEE GREY MONUMENT 69085/SONY (10.98 EQ/16.98) HS | UNTAMED | 41 |
| 50 | 46 | 45 | 65 | WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98) | 16 BIGGEST HITS | 29 |
| 51 | 47 | 49 | 33 | LILA MCCANN ASYLUM 62355/EEG (10.98/16.98) | SOMETHING IN THE AIR | 5 |
| 52 | 55 | 67 | 69 | VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98) | ULTIMATE COUNTRY PARTY | 12 |
| 53 | 50 | 55 | 11 | BRYAN WHITE ASYLUM 62278/EEG (10.98/16.98) | HOW LUCKY I AM | 7 |
| 54 | 51 | 47 | 13 | SHERIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98) HS | LOVE IN THE REAL WORLD | 14 |
| 55 | 45 | 42 | 24 | MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98) | PARTY DOLL AND OTHER FAVORITES | 4 |
| 56 | 53 | 53 | 63 | ALABAMA ▲ ³ RCA 67633/RLG (19.98/28.98) | FOR THE RECORD: 41 NUMBER ONE HITS | 2 |
| 57 | 48 | 43 | 5 | VARIOUS ARTISTS WARNER BROS. 47537 (10.98/16.98) | COUNTRY FUN | 39 |
| 58 | 44 | 33 | 13 | ASLEEP AT THE WHEEL DREAMWORKS 450117/INTERSCOPE (10.98/16.98) HS | RISE WITH BOB | 24 |
| 59 | 54 | 48 | 7 | HANK WILLIAMS JR. CURB 77953 (10.98/16.98) | STORMY | 21 |
| 60 | 57 | 50 | 21 | ALABAMA RCA 67793/RLG (10.98/16.98) | TWENTIETH CENTURY | 5 |
| 61 | 59 | 57 | 19 | LYLE LOVETT CURB 111964/MCA (10.98/17.98) | LIVE IN TEXAS | 7 |
| 62 | 52 | 56 | 11 | MERLE HAGGARD TBA/BNA 67844/RLG (24.98 CD) | FOR THE RECORD — 43 LEGENDARY HITS | 38 |
| 63 | 62 | 61 | 72 | JOHN DENVER MADACY 4750 (5.98/7.98) | THE BEST OF JOHN DENVER | 38 |
| 64 | 56 | 51 | 8 | MINDY MCCREARY BNA 67765/RLG (10.98/16.98) | I'M NOT SO TOUGH | 17 |
| 65 | 70 | 74 | 3 | RICKY SKAGGS AND KENTUCKY THUNDER SKAGGS FAMILY 5001 (9.98/15.98) | SOLDIER OF THE CROSS | 65 |
| 66 | 61 | 52 | 5 | TIM WILSON CAPITOL 21665 (7.98/16.98) HS | GETTIN' MY MIND RIGHT | 28 |
| 67 | 60 | 54 | 69 | TRISHA YEARWOOD ● MCA NASHVILLE 170023 (10.98/16.98) | WHERE YOUR ROAD LEADS | 3 |
| 68 | 63 | 58 | 65 | VINCE GILL ● MCA NASHVILLE 170017 (10.98/16.98) | THE KEY | 1 |
| 69 | 65 | 59 | 33 | JESSICA ANDREWS DREAMWORKS 450104/INTERSCOPE (8.98/12.98) HS | HEART SHAPED WORLD | 31 |
| 70 | 71 | 66 | 55 | TOBY KEITH ● MERCURY 558962 (11.98/17.98) | GREATEST HITS VOLUME ONE | 5 |
| 71 | NEW ▶ | 1 | 1 | BILL ENGVALL WARNER BROS. 47488/WRN (10.98/16.98) | HERE'S YOUR CHRISTMAS ALBUM | 71 |
| 72 | NEW ▶ | 1 | 1 | SOUNDTRACK ELEKTRA 62441/EEG (11.98/17.98) | KING OF THE HILL | 72 |
| 73 | 67 | 65 | 37 | TRACY BYRD MCA NASHVILLE 170048 (11.98/17.98) | KEEPERS/GREATEST HITS | 5 |
| 74 | 73 | 72 | 74 | CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98) | GREATEST HITS | 9 |
| 75 | 64 | 62 | 6 | JOHN BERRY DREAMWORKS 165005/INTERSCOPE (10.98/16.98) | WILDEST DREAMS | 43 |

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

Billboard Top Country Catalog Albums

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

NOVEMBER 20, 1999

| THIS WEEK | LAST WEEK | ARTIST | TITLE | TOTAL CHART WEEKS |
|-----------|-----------|--|-----------------|--|
| 1 | 3 | MARTINA MCBRIDE ● RCA 67842/RLG (10.98/16.98) | 1 week at No. 1 | WHITE CHRISTMAS 17 |
| 2 | 1 | SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (10.98/17.98) HS | | THE WOMAN IN ME 248 |
| 3 | 2 | TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98) | | EVERYWHERE 127 |
| 4 | 4 | BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98) | | THE GREATEST HITS COLLECTION 112 |
| 5 | 6 | GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98) | | THE HITS 220 |
| 6 | 7 | ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98) | | THE GREATEST HITS COLLECTION 211 |
| 7 | 5 | MARTINA MCBRIDE ▲ ³ RCA 67516/RLG (10.98/16.98) | | EVOLUTION 115 |
| 8 | 15 | VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA MCA NASHVILLE 170038 (10.98/16.98) | | BREATH OF HEAVEN — A CHRISTMAS COLLECTION 17 |
| 9 | 8 | HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (6.98/9.98) | | GREATEST HITS, VOL. 1 283 |
| 10 | 9 | CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98) | | SUPER HITS 251 |
| 11 | 11 | TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98) | | NOT A MOMENT TOO SOON 293 |
| 12 | 10 | PATSY CLINE ▲ ⁸ MCA NASHVILLE 320012 (7.98/12.98) | | 12 GREATEST HITS 659 |
| 13 | 12 | PATSY CLINE MCA NASHVILLE 420265 (2.98/5.98) | | HEARTACHES 47 |

| THIS WEEK | LAST WEEK | ARTIST | TITLE | TOTAL CHART WEEKS |
|-----------|-----------|--|--|--------------------------------|
| 14 | — | VINCE GILL ▲ ³ MCA NASHVILLE 110877 (3.98/7.98) | | LET THERE BE PEACE ON EARTH 67 |
| 15 | 13 | WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98) | | SUPER HITS 270 |
| 16 | 14 | TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 170011 (11.98/17.98) | (SONGBOOK) A COLLECTION OF HITS | 115 |
| 17 | 16 | LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98) | YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS | 113 |
| 18 | 18 | GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98) | | SUPER HITS 424 |
| 19 | 20 | VINCE GILL ▲ ² MCA NASHVILLE 111047 (10.98/15.98) | | WHEN LOVE FINDS YOU 273 |
| 20 | 19 | JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 83060/AG (10.98/16.98) | | GREATEST HITS 108 |
| 21 | 17 | THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98) | | A DECADE OF HITS 495 |
| 22 | 23 | FAITH HILL ▲ ³ WARNER BROS. 45872/WRN (10.98/16.98) | | IT MATTERS TO ME 115 |
| 23 | 21 | JOHNNY CASH ● COLUMBIA 66773/SONY (5.98 EQ/9.98) | | SUPER HITS 127 |
| 24 | 25 | VINCE GILL ▲ ² MCA NASHVILLE 111394 (11.98/17.98) | | SOUVENIRS 189 |
| 25 | 24 | GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 110651 (10.98/17.98) | | PURE COUNTRY (SOUNDTRACK) 368 |

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

*You graced us with your presence
and you enriched our lives through your music.
We will miss you, Hoyt*

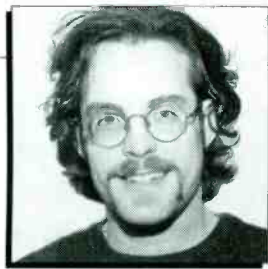
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1938 - 1999



RONDOR MUSIC INTERNATIONAL

Classical KEEPING SCORE



by Bradley Bamarger

BETTER WITH AGE: Composer/keyboardist **Terry Riley** has long been celebrated as one of the fathers of minimalism for his 1965 hypno-ensemble classic "In C." And now his pioneering tape-loop collages are being hailed as harbingers of the remix age. Far from resting on such laurels, though, the 64-year-old Riley is composing better than ever; his latter-day music taking on a new richness. If many of his early works were a form of avant-backdrop, then the cross-cultural texture and emotional depth of his recent creations demand a listener's attention to the fore.

Since the late '70s, Riley's method has emphasized melody, the fruit of a long stint studying raga with North Indian master **Pandit Pran Nath**. The songful, improvisatory piano opus "The Harp Of New Albion" also reflected Riley's interest in the acoustically pure properties of just intonation (as an alternative to equal temperament, long the dominant tuning system in Western music). Recorded as a two-disc set for the Tucson, Ariz., indie Celestial Harmonies in '86, "The Harp Of New Albion" sounds like little else, seeming ancient and futuristic at the same time.

Riley returned to notated music on the cusp of the '80s at the insistence of fellow Bay Area bohemian **David Harrington of the Kronos Quartet**. Riley wrote the rhapsodic "G Song" and "Cadenza On The Night Plain" for Kronos before delivering the epic cycle "Salome Dances For Peace," issued as a two-disc set by Nonesuch in 1989. It is still one of Kronos' best records and Riley's latter-day masterpiece, with the East/West tapestry making room for strands of raga and jazz, as well as the grand European string quartet tradition.

Just out on the San Francisco-based New Albion label (via Koch), "The Book Of Abbeyozzud" comprises some of Riley's most melodious compositions yet and his first written for the guitar. The album features guitarist **David Tanenbaum**, along with violinist **Tracy Silverman**, percussionist **William Winant**, and Riley's 22-year-old guitarist son, **Gyan**. Riley says he was inspired to compose for the classical guitar when Gyan took up the instrument and he listened to him play the Spanish totems of the repertoire, from **Fernando Sor** to **Egberto Gismonti**. "The Spanish soul speaks to the heart, to the basic human condition," Riley says. "And a lot of that guitar music has a sensibility that I feel close to—emotional but not sentimental."

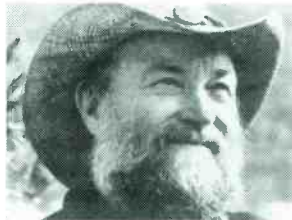
With the six-string sound in his head, Riley planned a cycle of 26 pieces, one for each letter of the Spanish alphabet (hence the made-up word "Abbeyozzud," A to Z). The New Albion disc represents the first installment: "Cantos Desiertos," a singing, dancing five-part duo for guitar and violin; the imagistic "death as seduction" drama "Dias De Los Muertos," for guitar and percussion; "Zamorra," an Iberian-inflected guitar duet; and two Tanenbaum solos, the contrapuntal "Barabas" and the long-breathed and beautiful "Ascención." These make for one of Riley's most approachable albums; in particular, the mellifluous "Cantos Desiertos" should be a public radio staple.

As with Kronos in the quartet medium, Riley worked closely with Tanenbaum in making his creations idiomatic for the guitar. Tanenbaum also introduced him to some of the various modern approaches to the instrument, from **Britten's** "Nocturnal" and **Ginastera's** sonata to **Luciano Berio's** "Sequenza XI" and **Steve Reich's** "Electric Counterpoint." Of the results, Tanenbaum says, "Terry hasn't put a lot of guitar shtick into the music. His interests have drawn him more to *scordatura*, to alternate tunings, than special effects, and that

makes for some very interesting sounds.

"Terry aims to honor the Spanish tradition in his guitar music," Tanenbaum adds, "but you can hear all of his other influences in there, whether it's Indian music and jazz or **Astor Piazzolla** and Californian minimalism. 'Crossover' is a word on everyone's lips these days, and I don't think that borders in music are particularly healthy. Yet the danger of crossover is that it can be a superficial thing—like getting a postcard rather than really being there, if you know what I mean. But Terry isn't composing postcards. He has a deep understanding of all the genres he's into. Terry is always learning—he really is the eternal student."

Tanenbaum performed the "Abbeyozzud" works last year at the Bremen Music Festival in Germany, and he often includes the solo items in his recitals around the world. "Terry has fans everywhere," he says. "While I was in Mexico, I didn't happen to play any of his music, and people actually grumbled about it." Tanenbaum's spring recitals will include "Barabas," a piece that first appeared on his eponymous '97 New Albion disc along with an arrangement of Reich's "Nagoya Marimbas," among other contemporary works. The guitarist has two other fine New Albion sets: "Acoustic Counterpoint," a 1990 collection including Reich, **Takemitsu**, and **Tippett**; and "El Porteño," a '94 disc devoted to Piazzolla.



RILEY

Gyan, a student of Tanenbaum's and a budding composer himself, will perform his father's guitar music (solo and in duets with Silverman) at East and West Coast concerts under the banner of **Terry Riley & the All-Stars**. The New York concert will be held Jan. 13 at Merkin Hall and will also feature Riley senior performing solo, as well as in duet and ensemble pieces with such frequent cohorts as double-bassist **Stefano Scodanibbio** and saxophonist **George Brooks**.

Riley recently performed solo and with an ensemble led by multi-instrumentalist **Francis Silkstone** at the Oxford Contemporary Music Festival in England. The concert showcased the well-received "Morning River," a new raga-laced piece featuring vocalist **Amelia Cuni**. On his own, Riley will premiere his new evening-length microtonal piano work, "The Dream" (the latest in his just-intonation series), on Nov. 21 in Rome, repeating the performance Dec. 4 in Yokohama, Japan.

Riley's symbiotic relationship with Kronos has continued with the 45-minute "Requiem" quartet (written for Harrington's late son, **Adam**), which the group recently unveiled in Amsterdam and San Francisco and should record soon. Riley is now at work on a quintet for Kronos and *pipa* ace **Wu Man**, and he's writing a solo piece for former Kronos cellist **Joan Jeanrenaud**. Riley's scores—including those for such unrecorded Kronos premieres as the quartet concerto "The Sands"—are available via his elaborate Web site (terryriley.com).

Riley's discography as a performer has burgeoned with live solo recitals on New Albion and Amiaata, plus a sizable series of reissues from the Los Angeles-based Cortical Foundation that showcase his experimental '60s works. The Cortical releases for 2000 will include "Music For 'The Gift,'" a previously unissued theater score that Riley recorded in 1963 in Paris with jazz trumpet icon **Chet Baker**. "I wrote the music for Chet's quartet to play, and then I treated it with electronic effects and loops," he says. "It was pretty radical sounding, which is why it didn't come out at the time."

Of more current pursuits, Riley recently recorded a solo vocal project in France, and he has a live set in the can featuring his band with Brooks, **Khayal**. He is also writing a *concertante* piece for himself to play with the **Paul Drescher Ensemble**, and there are invitations coming in from around the world. So, rather than just getting older, Riley is getting busier. "Some people want you to stay the same, so you might lose them as you move on, but then others will pick up on what you're doing," he says. "Having been onstage for 40-45 years now, though, my relationship with my audience has really deepened. Or maybe I'm so active right now because of millennium fever: People are just scared the world is going to end, and they want to get everything in before it does."

Top Gospel Albums

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

| THIS WEEK | LAST WEEK | WKS ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | TITLE |
|-----------|-----------|--------------|---|--|
| | | | ◀ NO. 1 ▶ | |
| 1 | 1 | 4 | CECE WINANS WELLSPRING GOSPEL 51711/SPARROW | ALABASTER BOX |
| 2 | 2 | 7 | YOLANDA ADAMS ELEKTRA 62439/EEG | MOUNTAIN HIGH...VALLEY LOW |
| 3 | 4 | 58 | KIRK FRANKLIN ● GOSPO CENTRIC 490178/INTERSCOPE | THE NU NATION PROJECT |
| 4 | 5 | 15 | BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG | BRENT JONES AND T.P. MOBB |
| 5 | 23 | 3 | MIGHTY CLOUDS OF JOY CGI 5362/PLATINUM | IT WAS YOU |
| 6 | 3 | 9 | IYANLA VANZANT HARMONY 1799 | IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY |
| 7 | 7 | 10 | WINANS PHASE2 MYRRH/WORD 69881/EPIC | WE GOT NEXT |
| 8 | 8 | 31 | T.D. JAKES ISLAND INSPIRATIONAL 524630/DJMG | SACRED LOVE SONGS |
| 9 | 12 | 81 | FRED HAMMOND & RADICAL FOR CHRIST ▲ VERITY 43110 | (PAGES OF LIFE) CHAPTERS I & II |
| 10 | 13 | 7 | CARLTON PEARSON ATLANTIC 46006/AG | LIVE AT AZUSA 3 |
| 11 | 10 | 8 | THE CANTON SPIRITUALS VERITY 43135 | THE LIVE EXPERIENCE 1999 |
| 12 | 20 | 2 | YOLANDA ADAMS VERITY 43144 | THE BEST OF YOLANDA ADAMS |
| 13 | 15 | 37 | VARIOUS ARTISTS ● VERITY 43125 | WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS |
| 14 | 6 | 6 | SOUNDS OF BLACKNESS ZINC 2001/K-TEL | RECONCILIATION |
| 15 | 9 | 33 | DOTTIE PEOPLES ATLANTA INT'L 10250 | GOD CAN & GOD WILL |
| 16 | 22 | 21 | GOSPEL GANGSTAZ B-RITE 490096/INTERSCOPE | I CAN SEE CLEARLY NOW |
| 17 | 19 | 24 | RICHARD SMALLWOOD WITH VISION VERITY 43119 | HEALING—LIVE IN DETROIT |
| 18 | 24 | 10 | THE MISSISSIPPI MASS CHOIR MALACO 6031 | EMMANUEL (GOD WITH US) |
| 19 | 25 | 69 | TRIN-I-TEE 5:7 B-RITE 490094/INTERSCOPE | TRIN-I-TEE 5:7 |
| 20 | 16 | 15 | GOD SQUAD AMEN 1501 | GOOD MORNING NEIGHBOR |
| 21 | 18 | 29 | VICKIE WINANS CGI 5325/PLATINUM | LIVE IN DETROIT II |
| 22 | 26 | 52 | T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC | LIVE FROM THE POTTER'S HOUSE |
| 23 | 29 | 42 | VARIOUS ARTISTS MALACO 1002 | HERITAGE OF GOSPEL |
| 24 | 17 | 9 | REV. GERALD THOMPSON & CHICAGO COMBINED ATLANTA INT'L 10254 | LIVE IN CHICAGO |
| 25 | 38 | 6 | JOE PACE & THE COLORADO MASS CHOIR VERITY 43142 | GOD'S GOT IT! |
| 26 | 31 | 85 | CECE WINANS PIONEER 92793/AG | EVERLASTING LOVE |
| 27 | 36 | 38 | LEE WILLIAMS & THE SPIRITUAL QC'S MAJESTIC 7004 | LOVE WILL GO ALL THE WAY |
| 28 | 33 | 47 | JUANITA BYNUM SHEKINAH INTERNATIONAL 11659 | MORNING GLORY VOLUME ONE: PEACE |
| 29 | 14 | 2 | PERFECT PRAISE WORLD WIDE GOSPEL 2628 | SANCTIFIED SOUL |
| 30 | 39 | 37 | VARIOUS ARTISTS EMI GOSPEL 20209 | GREAT WOMAN OF GOSPEL VOLUME II |
| 31 | 40 | 29 | ANOINTED MYRRH/WORD 69616/EPIC | ANOINTED |
| 32 | 34 | 33 | HELEN BAYLOR VERITY 43124 | HELEN BAYLOR...LIVE |
| 33 | 37 | 25 | VIRTUE VERITY 43122 | GET READY |
| 34 | 35 | 93 | VARIOUS ARTISTS ▲ VERITY 43109 | WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS |
| 35 | 32 | 14 | BISHOP PAUL S. MORTON, SR. B-RITE 490267/INTERSCOPE | CRESCENT CITY FIFE |
| 36 | RE-ENTRY | | VARIOUS ARTISTS INTERSOUND 5315/PLATINUM | RAISIN' THE ROOF |
| 37 | 27 | 3 | GREG LOGINS & IN CHRIST FIRST LITE 4017 | COME BY HERE |
| 38 | NEW | | JON GIBSON B-RITE 490095/INTERSCOPE | THE MAN INSIDE |
| 39 | RE-ENTRY | | SOUNDTRACK DREAMWORKS 450050/INTERSCOPE | THE PRINCE OF EGYPT—INSPIRATIONAL |
| 40 | 11 | 24 | THE FLINT CAVALIERS FIRST LITE 4018 | THE FLINT CAVALIERS LIVE IN CONCERT |

○ Records with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. † indicates past or present Heatseeker titles. © 1999, Billboard/BPI Communications

HIGHER GROUND



by Deborah Evans Price

POG DOES WAL-MART CONCERT: Point Of Grace has become the first Christian act tapped by Wal-Mart for a special live concert. Following on the heels of similar events featuring Garth Brooks, Reba McEntire, Hanson, Brooks & Dunn, and Faith Hill, the Word foursome will be featured in a concert broadcast live via the Wal-Mart Network to more than 2,400 stores nationwide 7 p.m. CST Nov. 12, from the Bentonville, Ark., Wal-Mart headquarters. The special will re-air at 8 a.m. and noon CST Nov. 26.

Point Of Grace will perform selections from its new holiday project, "A Christmas Story," as well as hits from its four previous Word albums. The Point Of Grace Wal-Mart event will be unique in that it will be the first in the series to have an interactive broadcast: It will include a question-and-answer session between the act and listeners across the country. Point Of Grace is also scheduled to appear at four in-store events to be held Nov. 26 in Atlanta; Nov. 27 in Tampa, Fla.; Dec. 4 in Greensboro, N.C.; and Dec. 19 in San Jose, Calif.



POINT OF GRACE

DRISCOLL LAUNCHES NEW LABEL: Grammy-winning artist Phil Driscoll is preparing for the release of two new albums via his recently formed Phil Driscoll Music Group. Steve Sutton, a veteran of 25 years in sales and distribution at Word, has been appointed executive VP of Phil Driscoll Music Group, and Kerry Direking

has been tapped as VP of sales.

"I really think there are some avenues that we can do that maybe aren't being done," Driscoll says in a phone interview from his studio in Cleveland, Tenn. "We're real excited about the future."

Driscoll is a music industry vet who has performed with Joe Cocker and has long been an acclaimed musician/vocalist/songwriter in both the mainstream and Christian music communities. He admits he's never understood the lines drawn between Christian and mainstream artists. "If you're a football player and you become a Christian, you don't suddenly start playing Christian football," he says with a laugh.



DRISCOLL

Therefore, the Phil Driscoll Music Group will release product to both the Christian Booksellers Assn. and general markets and will focus on a wide variety of music, including AC/pop, hip-hop, R&B, instrumental, and praise and worship. The company's first two releases are both Driscoll projects. "The Quiet" is an instrumental project, and "Plugged In" is a progressive AC album. "I wanted to do a record that was filled with peace," he says of "The Quiet," which includes some adventurous musical moments, including a song called "The Prophet," which Driscoll wrote on a ram's horn.

The musicians featured on the albums read like a who's who of the music industry's finest, including Abraham Laboriel, Billy Preston, Alex Acuna, Dean Parks, Celine Dion's guitar player Michael Thompson, and Eric Anest, who has programmed drums for Michael Jackson. Bill Maxwell served as producer, and Driscoll says it was wonderful to relax and just concentrate on being the artist. (I have to confess, at press time, I was anticipating a FedEx package with the new releases. Driscoll is one of my favorite artists, and his "Different Man" album is one of the 10 I'd take to a desert island. After several years, I still can't listen to that album enough.)

According to Driscoll, the label is looking at other acts to sign; among the first will be Cross Culture, a duo comprising Driscoll's son Jamie and a collaborator of his from the Bahamas, Stefan Moss.

In the SPIRIT



by Lisa Collins

RUMORS: "Where did that come from?" asks Platinum Entertainment president/CEO Steve Devick about the rumor that his company's gospel arm, CGI Records, is getting out of gospel. "We're streamlining our staff to have our radio reps focus in on urban as well, but we're just as committed to gospel as we always have been. In fact, black music—gospel included—is our primary focus going into the new millennium, and we have some pretty big releases on the horizon."

Whether Vickie Winans will re-sign with the label is another grapevine topic, but all Devick would say is that he has every hope that she will renew her contract with the label. "I hope to have a long-term relationship with Vickie Winans. We believe we've been good for Vickie, and Vickie's been great for us."

RINGING IN THE HOLIDAYS: With a collection of classic seasonal favorites and four original Christmas tunes, Andraé Crouch releases his first-ever holiday LP, "The Gift Of Christmas."

"I always wanted to do a Christmas album," Crouch says. "There are certain songs I've always loved, but we could never get the timing right. We were always on the road. Now, with the church, I'm better able to

organize my time."

Featuring an all-star lineup of guest vocalists, including Chaka Khan, Patti Austin, Yolanda Adams, and sax master Kirk Whalum, the album includes such classics as "Silent Night," "The Christmas Song" (with Austin on lead vocals), "Joy To The World" (featuring Adams), and "This Christmas, I'll Be Thinking Of You." Also joining Crouch is his twin sister, Sandra, as well as old faithfuls Tata Vega, Kristle Murden, Linda McCrary and the Children's Choir of the Pacoima, Calif.-based New Christ Memorial Church, where Crouch and his sister serve as pastors.

"I picked my guests according to the style of the song I wanted them to sing, and I included two medleys because I had so many holiday favorites," notes the Grammy-winning contemporary-gospel pioneer. "The sound and the feel of the album, the ambience of the studio, and the overall sound is the best I've ever done. In this time, when so many are into nothing but electronic instruments, I returned to live strings and live horns, and that was exciting to hear."

BRIEFLY: Myrrh Records is putting a major marketing thrust at retail and radio with the Tuesday (16) release of "Nothing Else Matters," Marvin Sapp's third project. "We expect to see 'Nothing Else Matters' build on the foundation Sapp already has among gospel consumers and move beyond to attract an even wider audience among urban and contemporary Christian music fans as well," notes Jim Chaffee, VP/GM of Myrrh.

Kevin Bond has been tapped as producer for Rodnie Bryant and the Christian Community Mass Choir's next project, which will be recorded live Dec. 4 in Indianapolis.

Top Contemporary Christian

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST | TITLE |
|-----------|-----------|---------------|--|---|
| | | | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® | |
| | | | IMPRINT & NUMBER/DISTRIBUTING LABEL | |
| | | | ◀ NO. 1 ▶ | |
| 1 | 1 | 2 | VARIOUS ARTISTS SPARROW 1703/CHORDANT 2 weeks at No. 1 | WOW-2000: THE YEAR'S TOP 30 CHRISTIAN ARTISTS AND SONGS |
| 2 | 2 | 3 | AMY GRANT MYRRH 6872/WORD | A CHRISTMAS TO REMEMBER |
| 3 | 5 | 6 | POINT OF GRACE WORD 7026 | A CHRISTMAS STORY |
| 4 | 4 | 21 | STEVEN CURTIS CHAPMAN SPARROW 1695/CHORDANT | (SPEECHLESS) |
| 5 | 7 | 3 | CECE WINANS WELLSRING GOSPEL/SPARROW 1711/CHORDANT | ALABASTER BOX |
| 6 | 8 | 21 | VARIOUS ARTISTS ● MARANATHA-INTEGRITY 1583/WORD | WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS |
| 7 | 9 | 47 | SIXPENCE NONE THE RICHER ● SQUINT 7032*/WORD [S] | SIXPENCE NONE THE RICHER |
| 8 | 3 | 3 | BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2220/CHORDANT | MOUNTAIN HOMECOMING |
| 9 | NEW▶ | | FIVE IRON FRENZY 5 MINUTE WALK/SARABELLUM 5248/CHORDANT | LIVE: PROOF THAT THE YOUTH ARE REVOLTING |
| 10 | 11 | 16 | VARIOUS ARTISTS ● WORD 9776 | WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE |
| 11 | 10 | 8 | AUDIO ADRENALINE FOREFRONT 5225/CHORDANT | UNDERDOG |
| 12 | 6 | 3 | BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2221/CHORDANT | I'LL MEET YOU ON THE MOUNTAIN |
| 13 | 12 | 7 | YOLANDA ADAMS ELEKTRA 62439/CHORDANT [S] | MOUNTAIN HIGH...VALLEY LOW |
| 14 | 14 | 11 | THIRD DAY ESSENTIAL/SILVERTONE 10528/PROVIDENT | TIME |
| 15 | 19 | 50 | VARIOUS ARTISTS TIME LIFE 80401/MADACY | SONGS 4 LIFE — FEEL THE POWER! |
| 16 | 15 | 58 | KIRK FRANKLIN ● GOSPO CENTRIC/INTERSCOPE 490241/WORD | THE NU NATION PROJECT |
| 17 | 17 | 37 | SONICFLOOD GOTEE 2802/CHORDANT [S] | SONICFLOOD |
| 18 | 13 | 7 | TWILA PARIS SPARROW 1690/CHORDANT | TRUE NORTH |
| 19 | 16 | 33 | AVALON SPARROW 1687/CHORDANT | IN A DIFFERENT LIGHT |
| 20 | 18 | 3 | ANNE MURRAY STRAIGHTWAY 0231/CHORDANT | WHAT A WONDERFUL WORLD |
| 21 | 21 | 10 | WINANS PHASE2 MYRRH 6082/WORD [S] | WE GOT NEXT |
| 22 | 35 | 2 | MICHAEL CRAWFORD ATLANTIC 83251/CHORDANT | A CHRISTMAS ALBUM |
| 23 | 22 | 3 | VARIOUS ARTISTS HILLSONG AUSTRALIA/INTEGRITY 1622/WORD | BY YOUR SIDE |
| 24 | 20 | 59 | DC TALK ● VIRGIN/FOREFRONT 5195/CHORDANT | SUPERNATURAL |
| 25 | 37 | 2 | THE INSYDERZ KMG 0406/PROVIDENT | SKALLELUIA TOO! |
| 26 | 23 | 8 | JACI VELASQUEZ MYRRH/SONY DISCOS 6682/WORD | LLEGAR A TI |
| 27 | 28 | 66 | POINT OF GRACE ● WORD 5444 | STEADY ON |
| 28 | 26 | 55 | VARIOUS ARTISTS ▲ SPARROW 1686/CHORDANT | WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS |
| 29 | 29 | 29 | VARIOUS ARTISTS STAR SONG/SPARROW 0230/CHORDANT | PASSION BETTER IS ONE DAY |
| 30 | 27 | 21 | OUT OF EDEN GOTEE 2806/CHORDANT [S] | NO TURNING BACK |
| 31 | NEW▶ | | VARIOUS ARTISTS SPARROW 1729/CHORDANT | HEAVEN & EARTH: A TAPESTRY OF WORSHIP |
| 32 | 32 | 3 | THE W'S 5 MINUTE WALK/FOREFRONT 5245/CHORDANT [S] | TROUBLE WITH X |
| 33 | 25 | 45 | VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD | SHOUT TO THE LORD 2000 |
| 34 | 39 | 3 | PHILLIPS, CRAIG & DEAN SPARROW 1719/CHORDANT | RESTORATION |
| 35 | 31 | 38 | SOUNDTRACK ▲ DREAMWORKS 450041/PROVIDENT | THE PRINCE OF EGYPT |
| 36 | 24 | 23 | VARIOUS ARTISTS WORD 5782 | STREAMS |
| 37 | RE-ENTRY | | P.O.D. ATLANTIC 83245/CHORDANT [S] | THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN |
| 38 | RE-ENTRY | | THE KATINAS GOTEE 2804/CHORDANT [S] | KATINAS |
| 39 | 30 | 4 | VARIOUS ARTISTS ROCKETTOWN 6902/WORD | A NIGHT IN ROCKETTOWN |
| 40 | NEW▶ | | JAMI SMITH VERTICAL/INTEGRITY 1623/WORD | JAMI SMITH |

Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. [S] indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications.

The Georgia Mass Choir presents
the Youth For Christ Choir's debut album "Higher" on the Savoy label. You've probably listened to youth choirs before, but YFC is like nothing you've ever heard.

...In your seed all nations of the earth shall be blessed.
Gen 26:4

Shearing To Be Feted At 80th Birthday Bash

Pianist Will Perform This Month At Carnegie Hall Tribute Concert

CELEBRATING 80: As time marches on, one becomes acutely aware of how many of our legendary progenitors are no longer with us. Therefore, it is especially satisfying to note that pianist **George Shearing**, at the age of 80, is active and in good form.

To commemorate his milestone 80th birthday, Shearing will perform Nov. 30 at a special celebration at Carnegie Hall along with an all-star program of associates and friends.

"For a long time, I didn't want any type of tribute. I felt that tributes are for when you are gone," says Shearing, who attributes his change in outlook to an acknowledgment that "time is running out."

Born in London, the congenitally blind Shearing studied music for just four years before embarking on a career as a professional pianist. After joining a band of visually challenged musicians during the 1930s, Shearing developed a friendship with jazz critic **Leonard Feather**, who secured an appearance on London's BBC.

In 1949, two years after moving to America, Shearing recorded the classic "September In The Rain" for the MGM label, which led to a historic engagement at New York's legendary Birdland. Three U.S. presidents — **Ford**, **Carter**, and **Reagan**—have invited Shearing to play at the White House. He has performed for the U.K.'s **Queen Elizabeth II** and **Prince Philip**.

Shearing has been signed to Telarc since 1992. He has recorded seven dates for the label, including "Christmas With George Shearing" (1998), "Favorite Things" (1997), and "Paper Moon"

(1995). Telarc anticipates a new recording from Shearing sometime next year. A best-of set chronicling the years 1955-1960 was released on Blue Note in 1995.

Shearing recalls developing his unique piano/vibraphone/electric



by Steve Graybow

guitar/bass/drum quintet during the 1940s, explaining that "the secret was to turn the motor off of the vibes. The guitar and piano had no appreciable vibrato, and with the vibrato on the vibes, the instruments would not blend. I suppose I can let that secret out now because of the number of years that have passed."



SHEARING

Shearing describes his playing style as "locked hands," a piano method favored by **Milt Buckner**, who performed in **Lionel Hampton's** band. He explains, "The two hands are very close together, playing within the register of an octave."

"If I were playing a C chord, I would play left hand C below mid-

dle C, and right hand E-F-G-A [singing the chord tones]. The chords move around according to the piece of music, but the hands remain close together," he says.

Pat Philips, co-producer of the "George Shearing's 80th" celebration, explains that she has been "trying to let George do this for many years. I suppose that since it's such an important birthday, he feels that this is something important to do."

Introduced to Shearing's music as a child, Philips remembers "family trips to New York to see George perform. I was and still remain fascinated by the beauty of what he does."

Philips notes that record producer (and the event's co-producer) **Ettore Stratta** first heard Shearing "as a teenager in Italy. He decided that his goal would be to come to America to become involved in jazz, and his biggest inspiration was George Shearing."

Shearing will perform at the celebration with his group: vibraphonist **Don Thompson**, guitarist **Reg Schwager**, bassist **Neil Swainson**, and drummer **Dennis Mackrel**. Guests will include **Nancy Wilson**, **Dave Brubeck**, **Billy Taylor**, **Regina Carter**, **John Pizzarelli**, and **Tito Puente**. At press time there were no plans to record the concert for later release.

KINDA BLUE: Saxophonist **T.K. Blue** (aka **Talib Kibwe**) announces his "Blue Blitz," 33 performances over the course of 36 days to promote his recent **Arkadia Jazz** release, "Another Blue." Blue will perform in clubs, cafes, record stores, and schools throughout the New York area through Dec. 6. Attendees are eligible to win a master class with the musician or albums from the **Arkadia** catalog.

AND: Jazz at Lincoln Center's fourth annual Awards Gala, held Nov. 1, raised more than \$1.2 million to benefit the organization's performance and educational programs. **Modern Jazz Quartet** pianist **John Lewis** was honored with the **J@LC Award** for artistic excellence, and **Verve** founder **Norman Granz** received the inaugural **Lifetime Achievement Award**. Pianist **Oscar Peterson** accepted for **Granz**, who lives in Switzerland.

Rhino Records will release three new volumes of the "Smooth Grooves" series Jan. 18. Dubbed "Jazzy Soul," the compilations are cross-licensed and feature artists such as **Patrice Rushen**, **Al Jarreau**, and **Grover Washington Jr.** The albums, which will retail for \$11.98, include liner notes by **Lawrence Tanter**, who pioneered the "quiet storm" format on Los Angeles radio stations **KJLH** and **KUTE** during the '80s.

TOP WORLD MUSIC ALBUMS™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|---------------|---|---|
| 1 | 1 | 32 | NO. 1 SOGNO ▲ POLYDOR 547222 30 weeks at No. 1 | ANDREA BOCELLI |
| 2 | 2 | 22 | BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG [CS] | IBRAHIM FERRER |
| 3 | 7 | 4 | THE IRISH TENORS HOME FOR CHRISTMAS MASTERTONE 8870/POINT [CS] | JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN |
| 4 | 4 | 35 | THE IRISH TENORS MASTERTONE 8552/POINT [CS] | JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN |
| 5 | 3 | 6 | LIVE IN PARIS & TORONTO VALLEY ENTERTAINMENT 15045 | LOREENA MCKENITT |
| 6 | 5 | 13 | CAFE ATLANTICO RCA VICTOR 65401 [CS] | CESARIA EVORA |
| 7 | 6 | 2 | A MA ZONE LUAKA BOP 48412/WARNER BROS. | ZAP MAMA |
| 8 | 14 | 3 | A CELTIC CHRISTMAS: PEACE ON EARTH WINDHAM HILL 11461 | VARIOUS ARTISTS |
| 9 | 8 | 2 | MADE IN JAPAN 550 MUSIC 63927/EPIC | DEEP FOREST |
| 10 | 9 | 25 | VOLUME 2 RELEASE REAL WORLD 47324 | AFRO CELT SOUND SYSTEM |
| 11 | 12 | 41 | ROMANZA (WITH SPANISH TRACKS) UNIVERSAL LATINO 539638 | ANDREA BOCELLI |
| 12 | 10 | 30 | SUENOS (WITH SPANISH TRACKS) UNIVERSAL LATINO 547224 | ANDREA BOCELLI |
| 13 | RE-ENTRY | | PURE HEART II HAWAIIAN RACK SERVICES 57487 | PURE HEART |
| 14 | 11 | 17 | SUBLIME ILUSION HIGHER OCTAVE WORLD 47494/VIRGIN | ELIADES OCHOA |
| 15 | NEW | | LUZIA VERVE 558165 | PACO DE LUCIA |

TOP BLUES ALBUMS™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|---------------|--|---------------------------------------|
| 1 | 1 | 4 | NO. 1 LIVE ON GIANT/REPRISE 24729/WARNER BROS. 4 weeks at No. 1 | KENNY WAYNE SHEPHERD BAND |
| 2 | 5 | 79 | JUST WON'T BURN TONE COOL/ROUNDER 471164/IDJMG [CS] | SUSAN TEDESCHI |
| 3 | 2 | 12 | IN SESSION STAX 7501/FANTASY | ALBERT KING WITH STEVIE RAY VAUGHAN |
| 4 | 3 | 33 | THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC | STEVIE RAY VAUGHAN AND DOUBLE TROUBLE |
| 5 | 7 | 55 | WANDER THIS WORLD ● A&M 540984/INTERSCOPE | JONNY LANG |
| 6 | 4 | 17 | BLUES ● POLYDOR 547178/UNIVERSAL | ERIC CLAPTON |
| 7 | 6 | 5 | LET THE GOOD TIMES ROLL MCA 112042 | B.B. KING |
| 8 | 8 | 10 | MATERIAL THINGS MALACO 2825 | MEL WAITERS |
| 9 | 9 | 4 | LOUD GUITARS, BIG SUSPICIONS ARISTA 14614 | SHANNON CURFMAN |
| 10 | 10 | 26 | BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939 | B.B. KING |
| 11 | RE-ENTRY | | BUDDY'S BADDEST: THE BEST OF BUDDY GUY SILVERTONE 41677/IIVE | BUDDY GUY |
| 12 | RE-ENTRY | | HERE & NOW ROUNDER 471172 | ROD PIAZZA |
| 13 | RE-ENTRY | | GREATEST HITS MCA 111746 | B.B. KING |
| 14 | 11 | 19 | HEART OF A WOMAN PRIVATE MUSIC 82180/WINDHAM HILL | ETTA JAMES |
| 15 | 12 | 20 | BEST OF ETTA JAMES MCA 111953 | ETTA JAMES |

TOP REGGAE ALBUMS™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|---------------|---|----------------------------------|
| 1 | 1 | 25 | NO. 1 REGGAE GOLD 1999 VP 1559* 17 weeks at No. 1 | VARIOUS ARTISTS |
| 2 | 2 | 3 | 5TH ELEMENT TVT 6420* | BOUNTY KILLER |
| 3 | 3 | 11 | EVERYONE FALLS IN LOVE VP/550 MUSIC 63758/ERG [CS] | TANTO METRO & DEVONTE |
| 4 | 4 | 16 | REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG | VARIOUS ARTISTS |
| 5 | 5 | 16 | HEADS HIGH GREENSLEEVES 251 | MR. VEGAS |
| 6 | 10 | 18 | SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG | PETER TOSH |
| 7 | 15 | 2 | BE I STRONG VP 1563* | SIZZLA |
| 8 | 6 | 17 | SPIRIT OF MUSIC ELEKTRA 62396/EEG | ZIGGY MARLEY & THE MELODY MAKERS |
| 9 | NEW | | STRICTLY THE BEST 23 VP 1569* | VARIOUS ARTISTS |
| 10 | 8 | 52 | STRICTLY THE BEST 21 VP 1539* | VARIOUS ARTISTS |
| 11 | 7 | 3 | VP RECORDS 20TH ANNIVERSARY 1979-1999 VP 1568* | VARIOUS ARTISTS |
| 12 | 12 | 2 | ROOTS MUSIC V. 2 PRIVATE BEACH PARTY QUIET STORM 1007 | VARIOUS ARTISTS |
| 13 | 9 | 77 | REGGAE GOLD 1998 VP 1529* | VARIOUS ARTISTS |
| 14 | 11 | 21 | DJ REGGAE MIX 2000 BEAST 5470/SIMITAR | VARIOUS ARTISTS |
| 15 | 13 | 10 | THE JOURNEY GEE STREET 32527/V2 | KY-MANI |

● 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. [CS] indicates past and present Heatseekers titles © 1999, Billboard/BPI Communications and SoundScan, Inc.

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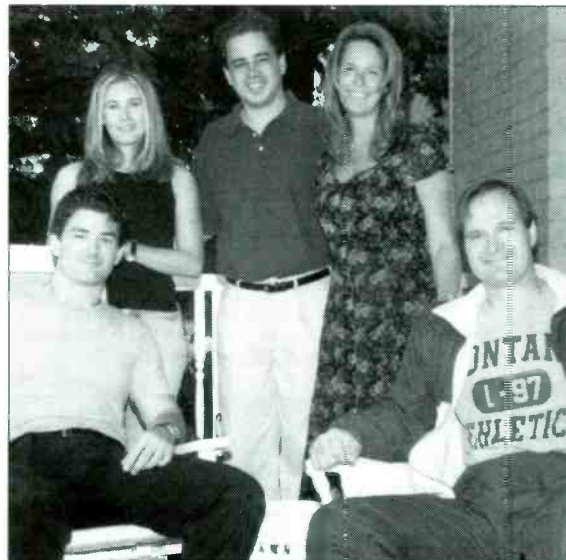
Train Arrives At EMI. EMI Music Publishing has signed a co-publishing deal with San Francisco-based band Train, whose self-titled album debut is on Aware/Columbia. The group is touring the U.S. with Ben Folds Five. Shown, from left, are Train's Rob Hotchkiss and Scott Underwood; Martin Bandier, chairman/CEO of EMI Music Publishing; Train's Jimmy Stafford; Train's Patrick Monahan; Arnie Pustilnik of Bill Graham Management; Bob Flax, executive VP of EMI Music Publishing Worldwide; Rick Krim, senior VP of talent acquisition and marketing at EMI Music Publishing; and Train's Charlie Colin.



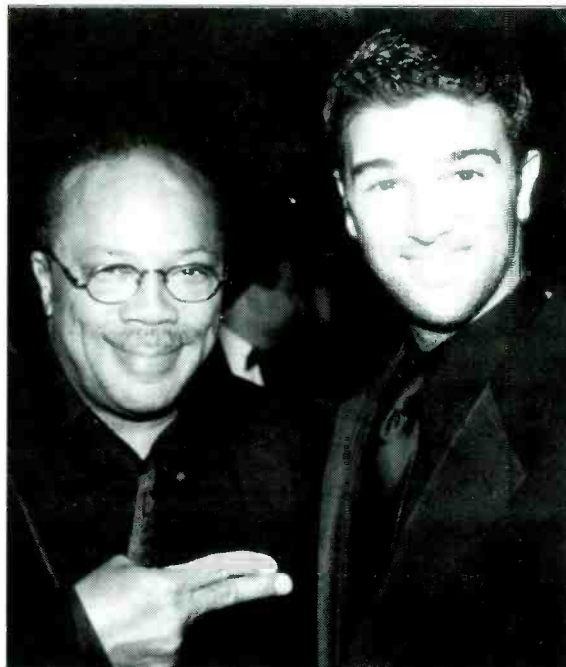
Winning Hands. At a reception for the company's ASCAP- and BMI-winning songwriters, Universal Music Publishing debuted its new operations that opened in Nashville following the Universal/PolyGram merger. The writers included Shania Twain, winner of BMI's songwriter of the year and song of the year awards. More than 500 music industry folks attended an outdoor picnic that featured a performance by Universal Music Publishing writer/artist Radney Foster and opening act Clementis. Shown, from left, are Zach Horowitz, president/COO of Universal Music Group; Mark Wright, senior VP of A&R at MCA Nashville; Pat Higdon, senior VP/GM of Universal Music Publishing, Nashville; David Renzer, worldwide president of Universal Music Publishing; and Tony Brown, president of MCA Nashville.



Thanks A Million(s). Carole Bayer Sager was recently presented with BMI Million-Air certificates representing more than 29 million performances of her songs, including 3-million-performance certificates for her co-written compositions "A Groovy Kind Of Love," "Midnight Blue," and "Nobody Does It Better." BMI songs earn Million-Air status when they have attained more than 1 million performances. Shown in front, from left, are Sager and Frances W. Preston, president/CEO of BMI. In back are Del Bryant, senior VP of performing rights and writer/publisher relations; Barbara Cane, assistant VP of writer/publisher relations, Los Angeles; and Ralph Goldman of G.L.W.G. Inc.



They're Island Bound. Nashville-based Island Bound Music has signed songwriters Tim Ryan and Jeff Wood as staff writers. Ryan has recorded for the Epic, BNA, and Warner Bros. labels, and Wood, a former artist on the Liberty and Imprint labels, wrote "Cowboy Love," a No. 1 hit for John Michael Montgomery. Shown standing, from left, are Cris Lacy, Island Bound's creative director, and Island Bound Music co-owners Brad and Julie Daniel. Shown seated, from left, are Wood and Ryan.



Signing On. Quincy Jones Music has signed a co-publishing and artist-development deal with singer/writer Jerry Sharell, a former teen star of the TV series "Kids Inc." Jones is shown welcoming Sharell, right, to the company.



Peer/Edel Deal. Peer-Southern Productions, a division of peermusic, and Edel America Records have reached an agreement whereby Edel America will market and distribute acts from the peermusic writer/artist family (Words & Music, Billboard, Nov. 13). Shown, from left, are John McNally, director of A&R at Edel America; Jonathan First, president of Edel America; Ralph Peer II, president/CEO of peermusic; Kathy Spanberger, COO of peermusic; and Monti Olson, senior director of creative for peermusic.

NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

THE HOT 100

SMOOTH · Itaal Shur, Rob Thomas · Itaal Shur/BMI, Bidnis/BMI, EMI Blackwood/BMI

HOT COUNTRY SINGLES & TRACKS

I LOVE YOU · Tammy Hylar, Adrienne Follse, Keith Follse · Sony/ATV Cross Keys/ASCAP, Encore Entertainment/BMI, Scott And Soda/ASCAP, Bud Dog/ASCAP, Follazoo/ASCAP

HOT R&B SINGLES

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

HOT RAP SINGLES

4, 5, 6 · Christopher Stewart, Kandi Burruss, Tonya Johnston, Jeff Thompkins · Famous/ASCAP, Tunes On The Verge Of Insanity/ASCAP, Kandacy/ASCAP, Air Control/ASCAP, Honey From Missouri/ASCAP, Money Man/BMI, EMI April/ASCAP

HOT LATIN TRACKS

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

BMI: Meet Planners Can Collect Fees; ASCAP Collects Its Holiday Favorites

BMI MEETING PLANNERS' PLAN: Professional meeting planners may now cover BMI performance fees for clients that mount meetings, conventions, trade shows, or exhibitions. According to **Tom Annastas**, BMI VP of general licensing, when one of these meeting planners obtains authorization to perform copyrighted music, the company or association sponsoring the event and individual exhibitors are covered as defined in the current blanket licensing agreement.

"Having a management company handle music licensing will expedite administration for many organizations," says Annastas.

Fees are based on attendance, which BMI claims average about 5 cents an attendee. In another BMI development, the performance right group is now offering a benefit program to associations in the food and beverage industry that, when combined with upfront payment of fees, will permit businesses to save 20% or more on the cost of their BMI licenses.

ASCAP TOP HOLIDAY SONGS CD: The 20th century's top 25 pop Christmas songs (or winter themes popular during the holiday season) in the ASCAP performance repertoire are coming to market this holiday period to benefit music education programs of the ASCAP Foundation.

The album "ASCAP Presents... Holiday" will be available through select retailers and at the ASCAP Web site (www.ascap.com) or by calling, toll free, 877-282-7227. Suggested list is \$14.95, with a shipping charge of \$2.95. The CD will also be made available to ASCAP licensee customers as a seasonal gift, while 30,000 are being sent to key restaurant, bar, grill, and broadcast customers.

Each song is performed by the artist most associated with its success. The list is headed by **Irving Berlin's** "White Christmas," which, since its debut by **Bing Crosby** in

the 1942 film "Holiday Inn," has been recorded some 500 times in dozens of languages. The late **Johnny Marks** is the songwriter represented by the most songs: "Rudolph The Red-Nosed Reindeer," "Rockin' Around The Christmas Tree," and "Holly Jolly Christmas."

ASCAP WEST COAST WORKSHOP: The ASCAP Foundation Lester Sill West Coast Songwriters Workshop begins the second week of January. Submissions for the workshop, geared toward advanced songwriter participants, are being accepted through Nov. 30.

Writers are required to submit a tape containing two original songs, along with typed or neatly written lyric sheets. Applicants are also required to include a brief résumé or bio, in addition to a written explanation of why they would like to participate. Call **Dana Newman** at 323-883-1000, ext. 281, for details.

TRF 'STOCK' LINE: TRF, the Chestnut Ridge, N.Y.-based production music library, has debuted a new Stock Production Music Library unit with 13 CDs, along with a descriptive color catalog.

The categories for the releases are motivational, high energy, corporate, sports/action, fashion, dance, children and comedy, science, Celtic (Irish), sensual, dramatic/tension, and '70s sound-alikes.

To come: stock music themed for jazz and blues, nature and wildlife, and the 21st century, as well as "Jingles In Stock 2."

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.:

1. **The Offspring**, "Americana."
2. **Silverchair**, "Neon Ballroom."
3. **Stevie Wonder**, "Written Musiquarium."
4. **Goo Goo Dolls**, "Dizzy Up The Girl."
5. **Shania Twain**, "Best Of Shania Twain."

Words & Music



by Irv Lichtman

Garageband.com Attracts Acts By Empowering Producers

WHEN THEY conceived of an Internet site that would let musicians decide which acts got signed to record deals, producer/musician Jerry Harrison and industry veteran Bob Zito decided that record producers—not consultants, marketing specialists, or label A&R people—would be the link between the talent and the business.

“Our goal is to build an online community, which empowers musicians and music fans to shape the way the music business works,” says Harrison,

a former member of Talking Heads and a producer whose impressive résumé includes Live, the Kenny Wayne Shepherd Band, Fine Young Cannibals, Crash Test Dummies, Rusted Root, and the Verve Pipe.

“The producers ultimately are the guys that have to take a band into the studio and make a decent record,” says Zito. “No one has really empowered producers in a way I think they ought to be.”

To that end, garageband.com has



by Paul Verna

tapped Sir George Martin—arguably the most accomplished and respected producer of all time—to head up its advisory board (Billboard, Nov. 13).

In a statement, Martin says, “Over the past 18 months I have turned down dozens of invitations to join Internet music companies, either because they were more about the distribution and delivery of music or because the premise was not compelling enough to me personally.”

“The appeal of garageband.com is the unique way in which it is using Internet technology to find talented new groups, most of which would have stood little chance of being heard by industry pros in this age of label consolidation,” Martin says. “Young talent is something that remains very close to my heart, and I am looking forward to hearing some of the great new bands that are out

there.”

Besides Martin and co-founder Harrison, other members of garageband.com’s advisory board are musician/producer Jim Dickinson, producer/engineer Dave Jerden, producers/mixers Paul Kolderie and Sean Slade, producer/mixer Stephen Hague, producer/engineer Ed Stasium, producers Clive Langer and Alan Winstanley, producer Nick Launay, mixer/producer Tim Palmer, musician/producer Rick Nowels, engineer/mixer Dave Way, composer/artist/producer Mathew Wilder, and producer Stephen Lironi.

The procedure for submitting material is simple: garageband.com asks artists or bands to review tracks of previously submitted material. For every five tracks they review, artists can upload one of their own tracks.

Participants are given extra incentive by garageband.com’s Frequent Reviewer Points program, which rewards users with giveaways ranging from garageband.com T-shirts and body-piercing sessions to professional studio headphones and CD burners.

Garageband.com supports AIFF, WAV, and MP3 formats. However, Zito says he expects the vast majori-

ty of material to be submitted in MP3, which he calls “the lingua franca of online music.”

Once the material is submitted, visitors to the garageband.com site listen to the music and vote on it. After several hundred acts go through the process, garageband.com takes the 50 acts that have done the best during that period and runs a final countdown, which Zito likens to “a virtual battle of the bands.”

Finally, the acts are run through the process again, and the top performer receives a \$250,000 recording contract from garageband.com, according to Zito.

Although garageband.com is not a label per se, it plans to contract with various majors and independents for distribution, depending on the project. Zito says he hopes to sign one band per month.

“The big-picture concept is to use the Internet as a distributed A&R department for a record production company,” says Zito. “We’re finding that the bands that come in at the top of our chart are exponentially better than the ones at the bottom of the heap.”

“There has been tremendous interest. In the first month, we’ve had up

(Continued on page 122)



Capitol Day For Dolby, NARAS. More than 150 engineers, producers, and other music industry professionals gathered at Capitol Studios in Los Angeles for a multichannel music listening and information session held by Dolby Laboratories and the Los Angeles chapter of the National Academy of Recording Arts and Sciences (NARAS). Shown, from left, are Michael Frondelli, VP of studio operations at Capitol Studios; Capitol studio manager Paula Salvatore; Dolby GM of multichannel music John Kellogg; Leslie Ann Jones, national chairwoman of NARAS and director of music recording and scoring at Skywalker Sound; NARAS president/CEO Michael Greene; Nancy Byers-Teague, marketing manager of professional audio products at Dolby; and Dolby VP of marketing Tim Partridge.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 13, 1999)

| CATEGORY | HOT 100 | R&B | COUNTRY | DANCE-SALES | RAP |
|---|---|--|--|---|--|
| TITLE Artist/ Producer (Label) | SMOOTH Santana Feat. Rob Thomas/ M. Serletic (Arista) | U KNOW WHAT'S UP Donnell Jones/ Eddie F. D. Lighty (Laface) | I LOVE YOU Martine McBride/ M. McBride, P. Worley (RCA) | HEARTBREAKER Mariah Carey Feat. Jay-Z/ M. Carey, DJ Clue (Columbia) | SATISFY YOU Puff Daddy Feat. R. Kelly/ S. Combs, J. Walker (Bad Boy/Arista) |
| RECORDING STUDIO(S) Engineer(s) | FANTASY (Berkeley, CA) David Thoener | PLAYGROUND/ MINI MANSION (New Jersey) Sheldon Goode, Eddie F Andrew Cardenas | THE MONEY PIT (Nashville) Clarke Schleicher | QUAD/CAPRI DIGITAL (New York/Capri, ITALY) Dana Jon Chappelle | CHICAGO TRAX/ DADDY'S HOUSE (Chicago/New York) Michael Patterson Joey Donatello, Jim Janik |
| CONSOLE(S)/ DAW(S) | Neve 8108 | AMEK Galileo | Neve 8078 80 channel | SSL 6000 | SSL 4072E w/ G computer/ Neve VR 60 |
| RECORDER(S) | Studer A-800 | Sony APR24- E MagicLogic 4.0 | Sony 3348 HR | Studer A827 | Studer A800 MKIII/ Studer A800 |
| MIX MEDIUM | Pro Tools | Ampex 499 | Quantegy 467 | Ampex 499 | Ampex 499/ Quantegy 499 |
| MIX DOWN STUDIO(S) Engineer(s) | THE RECORD PLANT (Los Angeles) David Thoener | PLAYGROUND/ MINI MANSION (New Jersey) Sheldon Goode | OCEANWAY (Nashville) Clarke Schleicher Jed Hackett | QUAD (New York) Dana Jon Chappelle | DADDY'S HOUSE (New York) Prince Charles Alexander |
| CONSOLE(S)/ DAW(S) | SSL 9000 | AMEK Galileo | SSL 5046G | SSL 4096 G plus | Neve VR 60 |
| RECORDER(S) | dB Technology/GX 8000 | Sony APR24- E Magic Logic 4.0 | Studer A800 | Studer A827 | Sony 3348 |
| MASTER MEDIUM | HHB Magneto Optical Disk | Quantegy GP9 | Quantegy GP9 | BASF 900 | Quantegy 499 |
| MASTERING Engineer | A&M Stephen Marcussen | POWERS HOUSE OF SOUND Herb Powers | GEORGETOWN MASTERS Denny Purcell | POWERS HOUSE OF SOUND Herb Powers | POWERS HOUSE OF SOUND Herb Powers |
| CD/CASSETTE MANUFACTURER | BMG | BMG | BMG | Sony | BMG |

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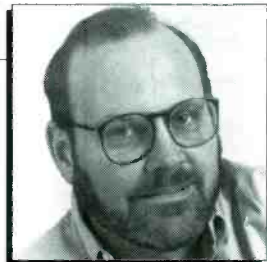
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Latin Notas



by John Lannert

HONORING A LUMINARY: Sony Music Mexico recently put out a multi-artist tribute album to **Roberto Cantoral** titled "Roberto Cantoral, Mis Amigos Y Mis Canciones." Though it is too early to qualify the package as a hit, the album reportedly is selling well.

The compilation contains songs penned by Cantoral, who has authored more than 300 tunes. The disc is a mix of original versions of Cantoral hits such as **José José's** "El Triste" and **Emmanuel's** "Al Final" with newly recorded sides of other classics, including **Vicente Fernández's** "Me Caso El Sábado" and **Alejandro Fernández's** "Regálame Esta Noche."

Cantoral, the controversial head of Mexican authors rights society SACM, is not the only major name Sony is feting. In the coming months, the label is planning to release tribute discs to **Armando Manzanero** and **Cuco Sánchez**.

GETTING CAUGHT UP: Fonovisa's *norteño* luminaries **Los Tigres Del Norte** are slated to perform in early December before U.S. troops stationed in Hawaii and Japan. A third show has been tentatively scheduled at a U.S. naval base in South Korea.

Nokia has tapped Sony Discos star **Shakira** as a spokeswoman for an upcoming marketing campaign

in Latin America. The mobile phone manufacturer also will sponsor Shakira's concert tour of Latin America in 2000.

The call letters of WDOY-FM San Juan, Puerto Rico, have been changed to WCMA-FM.

Latin World Entertainment Group, a year-old imprint based in Caracas, Venezuela, has just put out "Tocando Tierra," an ambitious three-CD tribute set to Latin American music produced as a fund-raising package for UNICEF. Among the prominent artists featured on "Tocando Tierra," which was produced by **Don Grusin**, are **Buena Vista Social Club** alum **Compay Segundo**, **Paquito D'Rivera**, **Béla Fleck**, **Luis Enrique**, **Armando Manzanero**, **Ilán Chéster**, and **Sheila E.**

MTV Latin America and Sony Music International have dropped a multi-act set of '80s pop/rock acts titled "MTV Clásico—'80s Wave." Acts included in the package are **Duran Duran**, **Cyndi Lauper**, **Thomas Dolby**, and **Nina Hagen**. The compilation package is MTV's 14th release.

Mexico City-based live entertainment firm CIE is moving its exclusive, Spanish-language production of the Disney musical "Beauty And The Beast," "La Bella Y La Bestia," from Buenos Aires to Madrid, where opening night is set for Dec. 2 at Teatro Lope De Vega. According to CIE, "La Bella Y La Bestia" has drawn 420,000 spectators to a combined 690 performances staged from May 1997 to June 1998 at Teatro Orfeón in Mexico City and from November 1998 to October 1999 at CIE-owned Teatro Opera in Buenos Aires.

On Jan. 18, Rhino is set to drop "Caravana Cubana: Late Night Sessions." The label's studio nod toward Cuban roots sounds includes **Chucho Valdés**, **Al**

(Continued on page 48)

Hot Latin Tracks



| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST | TITLE |
|----------------------------|------------|------------|---------------|--|---|
| | | | | IMPRINT/PROMOTION LABEL | PRODUCER (SONGWRITER) |
| ► No. 1 ◀ | | | | | |
| 1 | 1 | 2 | 11 | JACI VELASQUEZ SONY DISCOS † | LLEGAR A TI SONY DISCOS † |
| 2 | 2 | 1 | 7 | LUIS MIGUEL WEA LATINA † | O TU O NINGUNA L.MIGUEL (J.C.CALDERON) |
| 3 | 3 | 3 | 11 | MARC ANTHONY COLUMBIA/SONY DISCOS † | DIMELO C.ROONEY (M.ANTHONY,C.ROONEY) |
| 4 | 8 | 12 | 6 | CARLOS PONCE EMI LATIN † | ESCUCHAME M.FLORES (M.FLORES) |
| ► GREATEST GAINER ◀ | | | | | |
| 5 | 11 | 38 | 3 | ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO † | RITMO TOTAL M.TAYLOR,B.RAWLING (M.TAYLOR,P.BARRY) |
| 6 | 5 | 5 | 12 | CHRISTIAN CASTRO ARIOLA/BMG LATIN | ALGUNA VEZ K.SANTANDER (K.SANTANDER) |
| 7 | 6 | 6 | 9 | VICTOR MANUELLE SONY DISCOS | PERO DILE S.GEORGE (V.MANUELLE) |
| 8 | 4 | 4 | 12 | RICARDO MONTANER WEA LATINA | EL PODER DE TU AMOR B.SILVETTI (R.MONTANER,B.SILVETTI) |
| 9 | 7 | 8 | 4 | MARCO ANTONIO SOLIS FONOVISA | SI NO TE HUBIERAS IDO B.SILVETTI (M.A.SOLIS) |
| 10 | 9 | 11 | 7 | LOS RIELEROS DEL NORTE FONOVISA | TE QUIERO MUCHO M.MORALES (J.GONZALEZ) |
| 11 | 15 | 9 | 11 | ALEJANDRO FERNANDEZ SONY DISCOS | SI HE SABIDO AMOR P.RAMIREZ (H.ESTRADA) |
| 12 | 10 | 10 | 6 | INDIA RMM † | HIELO I.LINFANTE (R.PEREZ BOTIJA) |
| 13 | 14 | 14 | 29 | ALEJANDRO FERNANDEZ SONY DISCOS † | LOCO P.RAMIREZ (MASSIAS) |
| 14 | 27 | 34 | 3 | RICKY MARTIN C2/SONY DISCOS † | SHAKE YOUR BON-BON G.NORIEGA (R.ROSA,G.NORIEGA,D.CHILD) |
| 15 | 16 | 15 | 20 | RICKY MARTIN C2/SONY DISCOS † | BELLA G.NORIEGA,R.ROSA (J.SECADA,G.NORIEGA,R.ROSA,L.GOMEZ ESCOLAR) |
| 16 | 21 | 28 | 4 | BANDA EL RECODO FONOVISA | TE OFREZCO UN CORAZON NOT LISTED (G.ADOLFO) |
| 17 | 29 | 33 | 4 | LOS TUCANES DE TIJUANA EMI LATIN † | DE TIN MARIN M.QUINTERO LARA (M.QUINTERO LARA) |
| 18 | 28 | 27 | 4 | PEPE AGUILAR MUSART/BALBOA | PERDONAME FAGUIBAR (FATO) |
| 19 | 19 | 23 | 6 | CONJUNTO PRIMAVERA FONOVISA | NO LE RUEGES V.MATA (J.ARMANTA) |
| 20 | 12 | 7 | 8 | EDNITA NAZARIO EMI LATIN † | MAS GRANDE QUE GRANDE D.DEL INFANTE (R.ROSA,L.GOMEZ ESCOLAR) |
| 21 | 17 | 17 | 24 | MILLIE EMI LATIN † | DE HOY EN ADELANTE R.PEREZ (R.PEREZ) |
| 22 | 34 | 22 | 3 | JUAN GABRIEL ARIOLA/BMG LATIN | TODO ESTA BIEN J.GABRIEL (J.GABRIEL) |
| 23 | 23 | 24 | 4 | LOS SABROSOS DEL MERENGUE CAIMAN | ESCUCHAME J.SABALIER (J.M.FONSECA) |
| 24 | 13 | 21 | 6 | CHRISTINA AGUILERA RCA/BMG LATIN † | GENIO ATRAPADO D.FRANK,S.KIPNER (S.KIPNER,D.FRANK,PSHEVNE) |
| 25 | 24 | 18 | 7 | LIMITE UNIVERSAL LATINO | ALMA REBELDE J.CARRILLO,G.PADILLA (J.AVENDANO) |
| 26 | 32 | 31 | 16 | GEORGE LAMOND PRESTIGIO/SONY DISCOS † | QUE TE VAS M.BONILLA (J.GABRIEL) |
| 27 | 20 | 26 | 5 | MDO SONY DISCOS | TU ME HACES SONAR A.JAEN (A.TALAMANTEZ,A.GRULLON,T.TORRES) |
| 28 | 31 | 32 | 4 | BANDA MAGUEY RCA/BMG LATIN | DOS GOTAS DE AGUA E.SOLANO (L.M.DUENAS) |
| 29 | 30 | 25 | 7 | VICENTE FERNANDEZ SONY DISCOS | ETERNAMENTE P.RAMIREZ (C.GONZALEZ) |
| 30 | NEW | | 1 | FRANCO DE VITA SONY DISCOS | TE VEO VENIR SOLEDAD NOT LISTED (NOT LISTED) |
| 31 | NEW | | 1 | ELVIS CRESPO SONY DISCOS | POR EL CAMINITO R.CORA (J.CASTRO) |
| 32 | NEW | | 1 | LOS ANGELES AZULES DISA/EMI LATIN | EL LISTON DE TU PELO NOT LISTED (J.MEJIA AVANTE) |
| 33 | NEW | | 1 | INTOCABLE EMI LATIN † | SONADOR ETERNO NOT LISTED (L.PADILLA) |
| 34 | 25 | 20 | 12 | MELINA LEON WITH VICTOR MANUELLE SONY DISCOS | LA PERSONA EQUIVOCADA E.REYES (A.MONTALBAN,E.REYES) |
| 35 | 40 | 37 | 5 | GRACIELA BELTRAN EMI LATIN † | SE ME NOTAN TUS BESOS R.GUADARRAMA (M.MARROQUINI) |
| 36 | 33 | 40 | 15 | CHAYANNE SONY DISCOS † | ATADO A TU AMOR ESTEFANO (ESTEFANO) |
| 37 | NEW | | 1 | GILBERTO SANTA ROSA SONY DISCOS | QUE ALGUIEN ME DIGA NOT LISTED (NOT LISTED) |
| 38 | 35 | | 2 | DIEGO TORRES RCA/BMG LATIN | LA ULTIMA NOCHE D.TORRES,C.LOPEZ,S.SCHON (D.TORRES,C.LOPEZ,R.AMED,S.BAYLAC) |
| 39 | 22 | 19 | 10 | LUIS FONSI UNIVERSAL LATINO | ME IRE NOT LISTED (A.MATHEUS) |
| 40 | NEW | | 1 | TONNY TUN TUN CAIMAN | LA FIEBRE R.CORA (J.L.GUZMAN,T.TUN TUN) |

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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. † Discip availability. © 1999 Billboard/BPT Communications, Inc.



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FONOVISA
THE LEADER
IN LATIN MUSIC

Artists & Music

NOTAS

(Continued from page 46)

McKibbon, Jimmy Bosch, and Raúl Rodríguez, brother of legendary **Arsenio Rodríguez**. The disc is produced by **Alan Geik, George Hernández, and Nina Lenart**.

Sara (Lyssie) Rodríguez has been named publicity/promotions coordinator for the Word Latin label. Rodríguez will be based out of Word's Miami office.

NYC PIRATE BUST: Acting on a tip from Latin member companies of the Recording Industry Association of America (RIAA), the New York Police Department, with assistance from the RIAA, arrested 14 people and shut down 13 alleged illegal CD-R distribution centers—each of which was housed in the same building at 48 W. 27th St.

Nearly 54,000 alleged counterfeit CD-Rs, 804 alleged counterfeit cassettes, and 7,573 alleged counterfeit videos were confiscated in the Oct. 25 raid. Of the product seized, 40% was Latin, 5% was pop, and 55% was urban and hip-hop.

CHART NOTES, RETAIL: For the first time in six weeks, sales of titles charting on The Billboard Latin 50 were up, albeit only 2,000 pieces from last issue, when 122,000 units were sold.

Helping the sales cause this issue was the debut of seven new albums, along with the apparent sales stabilization of **Luis Miguel's** chart-topping set "Amarte Es Un Placer" (WEA Latina), down just 6% from last issue to 7,500 pieces.

"Amarte Es Un Placer" stays atop the pop genre chart for the eighth consecutive week. Unfortunately, the set is also the lone Spanish title on The Billboard 200 this issue, down 176-186.

Though its numbers stayed flat at 5,000 units, **Ibrahim Ferrer's** "Buena Vista Social Club Presents Ibrahim Ferrer" (World Circuit/Nonesuch/AG), which jumps 6-3 on The Billboard Latin 50, returns to the apogee of the tropical/salsa genre chart after a 17-week absence. During those 17 weeks, Ferrer's hit album stayed at No. 2.

Banda El Recodo's "Lo Mejor De Mi Vida" (Fonovisa) rules the regional Mexican genre chart for the second straight week with 4,500 units,



Feelin' The Rhythm: The inaugural Ritmo Latino Awards show was recently held at the Universal Amphitheatre in Los Angeles. Produced by Uno Productions and indie retailer Ritmo Latino, the Oct. 20 show featured performances by WEA Latina recording artists El Tri and Olga Tañón, EMI Latin's Los Tucanes De Tijuana and Carlos Vives, and Sony Discos' MDO. Shown, from left, are David Massry, president of Ritmo Latino; Chela Lora, member of El Tri; Luis Medina, president of Uno Productions; and Alex Lora, member of El Tri.

up 13% from last issue. Recodo's hit title is the third double-album from Fonovisa to top the regional Mexican genre chart.

With its debut at No. 26 on The Billboard Latin 50 this issue, "Domingo Quiñones En Quién Mató A Héctor Lavoe" (RMM) becomes the first cast recording to chart on The Billboard Latin 50. RMM recording artist **Domingo Quiñones** stars in the off-Broadway stage bio of salsa idol Lavoe.

CHART NOTES, RADIO: Jaci Velásquez's "Llegar A Ti" (Sony Discos) rests comfortably atop Hot Latin Tracks with 19.4 million audience impressions, down 300,000 impressions from last issue.

"Llegar A Ti" also holds down the top slot on the pop genre chart for the second week in a row on 13 million impressions, unchanged from last issue.

For the fourth successive week, **Los Rieleros Del Norte's** "Te Quiere Mucho" (Fonovisa) remains No. 1 on the regional Mexican genre chart on 8.3 million impressions, up 400,000 impressions from last issue.

Víctor Manuelle's "Dile" (Sony Discos) retains top ranking on the tropical/salsa genre chart with 10.9 million impressions, off 100,000 impressions from last issue.

SALES STATFILE: The Billboard Latin 50: this issue: 124,000 units; last issue: 122,000 units; similar issue last year: 118,500 units.



Live! It's Limite! Members of Universal Latino act Limite pause to celebrate the release of its latest album, a live set titled "En Vivo—En Concierto." Shown in the front row, from left, are Jesús Cantú, band member; Noel Miranda, publicity manager at Universal Latino; Alicia Villareal, band member; Carlos Ramírez, band member; and Gerardo Padilla, band member. Pictured in the back row, from left, are Alejandro Fas, regional director of West Coast Universal Latino; Sergio Ponce, band member; and Johnny Cantú, band member.

Pop genre chart: this issue: 48,000 units; last issue: 48,500 units; similar issue last year: 62,500 units.

Tropical/salsa genre chart: this issue: 33,500 units; last issue: 34,000 units; similar issue last year: 25,500 units.

Regional Mexican genre chart: this issue: 33,500 units; last issue: 32,500 units; similar issue last year: 23,000 units.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City.

LATIN TRACKS A-Z

- 6 **TITLE** (Publisher—Licensing Org.) Sheet Music Dist. **ALGUNA VEZ** (F.I.P.P. BMI)
- 25 **ALMA REBELDE** (San Angel)
- 36 **ATADO A TU AMOR** (World Deep Music, BMI)
- 15 **BELLA ISHE'S ALL I EVER HAD I** (F.I.P.P. BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/A Phantom Vox, BMI)
- 21 **DE HOY EN ADELANTE** (Rubet, ASCAP/Universal-MCA, ASCAP)
- 17 **DE TIN MARIN** (Flamingo, BMI)
- 3 **DIMELO II NEED TO KNOW I** (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control)
- 28 **DOS GOTAS DE AGUA** (RAMMS)
- 32 **EL LISTON DE TU PELO** (Not Listed)
- 8 **EL PODER DE TU AMOR** (Bebu, ASCAP/HRM, ASCAP)
- 4 **ESCUCHAME** (Estefan, ASCAP/MAF, ASCAP)
- 23 **ESCUCHAME** (Sabrosos)
- 29 **ETERNAMENTE** (America Musical SA, DE.CB)
- 24 **GENIO ATRAPADO IGENIE IN A BOTTLE I** (Stephen A. Kipner, ASCAP/EMI April, ASCAP/AppleTree, BMI/Griff Griff, ASCAP/WB, ASCAP)
- 12 **HIELO** (Mexican, ASCAP)
- 40 **LA FIEBRE** (Gran Caiman Songs, BMI)
- 34 **LA PERSONA EQUIVOCADA** (Erami, ASCAP/WB, ASCAP)
- 38 **LA ULTIMA NOCHE** (BMG Songs, ASCAP)
- 1 **LLEGAR A TI** (Ventura, ASCAP)
- 13 **LOCO** (M.A.M.P., ASCAP)
- 20 **MAS GRANDE QUE GRANDE** (Warner-Tamerlane, BMI/A Phantom Vox, BMI)
- 39 **ME IRE** (Warner/Chappell)
- 19 **NO LE RUEGAS** (M.A.M.P.)
- 2 **O TU O NINGUNA** (El Pedrosillo)
- 18 **PERDONAME** (Vander, ASCAP)
- 7 **PERO DILE** (PMC, ASCAP)
- 31 **POR EL CAMINITO** (Sony/ATV Latin, BMI)
- 37 **QUE ALGUIEN ME DIGA** (Not Listed)
- 26 **QUE TE VAS** (BMG Songs, ASCAP)
- 5 **RITMO TOTAL I RHYTHM DIVINE I** (Rive Droite, ASCAP)
- 35 **SE ME NOTAN TUS BESOS** (Fonomusic, SESAC)
- 14 **SHAKE YOUR BON-BON** (A Phantom Vox, BMI/Warner-Tamerlane, BMI/F.I.P.P., BMI/DESMOPHOBIA, ASCAP)
- 11 **SI HE SABIDO AMOR** (Warner-Tamerlane, BMI)
- 9 **SI NO TE HUBIERAS IDO** (Crisma, SESAC)
- 33 **SONADOR ETERNO** (Ser-Ca, BMI)
- 16 **TE OFREZCO UN CORAZON** (Not Listed)
- 10 **TE QUIERO MUCHO** (Copyright Control)
- 30 **TE VEO VENIR SOLEDAD** (Not Listed)
- 22 **TODO ESTA BIEN** (BMG Songs, ASCAP)
- 27 **TU ME HACES SONAR** (Ventura, ASCAP)

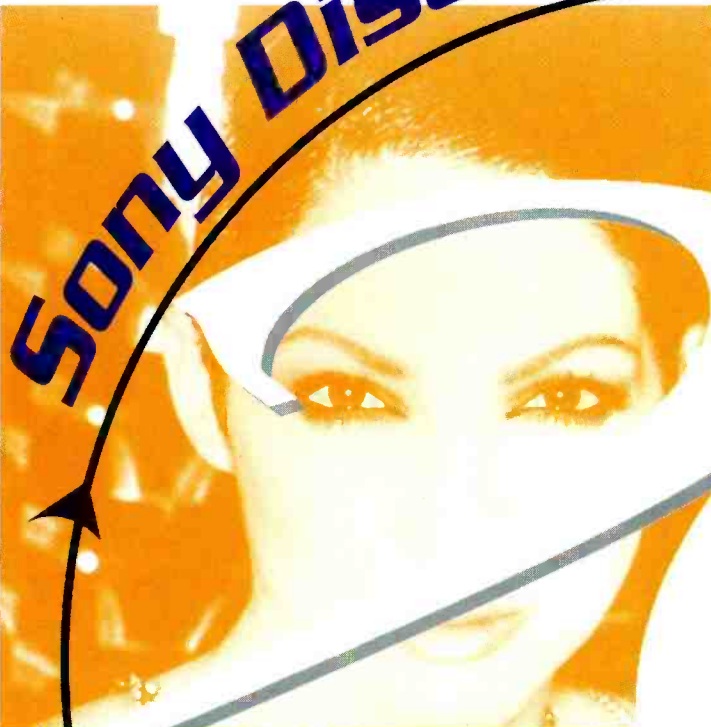
THE Billboard Latin 50™

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

| THIS WEEK | LAST WEEK | WKS. ON | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | TITLE | | | | |
|----------------------------|-------------------------------------|------------------|-------------------------------------|-------------------------------------|---|----|----------------------------|------------------|---------------------------|
| ◀ No. 1 ▶ | | | | | | | | | |
| 1 | 1 | 8 | LUIS MIGUEL | WEA LATINA 29288 | 8 weeks at No. 1 AMARTE ES UN PLACER | | | | |
| 2 | 2 | 24 | ENRIQUE IGLESIAS | ● FONOVISIA 0517 | BAILAMOS | | | | |
| 3 | 6 | 22 | IBRAHIM FERRER | WORLD CIRCUIT/NONESUCH 79532/AG | BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER | | | | |
| ◀ GREATEST GAINER ▶ | | | | | | | | | |
| 4 | 7 | 2 | BANDA EL RECODO | FONOVISIA 0769 | LO MEJOR DE MI VIDA | | | | |
| 5 | 5 | 82 | ELVIS CRESPO | ▲ SONY DISCOS 82634 | SUAVEMENTE | | | | |
| 6 | 4 | 20 | MANA | WEA LATINA 27864 | MTV UNPLUGGED | | | | |
| 7 | 3 | 6 | VICTOR MANUELLE | SONY DISCOS 83310 | INCONFUNDIBLE | | | | |
| 8 | 13 | 9 | JACI VELASQUEZ | SONY DISCOS 83212 | LLEGAR A TI | | | | |
| 9 | 11 | 59 | SHAKIRA | ● SONY DISCOS 82746 | DONDE ESTAN LOS LADRONES? | | | | |
| 10 | 9 | 16 | VARIOUS ARTISTS | COLUMBIA 69989/SONY DISCOS | LATIN MIX USA VOL.2 | | | | |
| 11 | 8 | 6 | VICENTE FERNANDEZ | SONY DISCOS 83186 | Y LOS MAS GRANDES EXITOS DE LOS DANDY'S | | | | |
| 12 | 12 | 27 | ELVIS CRESPO | ● SONY DISCOS 82917 | PINTAME | | | | |
| 13 | 10 | 6 | INDIA | RMM 284023 | SOLA | | | | |
| 14 | 16 | 41 | MARCO ANTONIO SOLIS | ● FONOVISIA 0516 | TROZOS DE MI ALMA | | | | |
| 15 | 23 | 23 | CHRISTIAN CASTRO | ARIOLA 66275/BMG LATIN | MI VIDA SIN TU AMOR | | | | |
| 16 | 19 | 3 | CARLOS VIVES | EMI LATIN 22854 | EL AMOR DE MI TIERRA | | | | |
| 17 | 15 | 33 | A.B. QUINTANILLA Y LOS KUMBIA KINGS | EMI LATIN 99186 | AMOR, FAMILIA Y RESPETO | | | | |
| 18 | 18 | 36 | SELENA | ● EMI LATIN 97886 | ALL MY HITS TODOS MIS EXITOS | | | | |
| ◀ HOT SHOT DEBUT ▶ | | | | | | | | | |
| 19 | NEW | | BANDA ARKANGEL R-15 | SONY DISCOS 83551 | ESPERANDO UN ANGEL | | | | |
| 20 | 17 | 4 | PEPE AGUILAR | MUSART 2198/BALBOA | POR UNA MUJER BONITA | | | | |
| 21 | NEW | | RICARDO ARJONA | SONY DISCOS 83592 | RICARDO ARJONA VIVO | | | | |
| 22 | 14 | 5 | LOS RIELEROS DEL NORTE | FONOVISIA 0768 | DE CORAZON NORTENO | | | | |
| 23 | 22 | 15 | INTOCABLE | EMI LATIN 21502 | CONTIGO | | | | |
| 24 | NEW | | LOS TRI-O | ARIOLA 70326/BMG LATIN | MI GLORIA ERES TU | | | | |
| 25 | 21 | 10 | LOS HURACANES DEL NORTE | FONOVISIA 0766 | NORTENO 2000 | | | | |
| 26 | NEW | | DOMINGO QUIÑONES | RMM 284061 | QUIEN MATO A HECTOR LAVOE? | | | | |
| 27 | 20 | 7 | CARLOS PONCE | EMI LATIN 21979 | TODO LO QUE SOY | | | | |
| 28 | 25 | 9 | RICARDO MONTANER | WEA LATINA 29382 | RICARDO MONTANER CON LA METROPOLITAN ORCHESTRA | | | | |
| 29 | 24 | 91 | RICKY MARTIN | ▲ SONY DISCOS 82653 | VUELVE | | | | |
| 30 | 29 | 5 | LIMITE | UNIVERSAL LATINO 153782 | EN VIVO-EN CONCIERTO | | | | |
| 31 | NEW | | LOS ORIGINALES DE SAN JUAN | EMI LATIN 22356 | MEXICANO HASTA LA MAORE | | | | |
| 32 | 30 | 57 | CHAYANNE | SONY DISCOS 82869 | ATADO A TU AMOR | | | | |
| 33 | 27 | 33 | CONJUNTO ALMA NORTENA | CDM 1037 | ALMA | | | | |
| 34 | 26 | 13 | VARIOUS ARTISTS | COLD FRONT 6431/K-TEL | LATIN CLUB MIX 2000 | | | | |
| 35 | 28 | 20 | LOS TIGRES DEL NORTE | ● FONOVISIA 80761 | HERENCIA DE FAMILIA | | | | |
| 36 | 31 | 26 | ALEJANDRO FERNANDEZ | SONY DISCOS 83182 | MI VERDAD | | | | |
| 37 | 43 | 4 | PLACIDO DOMINGO | EMI LATIN 56925 | 100 ANOS DE MARIACHI | | | | |
| 38 | 33 | 77 | PEPE AGUILAR | MUSART 1819/BALBOA | CON MARIACHI | | | | |
| 39 | NEW | | LOS TERRIBLES DEL NORTE | FREDDIE 1795 | DECIMO ANIVERSARIO | | | | |
| 40 | 39 | 2 | MICHAEL SALGADO | JOEY 78575/SONY DISCOS | OTRA VEZ A LA CANTINA | | | | |
| 41 | RE-ENTRY | | LOS SABROSOS DEL MERENGUE | CAIMAN 2922 | ROMPIENDO EL MILENIO | | | | |
| 42 | 32 | 3 | MISSION | APONTE 70179 | MISSION | | | | |
| 43 | 46 | 37 | NOELIA | FONOVISIA 6080 | NOELIA | | | | |
| 44 | 47 | 3 | TIRANOS DEL NORTE | SONY DISCOS 83099 | ASOMATE A MI ALMA | | | | |
| 45 | 34 | 51 | LOS TEMERARIOS | FONOVISIA 6078 | 15 EXITOS PARA SIEMPRE | | | | |
| 46 | 35 | 10 | PRISCILA Y SUS BALAS DE PLATA | ANDREA/PLATINO 9872/FONOVISIA | CORAZON DE CRISTAL | | | | |
| 47 | NEW | | ANA BARBARA | FONOVISIA 9867 | TU DECISION | | | | |
| 48 | NEW | | COMPAY SEGUNDO | DRO EASTWEST/NONESUCH 79578/AG | CALLE SALUD | | | | |
| 49 | 42 | 4 | 911 (NUEVE ONCE) | PRESTIGIO 82861/SONY DISCOS | QUE LO QUE 'TA PASANDO | | | | |
| 50 | 37 | 18 | GILBERTO SANTA ROSA | SONY DISCOS 83016 | EXPRESION | | | | |
| | | | POP | TROPICAL/SALSA | REGIONAL MEXICAN | | | | |
| 1 | LUIS MIGUEL | WEA LATINA | 1 | IBRAHIM FERRER | WORLD CIRCUIT/NONESUCH/AG | 1 | BANDA EL RECODO | FONOVISIA | LO MEJOR DE MI VIDA |
| 2 | ENRIQUE IGLESIAS | FONOVISIA | 2 | ELVIS CRESPO | SONY DISCOS | 2 | VICENTE FERNANDEZ | SONY DISCOS | Y LOS MAS ... |
| 3 | MANA | WEA LATINA | 3 | VICTOR MANUELLE | SONY DISCOS | 3 | SELENA | EMI LATIN | ALL MY HITS TODOS MIS ... |
| 4 | JACI VELASQUEZ | SONY DISCOS | 4 | ELVIS CRESPO | SONY DISCOS | 4 | BANDA ARKANGEL R-15 | SONY DISCOS | ESPERANDO ... |
| 5 | SHAKIRA | SONY DISCOS | 5 | INDIA | RMM | 5 | PEPE AGUILAR | MUSART/BALBOA | POR UNA MUJER ... |
| 6 | VARIOUS ARTISTS | COLUMBIA | 6 | CARLOS VIVES | EMI LATIN | 6 | LOS RIELEROS DEL NORTE | FONOVISIA | DE CORAZON ... |
| 7 | MARCO ANTONIO SOLIS | FONOVISIA | 7 | DOMINGO QUIÑONES | RMM | 7 | INTOCABLE | EMI LATIN | CONTIGO |
| 8 | CHRISTIAN CASTRO | ARIOLA | 8 | LOS SABROSOS DEL MERENGUE | CAIMAN | 8 | LOS HURACANES DEL NORTE | FONOVISIA | NORTENO 2000 |
| 9 | A.B. QUINTANILLA Y LOS KUMBIA KINGS | EMI LATIN | 9 | COMPAY SEGUNDO | DRO EASTWEST/NONESUCH/AG | 9 | LIMITE | UNIVERSAL LATINO | EN VIVO-EN CONCIERTO |
| 10 | RICARDO ARJONA | SONY DISCOS | 10 | 911 (NUEVE ONCE) | PRESTIGIO/SONY DISCOS | 10 | LOS ORIGINALES DE SAN JUAN | EMI LATIN | MEXICANO ... |
| 11 | LOS TRI-O | ARIOLA/BMG LATIN | 11 | GILBERTO SANTA ROSA | SONY DISCOS | 11 | CONJUNTO ALMA NORTENA | CDM | ALMA |
| 12 | CARLOS PONCE | EMI LATIN | 12 | SOUNDTRACK | EPIC/SONY DISCOS | 12 | LOS TIGRES DEL NORTE | FONOVISIA | HERENCIA DE ... |
| 13 | RICARDO MONTANER | WEA LATINA | 13 | DLG | SONY DISCOS | 13 | ALEJANDRO FERNANDEZ | SONY DISCOS | MI VERDAD |
| 14 | RICKY MARTIN | SONY DISCOS | 14 | TONNY TUN TUN | CAIMAN | 14 | PLACIDO DOMINGO | EMI LATIN | 100 ANOS DE ... |
| 15 | CHAYANNE | SONY DISCOS | 15 | ELIADES OCHOA | HIGHER OCTAVE | 15 | PEPE AGUILAR | MUSART/BALBOA | CON MARIACHI |

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 multiples shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

SONY DISCOS



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1979 - 1999

Anniversary

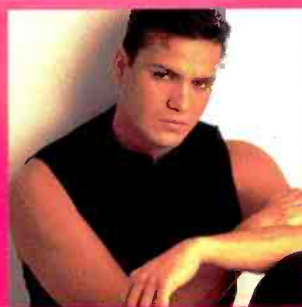
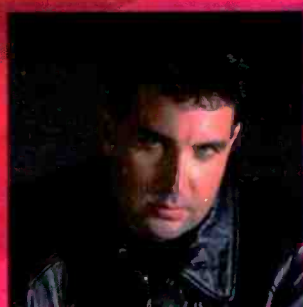
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1979-1999

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AND A PASSION FOR SUCCESS.





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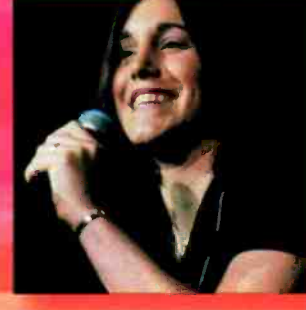
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TWO DECADES OF SONY DISCOS

Armed With A Talented Roster Of Both Artists And Executives, The Label Is A Model For The Latin Industry

BY JOHN LANNERT

The relationship between the U.S. Latin market and Sony Discos can be summed up easily in a time-honored adage: The more things change, the more they stay the same.

Despite the dramatic musical and structural changes in the Stateside Latin music industry since Sony Discos (then CBS Discos) entered the Hispanic arena in 1979, the Miami-based label has been a consistently dominant player. In fact, Sony Discos and BMG Latin, the latter of which did battle with Sony Discos for most of the 1980s as RCA, were the lone majors in the domestic Latino market for nearly 10 years.

But by 1990, when Billboard initially began compiling year-end label rankings for its Latin charts, Sony Discos, then headed up by Frank Welzer, topped the pop and tropical/salsa fields. When the year-end rankings of 1999 are published in December, Sony Discos, now led by president Oscar Llord, will once again rule the pop and tropical/salsa fields. Indeed, Sony Discos will top the vast majority of year-end categories for the second year in a row.

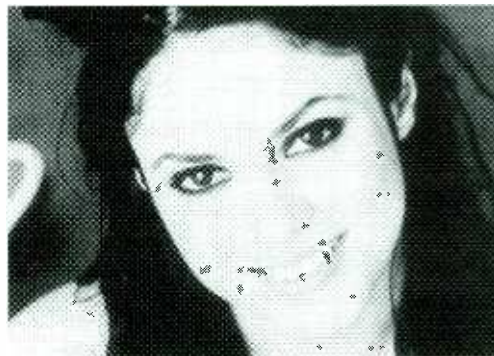
Sony Discos not only reigns supreme over Billboard's Latin charts, it also has been entrenched as the No. 1 distributor of Spanish-language product in the U.S. for the past three years, according to SoundScan.

Sony Discos' distributor share continues to hover around the 29% mark, by far the largest market share tally in the Stateside Hispanic sector. More impressive, however, is that the label's artists account for more than one-third of all sales of titles appearing on The Billboard Latin 50 retail chart.

Through a formidable combination of



Elvis Crespo



Shakira



Julio Iglesias



Chayanne

Llord's dynamic leadership and the guiding hand of Welzer, who has directed Sony Discos' operations throughout the '90s as president of Sony Music Latin America, Sony Discos has emerged as a model label armed with a deep, talented roster and an executive team acutely geared toward maximizing the commercial potential of its artists.

With Sony Discos riding higher than ever in its 20th year, it is difficult to imagine the U.S. Latino market ever reaching its current exalted heights without one of its flagship labels.

Sony Discos' artist roster through the years is filled with legendary figures, many of whom still are strong-selling artists, such as Julio Iglesias, Vicente Fernández, Ana Gabriel, José Luis Rodríguez, Chayanne and Gilberto Santa Rosa.

But Sony Discos has stayed at the pinnacle of the Latin business by breaking new artists along the way. Among its biggest sellers in the past few years have been Elvis Crespo, Shakira, Víctor Manuelle, DLG and, of course, Ricky Martin. Up-and-coming acts like MDO, Jaci Velásquez and Melina León are sure to become stalwart artists for Sony.

Sony Discos' influence in the domestic Hispanic market is felt beyond its top-grade artists.

Many of the industry's top executives, including EMI Latin president/CEO José Béhar and WEA Latina VP/GM George Zamora, spent time at Sony Discos. Indeed, one big reason it continues to excel is that the label is home to an aggressive, highly motivated executive staff that acts as if it is in last place, not first place, in the domestic Latino market.

Such an attitude guarantees Sony Discos' pre-eminence in the U.S. Latin sector for the next 20 years—and beyond. ■

Over the past 20 years, Sony Discos has been building a hard-earned and well-deserved reputation as the leading and most influential company in the Latin market. They took on and realized the greatest challenge of all—securing for Latin music a place in the U.S. musical mainstream, right alongside country music, rock 'n' roll, R+B and pop. From Julio Iglesias, the first U.S. Latin superstar, to Ricky Martin, the most recent, Discos has time and time again garnered for its artists the respect and admiration their music merits. Their day has come, and I hope the next 20 years are as exciting and rewarding as the first 20.

Mel Iliberman, chairman, Sony Music International



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FROM ALL YOUR FRIENDS AT SONY MUSIC ENTERTAINMENT



OSCAR LLORD

The Billboard Interview

Bringing An Entrepreneurial Spirit, The Sony Discos Head Took The Reins And Forged Ahead

BY JOHN LANNERT

After having 10 successful years in a variety of industry positions in the U.S. Latin market—either as a top executive for a record label or owner of his own record companies—Oscar Llord was signed by Sony Discos in 1996 in a bid to return the label to the dominant position it once enjoyed in the early '90s. Llord has succeeded famously. In 1998 and 1999, Sony Discos has held sway over Billboard's radio and retail charts like no other label in the history of the charts. Virtually every chart, save the regional Mexican charts, has been controlled by Sony Discos. And the label shows no sign of losing its historical supremacy of the Stateside Latino market. In the following interview, Llord discusses the key factors in his label's unparalleled prosperity.

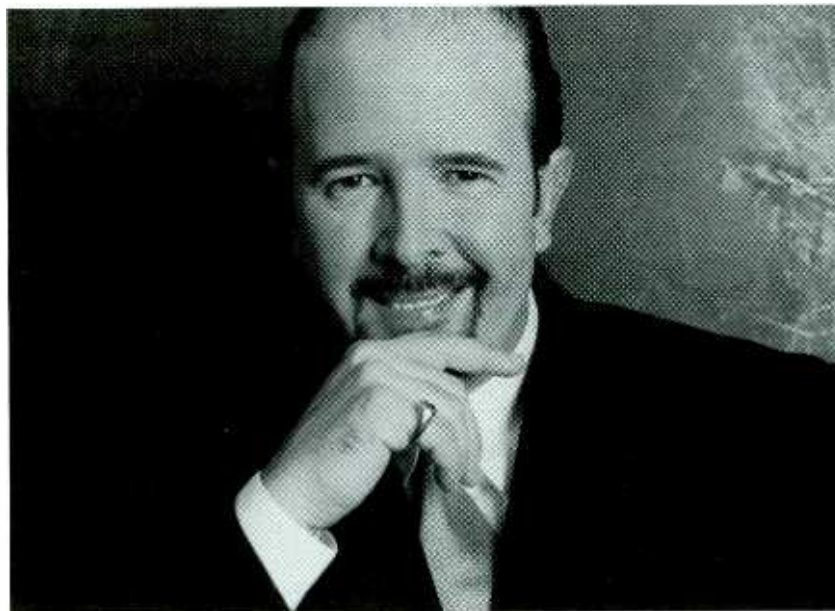
You have almost 30% of the U.S. Hispanic record market. What do you do to grow the business even more?

I really don't approach the business strictly from a market-share perspective. I approach it more from a creative-development perspective. I want to see the pop, Tejano, regional Mexican and tropical divisions bringing great new talent to release a year or a year and a half from now. The moment I see that becoming curtailed, then I will be concerned. As a company, we need to look to be more efficient and effective in whatever we are already doing and look to be more profitable. Profitable doesn't necessarily mean more market share.

How has Sony been bringing in new talent?

One of the major steps recently was the acquisition of the Luna label and catalog. In the past few years, we have been able to position ourselves in a leading role in the tropical, pop and even in the crossover markets. And the area we still needed to focus on and grow was the regional Mexican area. We wanted to do that when we had the right captain on board. To acquire a catalog or a record label and not have the right person with the level of expertise that you need would not have worked. But with Abel de Luna coming on board—and a good part of his team—we not only bought a great roster and catalog, we also bought the expertise that we were in dire need of, and we're seeing the results already. The Luna involvement is showing good signs in sales and charts. Most importantly, we have the culture of that genre of music in the company. We have really rounded out our operations to be competitive and play a leading role in one of the major genres, which is regional Mexican.

The most important step we took when I had the opportunity to join the company and reorganize it was establishing the different product divisions. As a result, we brought people to head these product divisions and experts in those areas, such as pop, tropical, Tejano and regional Mexican, and we built promotion and marketing teams and A&R staff under them. That was the first time in the Latin music industry that any record company took that step, at least in that magnitude. It is not something that is totally new under the sun. The American music industry had taken these steps many years ago by establishing under their labels R&B, alternative rock, jazz and country divisions. And



Sony Discos is selling nearly triple the total of its nearest competitor. You don't achieve this with smoke and mirrors; you have to earn it. Latin music has become part of everyone's lives now because Sony Discos has been working 20 years for its acceptance. I'd like to congratulate Oscar Llord and his entire team on this achievement. You think their first 20 years have been great? The best is just beginning.

Thomas D. Mottola, chairman & CEO, Sony Music Entertainment

they let people who were really in tune with each style of music work within those divisions. That is what we basically did here.

About nine months into it, we saw the turnaround taking place. Our artists felt that they were being better attended to. The marketing emphasis and promotion took a step up because you no longer had the same group of marketing and promotion people handling all of these different genres of music when each one is a specialty in itself.

So, to a certain degree, we not only created the concentration in talent development and marketing in those genres, but we also created internal competition, which has proven to be rewarding. These divisions are all competing for singles on Hot Latin Tracks and albums on The Billboard Latin 50—and we have them competing within our company as to which one turns out to be the most profitable. All of these are incentives to build those respective areas.

So this idea of splitting the label into three divisions is the cornerstone of the turnaround at Sony?

Without a doubt. And with the reorganizations, we pretty much eliminated the concept of sales branches handling A&R and promotion and replaced it with a product-division concept and let sales reps do what they do best—sell records. When we brought over Jeff Young to the role of VP of sales, he, being an aggressive marketer, took the team by the horns and turned them into the most aggressive in the industry. We can do a great job of developing talent—and that has been happening and will continue to happen—but we've had the support of Jeff and the sales-distribution team to really expose our products in the highest fashion possible, and our market share has grown. In 1996, we ended up with a 15.9% market share, according to SoundScan. Then, the next year, I think we went to 22%, then we went to 26% and, most recently, over 29%. This is a result of many factors. We've got some great people in the right jobs, and we most definitely have the greatest roster of talent in the industry today in just about every genre.

How does the sales structure work nowadays, with the change from self-distribution to distribution by Sony Music Distribution?

The idea of using Sony Music Distribution (SMD) warehouses around the country was precisely a result of the tremendous growth that we've had in volume. It's part of our desire to better service our customers. After two or three months, things are starting to smooth out, and it's going to prove to be fruitful, because our customers on the West Coast, for example, can get same-day service from our Fresno facility. We are using SMD for pick, pack and ship. We've expanded our sales force; we do all of our own sales. It works. The sales force at Sony Discos has a level of expertise in the field of Latin music that would take years to be cultivated at another system.

You have had many industry stops and experiences. How has the Sony job been for you, compared to your previous posts in the

Continued on page 56

muchas
felicidades y
que siga la
tradición!!!

A cada uno de los empleados de Sony Discos, sus ejecutivos, promotores, personal de oficina, ventas, y de almacén, le agradecemos todo el apoyo y cariño que nos han demostrado a lo largo de estos 20 exitosos años. Les damos las gracias por todo lo que han hecho por nuestras carreras, y los queremos como familia.

Emilio y Gloria Estefan



estefan enterprises inc.



OSCAR LLORD

Continued from page 54

record industry?

It is as challenging as anything I've ever done before. It has also been a tremendous opportunity to work with an incredible network of professionals that exist throughout the Sony system and with a great amount of resources from a very rich, deep catalog to a great roster of talent. There is a tremendous

network of producers, publishers and songwriters that form part of the creative community that Sony Discos works with, so the opportunity to be able to employ such resources is something I've found to be very fulfilling. This is a company that has a long-standing commitment to the development of Latin music. I think that's why Sony has been in the leadership role for many years and has stayed firm in believing that Latin artists and Latin music were growing and viable for the rest of the world. In recent years, it has been the company that has been able to deliver superstars out of the Latin-music field at a rate that no other company has achieved.

But there was talk in the business that, because of your background—because you have been your own boss or you were in smaller companies—your tenure at Sony would be challenging. It seems like you've adapted well.

All of the experiences you have in your career can serve you when you go to the next step. One of the things I have been able to bring to the table is some of that entrepreneurial spirit that a lot of times companies require—especially when they've been at the top of their field for such a long time, as Sony Discos has. You get challenged by what could be termed as complacency, and when you come from being an entrepreneur or from hav-

ing run smaller companies, you come with an attitude and a philosophy of a certain urgency, because you've been subject to that kind of situation where, if you don't go for it, you lose it. We brought that level of urgency that if we can do something today, we are not going to think that we can leave it for tomorrow.

What we were able to initiate here, establishing all of these product divisions, was something I had envisioned even before I came to Sony. Sony happened to have been the opportunity to have put this in motion, but some people who know me—like Jorge Pino, who is our senior VP and GM of our pop division—know that we've had discussions about making this kind of a move years ago at another company. It was a wonderful situation to be able to put it in motion here and to see fruit on the trees so quickly. My transitional period at Sony also was made possible by a boss—Frank Welzer, who had run Sony Discos successfully in previous years—who was able to discuss things that we wanted to implement. The kind of background that Frank brings to our company in the Latin area has been something that has been tremendously important to what I have been able to do here.



From left: Ricky Martin, Tommy Mottola, Oscar Lord

In which respect?

Frank's knowledge of the company's culture and the corporate system that exists here and his prior experience with having done this job and having done it successfully has helped me tremendously. Without his support, it might have taken longer to be able to get things going the way we have.

So Frank smoothed your transition?

Without a doubt. Frank has been here a long period of time and has always delivered success to the company, and being able to tap that knowledge and expertise has been very fruitful for me.

Continued on page 76

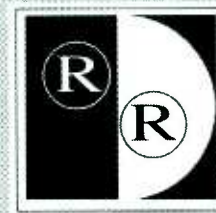
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"Please help me, help me"



FRANK WELZER

The Billboard Interview

The Head Of Sony Music Latin America Saw Sony Discos Through Its Most Formative Years

BY JOHN LANNERT

Sony Music Latin America president Frank Welzer might be celebrating his 30th anniversary in the record industry this year, but a more important anniversary is coming up in 2000. That is when Welzer will mark his 15th year in the Latin record industry. Since first heading up Sony Discos (then CBS Discos) in the late '80s, Welzer has become one of the deans of not only the U.S. Latin sector, but also of the Latin American market. By the time Welzer's tenure as president of Sony Discos ended in 1993, the label was the No. 1 imprint on Billboard's charts. While Welzer has achieved subsequent success with Sony's Latin American company, he also has overseen the progress of Sony Discos, which has shot to unprecedented heights in its dominance of Billboard's charts in the past two years. In an exclusive interview with Billboard, Welzer discusses the past, present and future of a company he developed 10 years ago and one whose direction he continues to help shape for the next decade.

Sony Discos has come a long way, hasn't it?

It sure has. I went to Sony Discos in 1987. Discos was an absolutely marginal operation. Sales were about \$6 million a year. Sales at that time were basically from Julio Iglesias and Miami Sound Machine. There was almost no local product. Discos was founded in 1979 by Dick Asher, who was president of the international division. In 1979, it was almost a company of Julio. More than half of the sales of the company were Julio Iglesias' catalog and new releases, and it was almost set up for Julio. It was set up as a distribution company for product coming out of Latin America and Julio, Vicente Fernández, Roberto Carlos and a few other of those titans of that era who are still around. The magic thing was the signing of Miami Sound Machine. It was really Miami Sound Machine that sustained Discos in the mid-'80s, when things were pretty tough. At that time, CBS really was the only international record company that had set up a U.S. Latin company. We were discouraged in those early years from signing local artists—Miami Sound Machine, Willy Chirino, Lissette.

Signing new artists was not your mandate anyway, right?

That's right. Then the top management in New York realized that the U.S. Latin market could be a market like any other and allowed Discos the freedom in the mid-'80s to become more than a distribution company. That's when we went and signed primarily salsa artists, like Luis Enrique. It was no secret that we almost closed in 1987—the company was losing money—but we gradually pulled out of that and went up.

How did you pull out?

By having a really good bunch of people. At that time, it was me, Angel Carrasco and George Zamora, and we worked very well together in those days. There was a belief at that time that



Sony Discos' consistent growth and success over the past 20 years illustrate the bedrock principle underlying our business—that dedication to artist development pays off. Discos has time and time again come up with creative ways to profile, position and establish its artists. And its innovative marketing strategies have paved the path for the current global success of Latin music. These qualities are the hallmark of a great company and the reason that Discos is the leader in its market. I congratulate Oscar Llora and his team on their accomplishment.

Robert M. Bowlin, President, Sony Music International

salsa was the genre for the strong independents and could not be entered by international companies. We didn't believe that. In a couple of years, we became a tropical-music giant. It was tropical music that got us going, and then we got La Mafia and Ram Herrera and got into the Tejano area. And the whole business started to grow. There were more radio stations, more retail outlets, and we were always kind of at the forefront. We were creating the marketplace back in those days.

How did you know in which direction to go initially?

The tropical thing was obvious, because we had this Cuban-American staff whose natural affinity was in that area. But then we realized the Tejano area was an important segment of the marketplace, and we got into that very quickly. There were two albums by La Mafia that went over 1 million units—which was huge in those days. So tropical was followed by Tejano, and, of course, we realized we had a wealth of material signed to our Latin American companies. We really worked to spread that material in the U.S. In fact, most of our pop artists came from Latin America.

How has Sony managed to stay ahead of the pack in the Latin market for so many years?

We were years ahead of the game. We were the only company that realized that this big business was out there waiting to be developed. We had the confidence to turn the company into something while the other majors were still in the licensee era or beginning to think of their U.S. Latin companies as distributors for product from elsewhere in the world. We felt we could do both: have a burgeoning market for product outside of the United States, but, in addition to that, really get into this U.S. Latin business. And we still are—even more so than ever.

What was the turning point that made you realize that Sony Discos was a viable record label?

One of the biggest turning points was when we lost the Fonovisa license. At that time, Fonovisa was called Profono. Prior to losing that license, around '89, Profono accounted for half of Sony Discos' sales. So when it happened, it appeared to be a disaster, but it wasn't really, because it was a very low-profit-margin business. So while Profono meant half of our sales, it didn't account for that much of our profit. Once we lost Profono, we were able to redirect all of our efforts, because we had been under a lot of pressure from the Profono people to really sell. We went out there and had the time to sign and develop other artists, to really direct ourselves in the local product area and our international pop artists, as opposed to worrying about this license deal that we thought was sustaining us.

Since then, you have been the No. 1 distributor, although maybe not the No. 1 imprint.

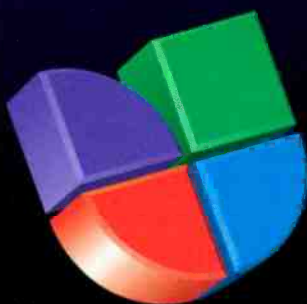
Continued on page 60

Sony DISCOS

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FRANK WELZER

Continued from page 58

We had two off years. George [Zamora] was head of Discos for three years. The first year we did great, and George's last two years were problematic, but we were still the No. 1 distributor.

In '96, you hired Oscar Llord. In the past two years, you have completely dominated the domestic Latin market...

That domination reflects the genius of Oscar and his team. But throughout the Latin American world, with the exception of Brazil—which doesn't factor into the U.S. Latin market, anyway—we dominate Latin America and Spain. These artists in Latin America and Spain are doing well in the United States in addition to the local artists that we have. So this combination is unbeatable.

What did Oscar bring to the table?

He has tremendous management ability. He is a record man. He understands radio, he understands promotion. He selected some terrific people—Jorge Pino, Jeff Young and a number of people below that level. He has the ability to pick the right people, to train them and put together a tremendously cohesive, aggressive, talented organization.



Victor Manuelle

Have there been key innovations introduced by Sony that have helped spur the label's growth?

During Oscar's period, the most important thing that was done was to set up three distinct branches—tropical, pop and Mexican—as separate labels with separate promotion staffs. That was a tremendous step forward and set us in the right direction. Also beneficial is that we have the SMD [Sony Music Distribution] system at our service.

Is the sky the limit to the growth of the U.S. Latin market?

Well, the big thing that has happened in the past five or six years is [Sony Music Entertainment chairman and CEO] Tommy Mottola. He came in 11 years ago or so, and he came in with a keen interest in Latin music. We've been working directly with him. He had the foresight to see the Latin [crossover] thing coming, and I'm not sure if he saw it coming or if he helped create it. The Ricky Martin phenomenon, the tapping of Jennifer Lopez and the English-language career of Marc Anthony—these things would not have happened without Tommy.

How do these things affect Sony Discos? Does the label become a type of farm system in which Sony develops some great acts in one language and, when they're ready, they go to the English side?

This is almost a philosophical question that has many sides. You could look at us as a farm team for Shakira, for example. Her first album is over 3 million, her second album is heading in that direction, and it looks like her next album will be an English-language album. There are some that say we're nuts for our goal to be to cross over these artists, because, obviously, when we take a Shakira and go in the direction that her next album will be English-language, that means that her next album will not be Spanish-language—and that means we are going to lose sales of 3 or 4 million units on her next Spanish album. Ricky Martin? The same thing. His next album is going to be in English, not Spanish, and that relieves us of huge sales of Spanish-language product. Chavanne is going to be another one. If he crosses over—and it looks like that is going to happen—that is the loss of another Spanish-language product for us. So, in a sense, we're losing huge releases and we're losing huge numbers. But the fact that we're delivering these artists to the mainstream of our company puts us in a heroic position. We are doing the right thing for Sony overall. We have to

Continued on page 62

It is rare in our business for one company to be the leader in any one area of music for more than a short while, much less for years at a time. During the past 20 years, I have watched Discos climb and dominate the Latin charts, bring home the lion's share of industry awards and continue to grow its No. 1 market share. By any measure of success, this is a striking achievement.

Rick Dobbis, executive VP, Sony Music International

Sony Discos, the pioneer in Latin music 20 years ago, is today still pioneering new horizons in Latin music as the undisputed market leader. Mirroring the growth of Discos, Sony/ATV Discos Music Publishing started from scratch 10 years ago and has grown exponentially into one of the strongest and most prestigious publishing companies in the Latin market. Over the past 20 years, Sony Discos has expanded in every respect—in sales and revenues, in its growing presence around the globe, in the breadth of its repertoire and capabilities. As the other majors watch and emulate, we will lead Latin music into the 21st century, proud of our accomplishments and sharing the heritage of this great music with new audiences.

John Echevarria, VP Sony/ATV Music Publishing, Latin America



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Julio Iglesias



FRANK WELZER

Continued from page 60

have a broader view. We can't be parochial about our Latin artists. And, of course, we are never going to lose them forever. Ricky will come back, Shakira will come back, Chayanne will come back, and they will do Spanish-language albums, because no one wants to lose their core audience. But it is a tricky issue.

So what role is Sony Discos playing when you are delivering artists that are appropriate for the English market, while, at the same time, it is costing Sony market share in the Spanish market?

And there is another aspect with artists like Ricky, Jennifer, Marc Anthony and Shakira. Sony Discos does a tremendous amount of promotion, and the sales wind up with Epic and Columbia. So that is another kind of a sacrifice that Sony Discos makes, but everybody knows this. And everybody knows the contribution of Discos and how much effort that they put behind the promotion of these artists, and it's fine that we're one company.

Given that scenario, what do you foresee down the line for Discos specifically and the market in general?

Sony Discos has a 29.5% market share for the past six months. I don't see any sign of the competition catching up.

Can we sustain 29% or 30%? I think so. Can we gain a few more market share points in the future? We probably can. And we have this whole virgin area of regional Mexican music. We're fantastic in pop; we're fantastic in tropical; we are not known as being fantastic in regional Mexican. However, with the acquisition of Luna Records and doing Jaci Velásquez in Spanish and the fact that our company in Mexico is being more oriented toward regional Mexican, we can explode in that area. And if we start dominating regional Mexican, our market share is going to go up again substantially.

Do you anticipate other acquisitions down the line?

Yeah, we are not closing the door to other acquisitions.

Is there a ceiling of growth of the U.S. Latin market overall?

We know that because of the population growth and the fact that many Latins stick to their roots—Central Americans and Mexicans, for instance, want to hear their music and always will—that will always keep the volume growing. But there is this growing interest on the part of Americans—non-Spanish-speaking Americans—in this kind of product. Years ago, an American driving in his car who stumbled onto a Latin radio station would just quickly turn it off. But now you have a real interest in Latin



The Sony Discos executive staff

product, and we're going to see a lot of upside potential in that interest. So, we're going to continually cross over our artists. There is going to be a bilingual type of music, a fusion-type music, a DLG sort of thing, a fusion between R&B and Latin. We are going to see more fusion in the tropical area, and these fusion products are going to be of real interest to the non-Hispanic American consumer. We're going to see a lot of producers becoming facile in the Hispanic crossover area. Corey Rooney,

who worked on the Jennifer Lopez project, is an example.

So Sony's twin strategy is to develop its profile more in the regional Mexican sector, while, at the same time, developing acts that might be appropriate for other language markets. Where do you see annual growth of Sony Discos going?

I see that straight line continuing to go up.

Interestingly, you have Sony Discos artists doing well in Latin America, like Elvis Crespo. So the roles, in a way, have been reversed.

Continued on page 64

Happy Birthday, Sony Discos. Congratulations to Sony Discos for 20 dynamic and creative years. I am very proud to be associated with a company that has made such extraordinary contributions to the success of Latin music.

Julio Iglesias

I want to congratulate Sony Discos on its 20th anniversary, and I want to thank the company for giving me my first opportunity as a producer. Thanks to Sony, I developed a sound that is called "Miami Sound." I want to thank Sony for believing in me when nobody believed in me; for everything it has done for Latin music when it comes to quality and pride in our culture; and, in the many years we have worked together, for being there not only for my company but also for my family, in the bad times and good times. I also want to thank those at Sony, everyone who has worked anywhere—from radio promotion to the warehouse and the many others at the label who sometimes you don't see in the newspapers. From Gloria and me, thank you from the bottom of our hearts. We're proud of every single one of you. Keep up the good work for the future generations of Sony Discos staffers so that, one day, they will feel as proud to be associated with Sony as I do today.

Emilio Estefan, Jr.

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FRANK WELZER
Continued from page 62

Sony Discos used to absorb so many acts from Latin America, and now Latin America absorbs acts that Sony Discos signs. That's a very good point. Argentina is a perfect example. It was so instalar in the past. You know who is going there? Not just Elvis Crespo, but Gilberto Santa Rosa, DLG and Víctor Manuelle. Our company in Argentina has absolutely opened up the country for these artists. Elvis Crespo's "Suavemente" has sold 181,000 units. For Argentina, that's unbelievable. And Elvis has been to Spain. His worldwide sales just passed 2 million.

Who are some of the acts that you think will have pan-regional success?

Shakira will be worldwide. Jaci Velásquez in Spanish could be huge, and Chayanne is ready to take off. Chayanne's moment is coming. His next Spanish album will contain a couple of English tracks.

What has been the key to Sony Discos' success?

There are a couple of things. In those dark days of Discos, when we thought we were going to be closed, all we could do was go day by day. And we kind of retained that psychological element. It is not that we are worried about being closed, but that we act as though we have a lot to do. We are never comfortable; we are never relaxed. That is one aspect. The other part is that you look back to Mexico and the crisis in Mexico a couple of years back: Who was the only company developing acts, full-scale ahead with its recording acts? It was us. So, it's just a matter of never letting up. ■

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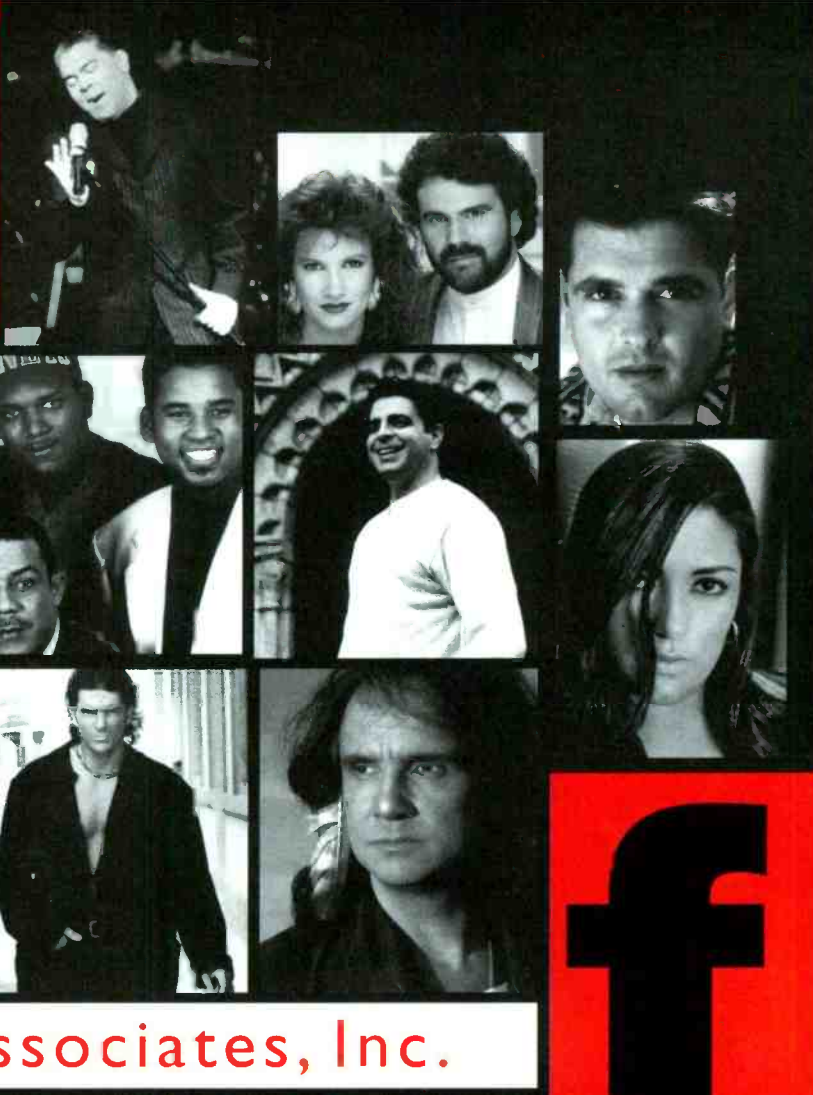
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THE NEXT BIG THINGS

Oscar Llord Describes A Galaxy Of New Stars Expected To Light Up The Millennium

A key factor in Sony Discos' success throughout the '90s has been the ability of its executives to consistently break new artists. The next few years should be no different. From pop vocal crew MDO to merengue princess Melina León to regional Mexican upstart Corvo, Sony Discos will soon be introducing its future stars to the U.S. Latin market.

Even veteran artists, such as regional Mexican acts Banda Arkangel R-15 and Intenso, are expected to reach ever loftier sales levels. Following are capsule sketches of Sony Discos' new priority artists from label president Oscar Llord, who offers comments about their musical and commercial prospects.

INTENSO

Intenso, which has a unique norteño/country flavor, has two albums out, and the last album did 100,000 units. [Sony senior VP/GM, regional Mexican division] Abel de Luna and I have discussed this group, and we feel that this is going to be one of the major breakthroughs with the next album in the regional Mexican market and in Mexico. Their next album is due in February.



TIRANOS DEL NORTE

One of the young norteño star bands in our business, all of these guys are under 30. If there is one field in our industry that has shown us that you sell more records as you get older, it is in the regional Mexican area. Guys like Vicente Fernández, Los Tigres Del Norte and Ramón Ayala sell hundreds of thousands



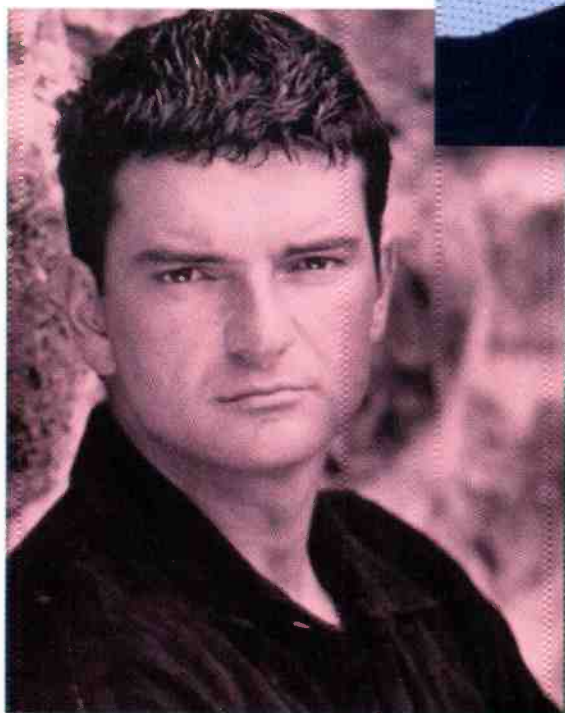
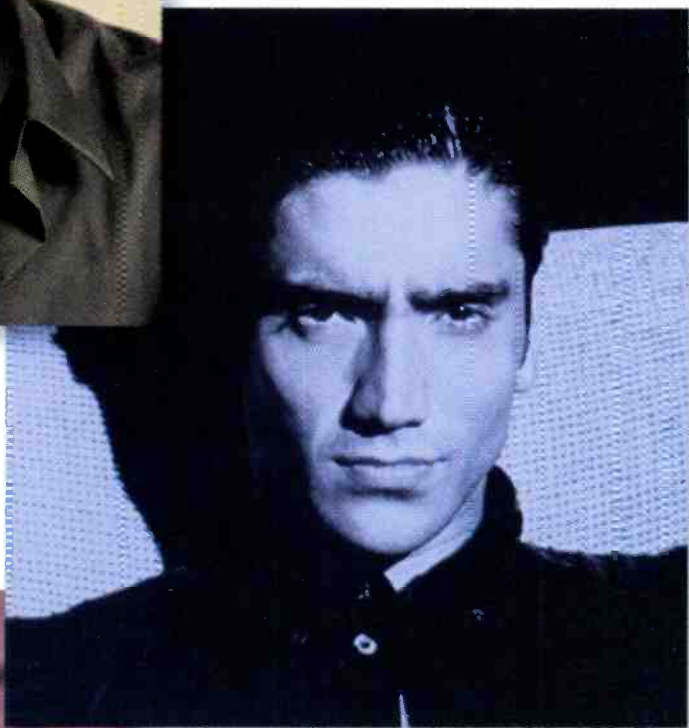
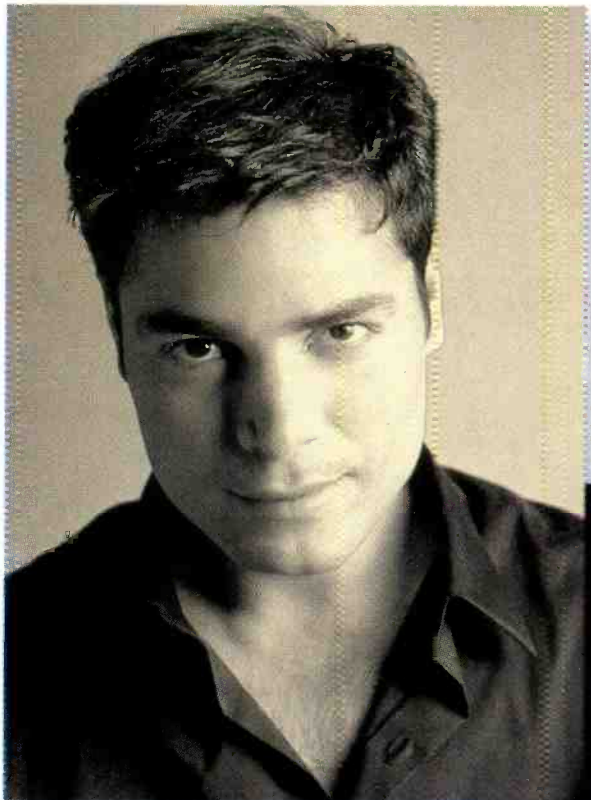
Continued on page 68

The Charts are on Fire!

Throughout twenty years of musical history and on to the New Millennium, SONY Discos continues to blaze the trails of Latin music and crossover dreams.

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NEXT BIG THINGS

Continued from page 66

of records on each release. These guys are just starting to build.

CORVO

Corvo reminds me of when I had the opportunity to work with a group called Los Fugitivos, which is signed to us and had a unique, fresh approach. Corvo is a really good example of where the regional Mexican market is going. It has the flavor of regional Mexican sound, but it also has pop-crossover written on it. It will appeal to the urban market as well as to the *campesinos*. It will be similar to the country market, in which you have pop-type country and old-school country. Corvo recently put out its album, which contains the hit single "A Cambio De Que."



IACL VELASQUEZ

It is felt throughout the company that she possesses all of the qualities that you could want in an artist: She has got an incredible voice, she is charismatic, she is beautiful, and she can sing in English or in Spanish beautifully. And we are excited how things have started off, for here we are already over 100,000 records. She is going out of the box with the hit single "Llegar A Ti."



MELINA LEON

She will become the next female superstar in the tropical genre. We are over 100,000 copies with her new album, "Con Los Pies Sobre La Tierra," and she is just starting to break. Melina combines a very powerful voice with a tremendous stage presence, and she's got the looks to go along with that. Her style reaches the young generation—and the generation after that.



MDO

This young pop vocal group, which has shown a tremendous amount of determination for over four years, is a product of the Menudo evolution. We are putting together, in conjunction with Columbia, an English-language album for the first quarter of next year, and we are working on the next Spanish album. MDO is a potential pop/dance/crossover act for our business.



Continued on page 70

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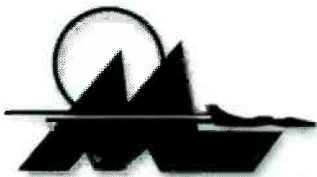


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CHARTING SONY DISCOS' SUCCESS

*No Other Latin Label Comes Close
When It Comes To Chart Feats*

BY GEOFF MAYFIELD

Sony Music's trailblazing status in the field of Latin music is underlined by Sony Discos' unparalleled chart achievements. From 1986, when Billboard first produced a Latin radio chart, through the Oct. 30, 1999, issue, songs promoted by Sony Discos spent an accumulated 232 weeks at No. 1 on Hot Latin Tracks, far ahead of any other Latin label. In second place, Fonovisa trails by more than 100 weeks. Since the summer of 1993, when The Billboard Latin 50 was launched, Sony Discos has also dominated the albums chart, as 10 titles have racked up a combined 130 weeks at No. 1, more than twice the number of weeks in the top slot achieved by any other Latin label.

Among the other chart feats accomplished by Sony Discos and its artists:

- The company ranked as Billboard's No. 1 label and imprint for The Billboard Latin 50 and Hot Latin Tracks in 1998. Sony also led the Latin 50 albums pack in 1997.

- Sony Discos has been the top label in Billboard's Tropical/Salsa Albums recaps in every year since 1992, while various affiliated Sony logos have led the Tropical/Salsa Imprints field for each year since 1990.

- For each of the years the radio categories have appeared in Billboard's Year In Music Spotlight, from 1995 to 1998, Sony has been the No. 1 label for both Tropical/Salsa Tracks and Latin Pop.

- Sony Discos and its artists led all 17 Billboard chart recaps in this year's June 26 Latin Music 6 Pack Spotlight. The recaps encompassed activity for Hot Latin Tracks, The Billboard Latin 50, Latin Pop Airplay and Latin Pop Albums during the first half of the 1999 chart year.

- Gloria Estefan's 1993 set "Mi Tierra" (Epic/Sony Discos) garnered two distinctions. It was the first chart-topper on The Billboard Latin 50, and "Mi Tierra" also spent more weeks at that chart's top rung, 58, than any other album.

- Vicente Fernández's "Me Voy A Quitar De En Medio," which became the theme for the Univision novela "La Mentira," spent 52 weeks on Hot Latin Tracks. The song's year-long stint represents a record for the Broadcast Data Systems era, which began when the chart first employed BDS-monitored airplay information, in the Nov. 12, 1994, Billboard.

- Sony Discos has been an active partner this year in the efforts of its sister labels to establish Ricky Martin, Marc Anthony and Jennifer Lopez as major players on the pop charts. All three artists have reached the top 10 of The Billboard 200. Lopez and Martin each reached No. 1 on The Billboard Hot 100, and the album "Ricky Martin" debuted atop The Billboard 200. All three singers have had multi-week stays this year at No. 1 on Hot Latin Tracks: Martin with "Livin' La Vida Loca" and "Bella [She's All I Ever Had]"; Lopez, in a duet with Anthony, with "No Me Ames"; and Anthony with "Dimelo [I Need To Know]."

Continued on page 74

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CHARTING SUCCESS
Continued from page 72

SONY DISCOS' HOTTEST LATIN TRACKS

Since 1986, when Billboard unwrapped an airplay chart called Hot Latin 50, the various labels promoted by Sony Discos have fielded 36 No. 1s on the chart that is now known as Hot Latin Tracks. Below are the company's 30 hottest, with rank determined by time on chart, weeks at No. 1 and overall chart performance.

Artist, Title, Year, Label, Weeks On Chart (Weeks At No. 1)

- 1) **Alejandro Fernández**, "Si Tu Supieras," 1997, Sony Discos, 42 (6)
- 2) **Alejandro Fernández**, "Yo Naci Para Amarte," 1998, Sony Discos, 32 (5)
- 3) **Ricky Martin**, "Vuelve," 1998, Sony Discos, 32 (2)
- 4) **Chayanne**, "Dejaría Todo," 1998, Sony Discos, 30 (5)
- 5) **Ana Gabriel**, "Es Demasiado Tarde," 1990, Sony, 28 (10)
- 6) **Ricky Martin**, "Livin' La Vida Loca," 1999, C2, 26 (9)
- 7) **Alejandro Fernández**, "No Se Olvidar," 1998, Sony Discos, 26 (8)
- 8) **La Mafia**, "Vida," 1994, Sony, 26 (4)
- 9) **Alejandro Fernández**, "En El Jardín," 1997, Sony Discos, 25 (6)
- 10) **Vikki Carr & Ana Gabriel**, "Cosas Del Amor," 1991, Sony, 24 (10)
- 11) **La Mafia**, "Me Estoy Enamorando," 1993, Sony, 24 (9)
- 12) **Alejandro Fernandez**, "Loco," 1999, Sony Discos, 24 (1)
- 13) **Jerry Rivera**, "Ese," 1998, Sony Discos, 23 (4)
- 14) **Jennifer Lopez with Marc Anthony**, "No Me Ames," 1999, Work, 23 (7)
- 15) **Elvis Crespo**, "Tu Sonrisa," 1998, Sony Discos, 23 (2)
- 16) **Ana Gabriel**, "Quien Como Tu," 1990, Sony, 22 (7)
- 17) **Chayanne**, "Completamente Enamorados," 1990, Sony, 21 (5)
- 18) **Ana Gabriel**, "Luna," 1993, Sony, 21 (3)
- 19) **Roberto Carlos & Rocio Durcal**, "Si Piensas, Si Quieres," 1991, Sony, 21 (1)
- 20) **Franco de Vita**, "No Basta," 1991, Sony Discos, 20 (6)
- 21) **La Mafia**, "Me Duele Estar Solo," 1994, Sony, 20 (1)
- 22) **Onda Vaselina**, "Te Quiero Tanto, Tanto," 1998, Sony Discos, 20 (1)
- 23) **Ana Gabriel**, "Evidencias," 1992, Sony, 19 (10)
- 24) **Elvis Crespo**, "Suavemente," 1998, Sony Discos, 19 (6)
- 25) **Gloria Estefan**, "Con Los Años Que Me Quedan," 1993, Epic, 19 (4)
- 26) **Yuri**, "Detras De Mi Ventana," 1993, Sony, 18 (3)
- 27) **Chayanne**, "El Centro De Mi Corazon," 1992, Sony, 18 (2)
- 28) **Celine Dion**, "My Heart Will Go On," 1998, 550 Music, 18 (1)
- 29) **Gloria Estefan**, "Mi Tierra," 1993, Epic, 17 (6)
- 30) **Shakira**, "Ciega, Sordomuda," 1998, Sony Discos, 17 (3)

SONY DISCOS' NO. 1 ALBUMS

Since the July 10, 1993, issue, when the magazine hatched The Billboard Latin 50, 10 different Sony-distributed albums have reached No. 1. Those chart toppers are ranked here according to the number of SoundScan units sold by each during the weeks they appeared on the chart.

Artist, Title, Label, First Week At No. 1 (Weeks At No. 1)

- 1) **Gloria Estefan**, "Mi Tierra," Epic, July 10, 1993 (58)
- 2) **Ricky Martin**, "Vuelve," Sony Discos, Feb. 28, 1998 (26)
- 3) **Elvis Crespo**, "Suavemente," Sony Discos, June 13, 1998 (2)
- 4) **Alejandro Fernández**, "Me Estoy Enamorando," Sony Discos, Dec. 13, 1997 (11)
- 5) **Shakira**, "Donde Están Los Ladrones?," Sony Discos, Nov. 28, 1998 (11)
- 6) **Julio Iglesias**, "Tango," Columbia, Dec. 7, 1996 (10)
- 7) **Soundtrack**, "Dance With Me," Epic, Aug. 29, 1998 (6)
- 8) **Charlie Zaa**, "Sentimientos," Sonolux, Aug. 16, 1997 (1)
- 9) **Elvis Crespo**, "Pintame," Sony Discos, May 29, 1999 (3)
- 10) **La Mafia**, "Exitos En Vivo," Sony, March 25, 1995 (1)

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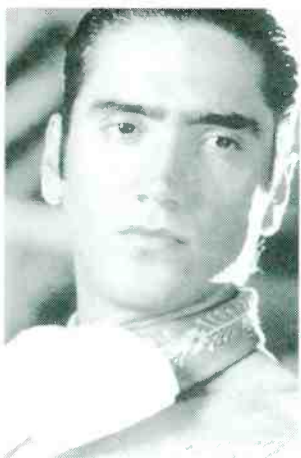
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Gloria Estefan



Alejandro Fernández

SONY'S HALL OF FAME

Countless acts that have been marketed and promoted by Sony Discos during the last two decades have found the spotlight of Billboard's charts. Here, in alphabetical order, are eight who have logged particularly notable career achievements.

GLORIA ESTEFAN

(including Miami Sound Machine recordings)

- 21 songs on Hot Latin Tracks, from 1986 to present
- 9 No. 1s on Hot Latin Tracks
- 3 albums on The Billboard Latin 50
- 11 albums on The Billboard 200
- 28 songs on The Billboard Hot 100, including three No. 1s
- 27 songs on Adult Contemporary, including 7 No. 1s

ALEJANDRO FERNÁNDEZ

- 21 songs on Hot Latin Tracks, from 1992 to present
- 5 No. 1s on Hot Latin Tracks
- 3 No. 1s on Latin Pop Airplay
- "Me Estoy Enamorando" was No. 1 on The Billboard Latin 50 and Latin Pop Albums in 1997.

VICENTE FERNÁNDEZ

- 34 songs on Hot Latin Tracks, from 1987 to present
- 22 appearances on Regional Mexican Albums, including 4 No. 1s
- 17 songs on Regional Mexican Airplay, including 12 in the top 10
- 9 albums on The Billboard Latin 50

ANA GABRIEL

- 33 songs on Hot Latin Tracks, from 1986 to present
- 6 No. 1s on Hot Latin tracks
- 8 albums on The Billboard 50, including three top 10s
- 3 No. 1s on Latin Pop Albums
- 2 No. 1s on Regional Mexican Albums

JULIO IGLESIAS

- 16 songs on Hot Latin Tracks, from 1987 to present
- 2 No. 1s on Hot Latin Tracks
- 13 albums, since 1985, on Latin Pop Albums
- 4 No. 1s on Latin Pop Albums
- 12 albums on The Billboard 200
- 3 songs on The Billboard Hot 100

LA MAJIA

- 22 songs on Hot Latin Tracks, from 1986 to present
- 9 albums on The Billboard Latin 50, including 5 in the top 10
- 10 songs on Regional Mexican Airplay, including 4 No. 1s
- 16 appearances on Regional Mexican Albums since 1985, including 4 No. 1s
- 2 No. 1s on Latin Pop Albums

VICTOR MANUELLE

- 18 songs on Hot Latin Tracks from 1993 to present
- 9 No. 1 tracks on Tropical/Salsa Airplay
- 2 No. 1s on Tropical/Salsa Albums

RICKY MARTIN

- 21 songs on Hot Latin Tracks, from 1992 to present
- 4 No. 1s on Hot Latin Tracks
- "Vuelve" was No. 1 on The Billboard Latin 50 in 1998
- "Ricky Martin" was No. 1 on The Billboard 200 in 1999.
- 4 songs on The Billboard Hot 100, including No. 1 hit "Livin' La Vida Loca"
- "The Official Video Collection" was No. 1 on Top Music Videos.

Assistance in preparing this article provided by Todd Martens, Marc Zubatan and Keith Caulfield. ■



Como artista y parte integrante de la familia Sony gracias por el trabajo realizado durante estos 20 años para impulsar la música latina en los EEUU

*De todo corazón...Felicidades
y que el éxito...Continúe*

José Luis Rodríguez "El Puma"



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Warmest congratulations from our family to
Frank, Oscar, Jorge and the whole Sony family.

Don't Stop Now!

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Boca Raton, Florida



OSCAR LLORD

Continued from page 56

And now some of the other labels have divisions within their labels.

You pretty much have to at this point, if you want your label to grow. You need to grow horizontally to move ahead vertically. You have to do it with experts in the different fields of Latin music. You can't expect one person to be an expert in everything.

With some of Sony's Latin acts going to English markets with such frequency in the past year, you are losing some big-selling artists. It looks like Sony Discos has become sort of a farm system for select acts that can be brought to a certain sales level in the Spanish market and who are appropriate for the English market. What is your perspective regarding the relationship Sony has with Sony's English labels, and how do you break new artists to fill the gaps that are created by the departure of your crossover artists like Ricky Martin?

You mention the farm system. I think a better term would be a source, an immediate source. We are so close to the domestic operations, with us being located within the U.S. market. Any company in the Sony system is a source for worldwide potential development. What [Sony Music Entertainment chairman and CEO] Tommy Mottola has wanted to do is to be able to give Latin artists a global opportunity. If it is good for the artist, it is good for Sony and it is good for Sony Discos. We may have a situation in which we have a little longer period of time before we get a Spanish album from a [crossover] artist. That is pretty much subject to the strategies that are deemed right for those artists by the top management levels.

We also have a daily challenge to come up with new talent. That is one of the areas anyone who has been in the record business enjoys a lot, and I particularly enjoy it. We have introduced Jaci Velásquez with her first Spanish album, so we are kind of doing the reverse there. Jaci has established a very successful base in the domestic side of our business with her contemporary Christian albums. And now we've recorded her in Spanish, and she's starting to break out. We recently acquired Melina León from one of the labels we distributed, and she is also breaking out for us. We acquired a group from Puerto Rico, Son By Four, which is an act we believe is going to be one of the next big breakouts in the tropical-music area. We've got MDO in development. On the West Coast, we've got Tiranos Del Norte and, from Texas, a group named Intenso. And with the Luna acquisition, we are launching Banda Arkangel R-15's first album with us. We've got a group called Corvo out of Chicago, which has a very fresh approach to the regional Mexican market, and we've got a girl group out of Texas called Brillante, a teenaged trio we are going to launch next year. And I cannot forget Gizelle D'Cole, a young lady who we believe has a huge album with a hit called "Come Baby Come" with Elvis Crespo. So there is a great dynamic in talent development that we have going on right now.

Another source for Sony Discos is the new Crescent Moon Records with [Crescent Moon president] John Doelp and [Crescent Moon chairman] Emilio [Estefan Jr.]. I've already heard a few of the artists they are working on, and we are going to have some great new Latin talent. They are going to be delivering Spanish albums we are going to be working.

So Sony Discos really is part of an integrated group of companies that comprise Sony Music Entertainment?

Yeah, and that is what makes Sony unique and appealing to the artistic community. We are able to work together in such a cohesive way.

So, market statistics could be misleading, in terms of market share and No. 1 hits, because your acts who have been a source for the English side are not cutting Spanish albums. There could be a gap between the departure of crossover artists to the English side and the emergence of hit artists on the Spanish side.

You really have to analyze a lot of things in the mix. Look, when you get an artist that can deliver in Spanish or English—or both—then you are reaching a huge audience out there. We enjoy a close working relationship with Columbia or Epic, and anything can happen. If they have an artist we see we can

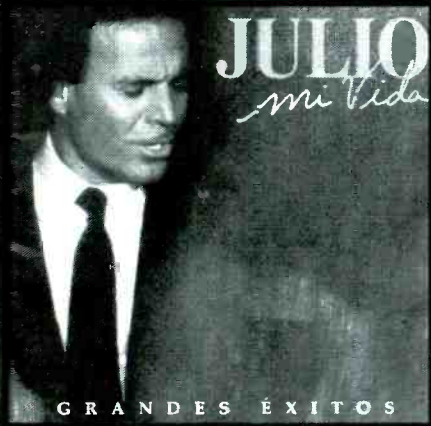
Continued on page 80



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OSCAR LLORD

Continued from page 76

do something with, we will, and vice versa.

Shakira and MDO appear to be the next candidates for the English market. Are there any other Sony Discos artists that you think are ready for the English market?

The company is taking a close look at Chavanne, another one of our artists who has a lot of potential to do anything he really wants to do. Gizelle D'Cole is going to be cross-marketed right from the get-go. We've got a track ["Come Baby Come"] to strike the right fiber, not only on Latin radio, but also on CHR radio, so we're going to go for it. One of the things Sony Discos enjoys today is that we have been able to develop techniques and strategies in cross-marketing our releases that give us a competitive edge in the marketplace. When we come with certain artists, we don't just think about what we're going to do with them in the Spanish-language media and account bases, we set up our strategy concurrent to what we want to do in Anglo retail and the American media. So, that is something our artists and their managers appreciate—that we want to take the artists to the largest audience possible and available.

Certainly, one new strategy to gain the largest audience possible in the U.S. Hispanic market is the release of various versions of a song to maximize its hit potential—such as putting out a tropical and ballad version of a tune.

That is something that we have been pretty much in the front of the pack with, in introducing to the marketplace different versions for different radio formats, which is another

avenue to get greater exposure for your talent. We saw Jerry Rivera this year have a No. 1 single ["Ese"] on Hot Latin Tracks, and that was a product of a song having a great salsa arrangement and a great ballad version and getting different radio stations to support the single. We are open to trying different things and seeing which way it goes, and, if it works, we build on it. This has been an area we have been able to build on—most recently with DLG and Melina León, each of whom had success with singles with this kind of technique. It makes sense, because if you've got a great song, that song is going to test as well, if it is properly arranged, on a pop format as on a tropical format, for example.

And you are reaching different types of consumers because, generally speaking, fans of those formats do not overlap.

Right. Throughout the years, a lot of the salsa or merengue songs have originally been ballads. And I thought it was time to not let someone else cover our material, but to do it ourselves.

Where do you see areas for improvement at Sony Discos?

We can improve in the way we cross market. We have taken some important steps, but now the culture of cross marketing in our company is starting to really be evident when the divisions are thinking about setting a marketing plan for a release.

When you say "cross market," do you mean within the Latin market or from Spanish to English?

Both. Some artists will first develop out of the tropical area and go into the pop area—like what happened with Jerry [Rivera] and now is happening with Melina [León] and DLG. Or you could start from the regional Mexican market with a Tiranos [Del Norte] song and break it into pop. The other part of cross marketing is when we do a good job of setting up and promoting our artists' records in the general market by being able to expose the artists on American radio, on American TV shows—such as "Jay Leno," "David Letterman," "Rosie O'Donnell"—and to the key press around the country, as well.

And cross-market does not necessarily mean an artist is singing in English. For instance, you took Elvis Crespo around to Anglo media.

You are going to be seeing some records that will work strictly in Spanish because the artist has the charisma, and the track has a flavor that can appeal to any kind of audience out there; some tracks will be bilingual. And some artists will record in English a song that they previously recorded in Spanish. Any of those scenarios are options to make things happen. ■



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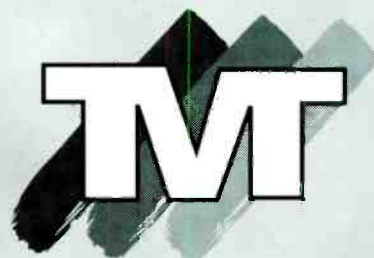
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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

IFPI Meets With Hong Kong Head Copyright Protection Stressed By Group's Board Members

BY STEVE McCLURE

HONG KONG—It is no accident that the International Federation of the Phonographic Industry (IFPI) chose to hold its main board meeting here in early November. Hong Kong is at the epicenter of Asia's piracy plague, which is now said to threaten the entire international recording industry.

IFPI chairman/CEO Jason (Jay) Berman, in his scheduled rendezvous Nov. 3 with Hong Kong Chief Executive Tung Chee-Hwa, urged the territory's government to maintain its anti-piracy efforts over the long term (*Billboard Bulletin*, Nov. 5).

"We took great pains to say that we appreciated the level of response in recent months by the administration," Berman said, "but that, by itself, it would not effectively deal with the problem; that it needed to be sustained over a significantly longer period; and that, in fact, additional efforts needed to be made in regard to plant visits and production actually taking place in Hong Kong."

Describing his meeting with Tung as "very frank," Berman said, "We want to keep Hong Kong from infecting our marketplaces in other territories—territories as far away as Latin America."

IFPI officials say they welcome a legal amendment to include piracy in the territory's Organised and Serious Crime Ordinance, which is expected to be adopted shortly. But they stress that a more sustained program of targeted enforcement against illegal CD plants is needed to have a lasting effect on piracy levels in the region.

Warner Music Asia-Pacific president Lachlan Rutherford, whose election to the post of IFPI Asia-Pacific board chairman was confirmed at the trade body's meeting here, noted that the nature of piracy has changed. "It is a global, organized activity run by experienced individuals who are involved in serious crime," he said after the board meeting.

He said Hong Kong's ability to combat piracy is of crucial importance to its future prosperity. "Hong Kong is setting its sights on becoming a center of information-technology activity, and [it claims] that this will drive the economy. An incomplete or unsound copyright regime is totally incompatible with that vision. That is not just the view of myself or the international music industry but is also the view of the collective international investor community."

Rutherford noted that piracy has eroded the legitimate market for Cantonese-language product so that Hong Kong is no longer able to sustain what was once the premier Chinese-repertoire market in Asia. His comments were echoed by Sony Music International president Robert Bowlin, who reiterated that piracy threatens Hong Kong's role as the center of the Asian music business.

IFPI says Hong Kong has 84 optical-disc-manufacturing plants with total annual production capacity of some 2 billion pieces, compared with legitimate demand of 300 million discs. The territory's piracy rate is currently about 50%, according to the trade group. "This is the source of the piracy problem on a global basis," said Berman. "It's the reason that brings us to Hong Kong."

Asia, excluding Japan, is said by IFPI to have a collective optical-disc manufacturing capacity of 4 billion

units, with facilities producing more than 3 billion of these in Greater China (Hong Kong, Macau, and Taiwan).

Rutherford, meanwhile, stressed that one of his priorities as IFPI's new regional chairman—a post he has held before, being a veteran of the Asian record business—will be to get the region's music publishers to help in fighting piracy.

At its Hong Kong conclave, the IFPI board also approved a merger with Latin American trade group FLAPF (*Billboard*, Nov. 6). The move, which had been approved by the FLAPF executive committee Oct. 25 and which is due to take effect Jan. 1, is the latest strategic response by the international recording industry to the worldwide proliferation in piracy in the past two years. Illegal merchandise from Asia has been shipped to Latin markets in significant quantities in that period.



Senior board members of the International Federation of the Phonographic Industry discussed issues relating to the music industry with Hong Kong's chief executive, Tung Chee-Hwa, and Hong Kong officials after the organization's board meeting Nov. 3 there. Shown in Tung's office, from left, are Robert Bowlin, president of Sony Music International; Rupert Perry, senior VP of EMI Recorded Music; Rudi Gassner, president/CEO of BMG Entertainment International; Jason Berman, chairman/CEO of IFPI; Tung; Hilary Rosen, president/CEO of the Recording Industry Assn. of America; and Jorgen Larsen, chairman/CEO of Universal Music International.

Oz Sees 10% Spike In Rights Assn. Revenues

BY CHRISTIE ELIEZER

SYDNEY—The "wizards of Oz" can claim their music is increasingly heard around the world, and maybe, Toto, that includes Kansas.

Net distributable revenues for the Australasian Performing Rights Assn. (APRA) grew by 10.37% to \$73.6 million Australian (\$47.8 million) in the financial year ending June 30.

Much of the growth was due to a 20% increase in royalties to \$14.3 million Australian (\$9.3 million) from foreign societies, as more Australian acts penetrated newer global markets—especially in Europe—and more local composers and songwriters found work in internationally successful films and TV programs. APRA has 27,000 members.

Ten years ago, APRA's export take was just over \$3.2 million Australian (\$2 million) and made up less than 10% of total income. This year's figures represented nearly 17% of total revenue.

In APRA's latest annual report, released Nov. 8, the body also attributed its revenue growth to an 11% rise in public performance license fees, continued growth in fees from commercial television, and reduction of expense-to-revenue percentages to 14.2%.

"Our biggest achievement was to keep costs down to about 2.46% when we had two major [legal] challenges," APRA CEO Brett Cottle says. "Our cost-to-revenue percentage is one of the lowest for any performing right society in the world."

The two legal cases, which cost more than \$1 million Australian (\$600,000), according to Cottle, went in favor of APRA. On Sept. 20, the Copy-

right Tribunal ruled that license fees paid by commercial radio would rise in January. The fee is set at a percentage of a station's gross advertising revenue but varies according to the volume of music played.

Under the new guidelines, stations that play more than 80% of music will pay 3.5% of ad revenue, up from 3.25%. Stations with music representing 70% to 74.99% of their output will now pay 3%, up from 2.75%. Stations with 65% to 69.99% music output face a rise from 2.5% to 2.75%.

The move was initially rejected by the Federation of Australian Radio Broadcasters (FARB). "They fought a hard but fair fight," says Cottle.

FARB CEO Graeme Carroll now agrees the outcome "made sense to both parties."

Cottle estimates royalties from commercial radio will rise from \$11.5 million Australian (\$7.4 million) to \$14.5 million Australian (\$9.3 million) as a result.

In June, APRA also won its application for authorization from the Competition Tribunal. It was, says Cottle, "a landmark in jurisprudence dealing with copyright and competition law." The case began three years ago, when commercial TV stations sued APRA arguing against its exclusivity in the administration of performance rights in music. APRA took the case to the Australian Consumers and Competition Commission, which indicated that authorization would not be granted until there were significant changes.

(Continued on page 114)

'Our cost-to-revenue percentage is one of the lowest in the world'

- BRETT COTTLE -

Veteran Brit Rockers Dominate BMI/PRS Most-Played Songs Awards

LONDON—Britain's graying rock aristocracy continues to maintain a resolute grip on America's airwaves, judging by the latest round of awards presented by BMI in Europe. At a suitably senior venue, London's Dorchester Hotel, the U.S. performing right organization honored members of the U.K. Performing Right Society (PRS) for the popularity of their work on U.S. radio and TV in 1998.

The songs of Eric Clapton, Mick Jagger and Keith Richards, Elton John, Paul McCartney and John

Lennon, and Phil Collins dominated the proceedings, while the output of a younger generation of U.K. artists was less conspicuous. Even the winner of BMI's most-performed college radio song last year, "Bitter Sweet Symphony" by the Verve's Richard Ashcroft, shares that accolade with Jagger and Richards, whose "The Last Time" riff it appropriated.

BMI president/CEO Frances Preston was in London to honor the PRS members, noting that it was the "last BMI/PRS awards dinner of the 20th

century," as she and Phil Graham, BMI VP of European writer/publisher relations, handed out the bouquets to composers and publishers. Also in the audience were several European rights leaders, including France's Jean-Loup Tournier of SACEM, Britain's John Hutchinson of the Mechanical Copyright Protection Society/PRS Alliance, and Holland's Cees Vervoord of BUMA/STEMRA.

Eric Clapton's "My Father's Eyes," published by Warner/Chappell Music, was the most-performed BMI/PRS

song in 1998. It earned the award named in honor of Robert Musel, the journalist, songwriter, and longtime BMI U.K. counselor, who succumbed Sept. 8 to cancer at age 90. "It is a profound loss," said Preston, prompting a standing ovation in memory of the storied Musel. His widow, Jill, was present. The Musel accolade was introduced in 1993; its recipients before Clapton were Sting and Seal (both won twice) and Elton John and Tim Rice.

Warner/Chappell U.K. managing (Continued on page 122)

U.K. Music Business Pays Tribute To John Barry



Toasting the career of John Barry, from left, are former British Phonographic Industry chairman Maurice Oberstein, Sony Music Europe chairman Paul Russell, and EMI Recorded Music senior VP Rupert Perry.

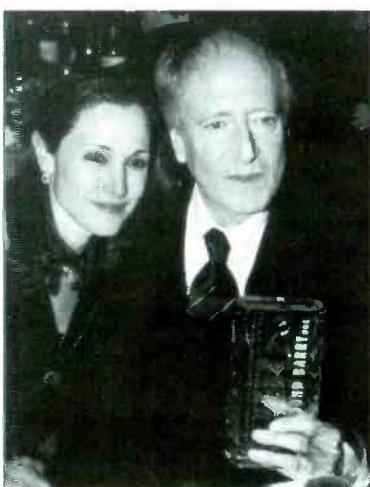
The U.K. music industry turned out in force Oct. 22 to honor British film composer John Barry, officer of the Order of the British Empire, at the eighth annual Music Industry Trusts' Dinner, held at London's Grosvenor House Hotel. Barry was celebrated for his five-decade career in music and movies, which includes hit recordings, five Academy Awards, and an indelible association with the James Bond 007 themes.

Film directors John Schlesinger, Sydney Pollack, and Bryan Forbes, among others, paid tribute to Barry and his work, as did such performers as Adam Faith and Alice Cooper. "There are traces of John's music in 'School's Out,'" Cooper said, referring to his group's 1972 hit.

Responding to the tributes, Barry recalled a previous appearance at the Grosvenor House. "I used to play at this hotel 40 years ago. I remember hitting it out!" Award committee chairman David Munns reported that the dinner raised more than \$200,000 for music-industry charities Nordoff-Robbins Music Therapy and the BRIT School. The event sponsor was Andersen Consulting. (Photos: John Marshall)



John Barry declares his appreciation of the tributes paid to him at London's Grosvenor House Hotel, while recalling his own experience as a musician playing the same venue 40 years ago.



At the epicenter of attention are John Barry and wife Laurie.



David McAlmont, at microphone, performs John Barry's "We Have All The Time In The World" with a band assembled and led for the evening by composer David Arnold, right.



Music Industry Trusts' Dinner chairman David Munns, left, enjoys a light-hearted moment with former PolyGram U.K. chairman Maurice Oberstein.



Music Industry Trusts' honoree John Barry, left, is pictured with celebrated British TV personality Michael Parkinson.



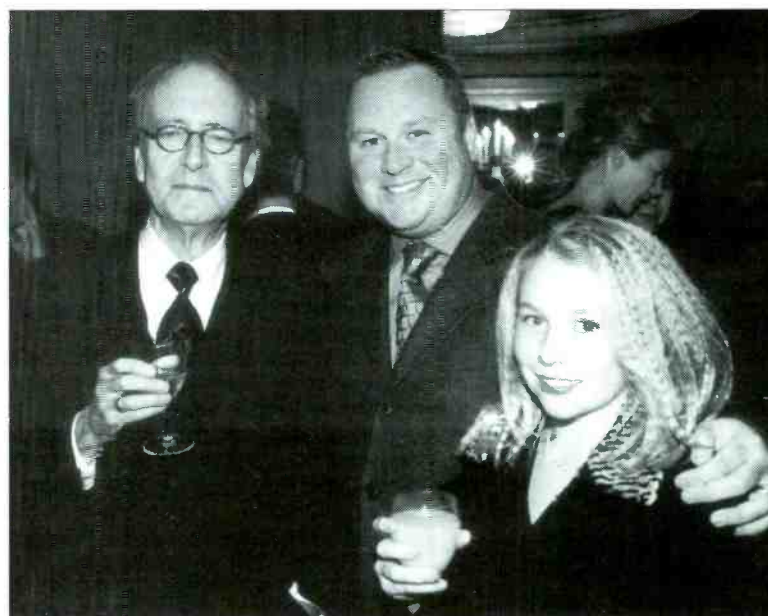
HMV Europe managing director Brian McLaughlin, right, relaxes with Universal Music U.K. chairman John Kennedy.



British singer/actor Adam Faith pays a personal tribute to John Barry, who arranged Faith's first U.K. hit in 1959, the chart-topping "What Do You Want."



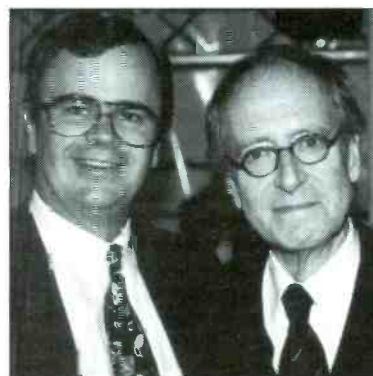
John Barry and lyricist Don Black, who together worked on the music for such films as "Thunderball," "Diamonds Are Forever," "Born Free," and "The Man With The Golden Gun," pause for the camera. Upcoming Barry/Black collaborations include a version of "Brighton Rock" and songs for the film "Thomas And The Magic Railroad."



Sony Music U.K. communications VP Gary Farrow and his daughter Lauren pause for a photographic moment with the night's honoree, John Barry.



Nordoff-Robbins Music Therapy Centre co-founder Andrew Miller, left, enjoys the ceremonies in the company of his wife, Anna, and James Anderson, a partner with Andersen Consulting, sponsors of the Music Industry Trusts' Dinner.



John Barry receives congratulations from Richard Griffiths, chairman of BMG U.K. and executive VP of BMG Central Europe.



Pictured at the pre-dinner reception are Universal Music U.K. chairman John Kennedy and wife Caroline, center, and BPI chairman Rob Dickins and partner Cherry Gillespie.

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|--|-----------|--|----------------------------------|-----------|---|-------------------------------|-----------|---|--------------------------------------|-----------|---|
| THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES |
| 1 | NEW | A-RA-SHI A-RA-SHI PONY CANYON | 1 | 1 | SO BIST DU OLI. P. ARIOLA | 1 | NEW | LIFT ME UP GERI HALLIWELL EMI | 1 | 1 | MAMBO NO. 5 (A LITTLE BIT OF ...) LOU BEGA |
| 2 | NEW | LONG WAY HOME SPEED TOY'S FACTORY | 2 | 2 | SATISFY YOU PUFF DADDY FEATURING R. KELLY ARISTA/ARIELA | 2 | NEW | WHAT I AM TIN TIN OUT FEATURING EMMA BUNTON VC RECORDINGS | 2 | 2 | ALLER PLUS HAUT TINA ARENA COLUMBIA |
| 3 | 2 | HONNOU RINGO SHIINA TOSHIBA/EMI | 3 | 3 | THE BAD TOUCH BLOODHOUND GANG MOTOR/UNIVERSAL | 3 | 1 | KEEP ON MOVIN' FIVE RCA | 3 | 3 | BLUE (DA BA DEE) EIFFEL 65 HOT TRACKS/SONY |
| 4 | 1 | LOVE FLIES L'ARC-EN-CIEL KIVON RECORDS | 4 | 6 | IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA | 4 | 2 | IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA | 4 | 4 | GENIE IN A BOTTLE CHRISTINA AGUILERA BMG |
| 5 | 4 | SUBETE E 19 VICTOR | 5 | 5 | IHR SEID SO LEISE AQUAGEN ROUGH TRADE/ZOMBA | 5 | NEW | WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA | 5 | 7 | WHERE I'M HEADED LENE MARLIN VIRGIN |
| 6 | 6 | LOVE MACHINE MORNING MUSUME ZETIMA | 6 | 4 | VATER UNSER E NOMINE POLYDOR | 6 | NEW | BOMB DIGGY ANOTHER LEVEL NORTHWESTSIDE | 6 | 5 | HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA |
| 7 | 5 | AME NO MELODY/TO HEART KINKI KIDS JOHNNY'S ENTERTAINMENT | 7 | 7 | GENIE IN A BOTTLE CHRISTINA AGUILERA RCA | 7 | 7 | I TRY MACY GRAY EPIC | 7 | 8 | SUMMER SON TEXAS MERCURY/UNIVERSAL |
| 8 | 3 | DIAMOND DUST KYOSUKE HIMURO POLYDOR | 8 | 10 | IMMER WIEDER LAURA EAST WEST | 8 | 4 | FLYING WITHOUT WINGS WESTLIFE RCA | 8 | 9 | BETTER OFF ALONE ALICE DEEJAY HOT TRACKS/SONY |
| 9 | 8 | GARDEN SUGAR SOUL FEATURING KENJI WARNER | 9 | 8 | BLUE (DA BA DEE) EIFFEL 65 HANSA | 9 | 3 | GENIE IN A BOTTLE CHRISTINA AGUILERA RCA | 9 | 10 | GET GET DOWN PAUL JOHNSON HOT TRACKS/SONY |
| 10 | 9 | APOLO PORNIO GRAFFITTI SONY | 10 | NEW | IRGENDWIE, IRGENDWO, IRGENDWAN JAN DELAY AKA EISSFEL EMI | 10 | NEW | I KNEW I LOVED YOU SAVAGE GARDEN COLUMBIA | 10 | 19 | WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA |
| 11 | 7 | WE CAN'T STOP THE MUSIC DA PUMP AVEV TRAX | 11 | 13 | HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA | 11 | 8 | 2 TIMES ANN LEE NEO/SYSTEMATIC | 11 | 6 | ZEBDA TOMBER LA CHEMISE BARCLAY/UNIVERSAL |
| 12 | 11 | KOUFUKURON RINGO SHIINA TOSHIBA/EMI | 12 | 12 | (YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/ZOMBA | 12 | 8 | BLUE (DA BA DEE) EIFFEL 65 ETERNAL/WEA | 12 | NEW | CAN WE TALK ABOUT IT ORGANIZ' M6 INTER/SONY |
| 13 | NEW | REMIX OF GACKT GACKT NIPPON CROWN | 13 | 11 | LARGER THAN LIFE BACKSTREET BOYS JIVE/ZOMBA | 13 | 5 | HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA | 13 | 16 | TU NE M'AS PAS LAISSE LE TEMPS DAVID HALLYDAY MERCURY/UNIVERSAL |
| 14 | NEW | SAIKAI NO CHITO BARA MALICE MIZER MTM | 14 | 14 | 1, 2, 3... RHYMES GALORE DJ TOMEKK VS. GRANDMASTER FLASH ARIOLA | 14 | NEW | TURN IT AROUND ALENA WONDERBOY | 14 | 11 | UNCHAINED MELODY MYTHOS 'N DJ COSMO EDEL/SONY |
| 15 | NEW | WIND OF CHANGE CHIKUZEN SATO UNIVERSAL/VECTO | 15 | NEW | MILLENNIUM ALEKSEY WEA | 15 | NEW | BULLET IN THE GUN PLANET PERFECTO PERFECTO | 15 | 13 | SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE EDEL/SONY |
| 16 | NEW | C NO BINETSU LUCIFEL UNLIMITED | 16 | 15 | MAMMA MIA A*TEENS MOTOR/UNIVERSAL | 16 | NEW | HEADS HIGH MR. VEGAS GREENSLEEVES | 16 | 13 | JAMAIS LOIN DE TOI LAAM ODEON/EMI |
| 17 | 10 | SEINARU KANEKA HIBIKU YORU TANPOPO ZETIMA | 17 | 16 | DU TRAEGST KEINE LIEBE IN DIR ECHT EDEL | 17 | 10 | LARGER THAN LIFE BACKSTREET BOYS JIVE/ZOMBA | 17 | RE | LA PLAYA LA CLINIQUE VIRGIN |
| 18 | NEW | MY LOVE DEEN FUNHOUSE/BMG | 18 | 17 | WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR | 18 | NEW | HOOLIGAN EMBRACE HUT | 18 | 20 | UN JOUR VIENDRA JOHNNY HALLYDAY MERCURY/UNIVERSAL |
| 19 | 14 | GOLDFINGER '99 HIROMI GO SONY | 19 | NEW | JACK'S BABY JAN JOSEF LIEFERS EMI | 19 | 18 | MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY | 19 | RE | SATISFY YOU PUFF DADDY FEATURING R. KELLY ARISTA/BMG |
| 20 | 15 | TENSHI NO TAMEIKI MARIYA TAKEUCHI WARNER | 20 | NEW | NEW MILLENNIUM (WHAT 'CHA WANNA ...) CHA CHA EPIC | 20 | 9 | NOT OVER YOU YET DIANA ROSS EMI | 20 | RE | JUST ANOTHER DAY SKO VOGUE/BMG |
| ALBUMS | | | ALBUMS | | | ALBUMS | | | ALBUMS | | |
| 1 | 11 | NINA NINA SONY | 1 | 2 | BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL | 1 | 1 | STEPS STEPTACULAR JIVE/ZOMBA | 1 | 4 | MARIAH CAREY RAINBOW COLUMBIA |
| 2 | 1 | GLAY HEAVY GAUGE UNLIMITED | 2 | NEW | SIMPLY RED LOVE AND THE RUSSIAN WINTER EASTWEST | 2 | NEW | WESTLIFE WESTLIFE RCA | 2 | 2 | BRUEL PATRICK JUSTE AVANT BMG |
| 3 | 2 | MARIAH CAREY RAINBOW SONY | 3 | NEW | MARIAH CAREY RAINBOW COLUMBIA | 3 | 2 | SHANIA TWAIN COME ON OVER MERCURY | 3 | 1 | FLORENT PAGNY RECREATION MERCURY/UNIVERSAL |
| 4 | NEW | TINA COLORADO TOKUMA | 4 | NEW | TINA TURNER TWENTY FOUR SEVEN EMI | 4 | 3 | MACY GRAY ON HOW LIFE IS EPIC | 4 | 3 | JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL |
| 5 | NEW | TRICERATOPS A FILM ABOUT THE BLUES EPIC | 5 | 1 | GENESIS TURN IT ON AGAIN—THE HITS VIRGIN | 5 | 5 | TRAVIS THE MAN WHO INDEPENDIENTE | 5 | 11 | SOL EN SI CHACUN PEUT Y METTRE UN PEU DU SIEN WEA |
| 6 | NEW | TAKURO YOSHIDA THE BEST PENNY LANE FOR LIFE | 6 | 4 | EURHYTHMICS PEACE RCA | 6 | NEW | SIMPLY RED LOVE AND THE RUSSIAN WINTER EASTWEST | 6 | 5 | 113 LES PRINCES DE LA VILLE SMALL/SONY |
| 7 | 3 | YUZU YUZUEN SENHA & CO | 7 | NEW | RAGE AGAINST THE MACHINE THE BATTLE OF LOS ANGELES EPIC | 7 | 4 | GENESIS TURN IT ON AGAIN—THE HITS VIRGIN | 7 | 7 | VERONIQUE SANSON D'UN PAILLON A UNE ETOILE WEA |
| 8 | 4 | ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER | 8 | 3 | ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WEA | 8 | NEW | MARIAH CAREY RAINBOW COLUMBIA | 8 | 6 | ANDRE RIEU SAL DU SIECLE PHILIPS/UNIVERSAL |
| 9 | 5 | UA TURBO VICTOR | 9 | NEW | XAVIER NAIDOO LIVE EPIC | 9 | NEW | TINA TURNER TWENTY FOUR SEVEN PARLDPHONE | 9 | 10 | TINA ARENA IN DEEP COLUMBIA |
| 10 | 8 | GLOBE CRUISE RECORD 1995-2000 AVEV TRAX | 10 | 5 | JOE COCKER NO ORDINARY WORLD EMI | 10 | NEW | FOO FIGHTERS THERE IS NOTHING LEFT TO LOSE RCA | 10 | NEW | RAGE AGAINST THE MACHINE THE BATTLE OF LOS ANGELES EPIC |
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| 12 | 10 | STEVIE WONDER BALLAD COLLECTION POLYDOR | 12 | 12 | TOM JONES RELOAD v2 | 12 | 7 | B*WITCHED AWAKE AND BREATHE EPIC | 12 | 9 | EMILE & IMAGES JUSQU'AU BOUT DE LA NUIT UNE MUSIQUE/SONY |
| 13 | NEW | JANE BIRKIN BEST MERCURY | 13 | 12 | BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST | 13 | 10 | ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WEA | 13 | 12 | TEXAS THE HUSH MERCURY/UNIVERSAL |
| 14 | NEW | RAGE AGAINST THE MACHINE THE BATTLE OF LOS ANGELES SONY | 14 | 13 | ECHT FREISCHWIMMER EDEL | 14 | 6 | BELINDA CARLISLE A PLACE ON EARTH—GREATEST HITS VIRGIN | 14 | 15 | LENE MARLIN PLAYING MY GAME VIRGIN |
| 15 | NEW | MIYUKI NAKAJIMA HI-WINGS PONY CANYON | 15 | RE | SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL | 15 | NEW | SEMISONIC FEELING STRANGELY FINE MCA | 15 | NEW | LOU BEGA A LITTLE BIT OF MAMBO VOGUE/BMG |
| 16 | NEW | MIYUKI NAKAJIMA TSUKI-WINGS PONY CANYON | 16 | 7 | PET SHOP BOYS NIGHTFIRE EMI | 16 | RE | BADNESS WONDERFUL VIRGIN | 16 | 13 | FRANCIS CABREL HORS SAISON COLUMBIA |
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| 19 | 9 | HITOMI THERMO PLASTIC AVEV TRAX | 19 | 19 | BUSH THE SCIENCE OF THINGS MOTOR/UNIVERSAL | 19 | NEW | COUNTING CROWS THIS DESERT LIFE GEFFEN | 19 | NEW | ORGANIZ' ORGANIZ' M6 INTER/SONY |
| 20 | 15 | SAVAGE GARDEN AFFIRMATION ROADSHOW/SONY | 20 | NEW | DIE SCHLUMPF JETZT KNALLT'S VOL. 10 EMI | 20 | RE | GERI HALLIWELL SCHIZOPHONIC EMI | 20 | 17 | WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/BMG |
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| 2 | 1 | GL | | | | | | | | | |

HITS OF THE WORLD

CONTINUED

| EUROCHART 11/13/99 | | | MUSIC & MEDIA | | | SPAIN (AFYVE/ALEF MB) 11/30/99 | | |
|--------------------|-----------|---|---------------|-----------|---|--------------------------------|--|--|
| THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES | | | |
| 1 | 1 | GENIE IN A BOTTLE CHRISTINA AGUILERA RCA | 1 | 1 | GENIE IN A BOTTLE CHRISTINA AGUILERA RCA | | | |
| 2 | 2 | BLUE (DA BA DEE) EIFFEL 65 BLISS CO | 2 | NEW | WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA | | | |
| 3 | 7 | IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE | 3 | 4 | I WILL GO WITH YOU DONNA SUMMER EPIC | | | |
| 4 | 6 | HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA | 4 | 3 | NEW YORK CITY BOY PET SHOP BOYS EMI | | | |
| 5 | 3 | MAMBO NO. 5 (A LITTLE BIT OF ...) LOU BEGA LAUTSTARK/BMG | 5 | 2 | HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA | | | |
| 6 | 4 | (YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE | 6 | 6 | SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE EDEL | | | |
| 7 | NEW | THE BAD TOUCH BLOODHOUND GANG GEFEN | 7 | 9 | MAMMA MIA A*TEENS UNIVERSAL | | | |
| 8 | 5 | LARGER THAN LIFE BACKSTREET BOYS JIVE | 8 | NEW | VOICES ANN LEE VALE | | | |
| 9 | NEW | KEEP ON MOVIN' FIVE RCA | 9 | NEW | GUERRILLA RADIO RAGE AGAINST THE MACHINE EPIC | | | |
| 10 | 8 | SO BIST DU OLI P. HANSA | 10 | 5 | SING IT BACK MOLOKO EDEL | | | |
| ALBUMS | | | ALBUMS | | | | | |
| 1 | 2 | ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 REPRISÉ | 1 | 1 | JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA | | | |
| 2 | 1 | EURYTHMICS PEACE RCA | 2 | 4 | MIGUEL BOSE LO MEJOR DE BOSE WEA | | | |
| 3 | 4 | SHANIA TWAIN COME ON OVER MERCURY | 3 | NEW | TATUAJE TATUAJE ARIOLA | | | |
| 4 | NEW | GENESIS TURN IT ON AGAIN—THE HITS VIRGIN | 4 | 2 | LUIS MIGUEL AMARTE ES UN PLACER WEA | | | |
| 5 | 3 | STING BRAND NEW DAY A&M | 5 | 3 | LUZ UN MAR DE CONFIANZA HISPAVOX | | | |
| 6 | 5 | BLOODHOUND GANG HOORAY FOR BOOBIES GEF-FEN | 6 | NEW | MILIKI A MIS NIKOS DE 30 ANOS BAY DISCOS | | | |
| 7 | 8 | TOM JONES RELOAD GUI/V2 | 7 | 5 | CAMELA NO PUEDO ESTAR SIN EL PRODUCCIONES AR | | | |
| 8 | 6 | DAVID BOWIE HOURS ... VIRGIN | 8 | 6 | ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WEA | | | |
| 9 | 7 | JOE COCKER NO ORDINARY WORLD PARLOPHONE | 9 | 7 | MANA TODO MANA—GRANDES EXITOS WEA | | | |
| 10 | NEW | STEPS STEPTACULAR JIVE | 10 | 8 | ABBA GOLD—GREATEST HITS UNIVERSAL | | | |

| NEW ZEALAND (Record Publications Ltd.) 11/07/99 | | | PORTUGAL (Portugal/AFIP) 11/09/99 | | |
|---|-----------|---|-----------------------------------|-----------|--|
| THIS WEEK | LAST WEEK | ALBUMS | THIS WEEK | LAST WEEK | ALBUMS |
| 1 | 1 | SHANIA TWAIN COME ON OVER UNIVERSAL | 1 | 1 | SCORPIONS BEST EMI |
| 2 | 2 | RICKY MARTIN RICKY MARTIN SONY | 2 | 2 | RED HOT CHILI PEPPERS CALIFORNICATION WARNER |
| 3 | 9 | BOYZONE BY REQUEST UNIVERSAL | 3 | 3 | ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER |
| 4 | NEW | DAVE DOBBYN OVERNIGHT SUCCESS: THE DEFINITIVE DAVE DOBBYN COLLECTION SONY | 4 | 6 | ANJOS FICAREI VIDISCO |
| 5 | 6 | BLOODHOUND GANG HOORAY FOR BOOBIES UNIVERSAL | 5 | 4 | DULCE PONTES O PRIMEIRO CANTO POLYDOR/UNIVERSAL |
| 6 | 7 | VENGABOYS THE PARTY ALBUM! JIVE/BMG | 6 | 7 | SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL |
| 7 | NEW | ARDIJAH TIME WARNER | 7 | NEW | BUSH THE SCIENCE OF THINGS INTERSCOPE/UNIVERSAL |
| 8 | 10 | BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/BMG | 8 | NEW | PAULO GONZO AO VIVO UNPLUGGED COLUMBIA |
| 9 | 4 | TOM JONES RELOAD V2 | 9 | 9 | BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/EMI |
| 10 | NEW | THE STEREO BUS BRAND NEW EMI | 10 | 10 | VENGABOYS THE PARTY ALBUM! VIOLENT/JIVE/EMI |

| SWEDEN (GLF) 11/11/99 | | | DENMARK (IFPI/Nielsen Marketing Research) 11/04/99 | | |
|-----------------------|-----------|--|--|-----------|--|
| THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES |
| 1 | 1 | THE BAD TOUCH BLOODHOUND GANG MCA/UNIVERSAL | 1 | 3 | GENIE IN A BOTTLE CHRISTINA AGUILERA BMG |
| 2 | 6 | MILLENNIUM 2 MARKOOLIO CNR/ARCADE | 2 | 4 | GRAP THAT THING HAMPENBERG UNIVERSAL |
| 3 | 2 | SAKER & TING PETER FEATURING EYE NO. 1 BMG | 3 | 1 | BLUE (DA BA DEE) EIFFEL 65 BMG |
| 4 | 5 | (YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIRGIN | 4 | 5 | VOICES ANN LEE SWEMIX/REMIXED |
| 5 | 4 | BLUE (DA BA DEE) EIFFEL 65 BMG | 5 | 2 | BRING IT ALL BACK S CLUB 7 UNIVERSAL |
| 6 | 3 | I KNEW I LOVED YOU SAVAGE GARDEN SONY | 6 | 6 | NEW YORK CITY BOY PET SHOP BOYS EMI |
| 7 | NEW | THAT'S THE WAY IT IS CELINE DION SONY | 7 | 10 | (MUCHO MAMBO) SWAY SHAFT UNIVERSAL |
| 8 | RE | BETONGDJUNGBOKEN AYO RICOCHET/BMG | 8 | 9 | SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE EDEL |
| 9 | 7 | (MUCHO MAMBO) SWAY SHAFT POLYDOR/UNIVERSAL | 9 | 7 | HEART OF ASIA WATERGATE SONY |
| 10 | NEW | GIMME! GIMME! GIMME! (A MAN AFTER MID-NIGHT) A*TEENS STOCKHOLM/UNIVERSAL | 10 | RE | (YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIRGIN |
| ALBUMS | | | ALBUMS | | |
| 1 | 1 | THASTROM DET AR NI SOM E DOM KONSTIGA, DET AR JAG SOM E NORMAL MISTLUR | 1 | 1 | CREAMY CREAMY RECARTE/CMC |
| 2 | 3 | BO KASPER ORKESTER HITTELLS SONY | 2 | 2 | FLEMING BAMSE JORGENSEN STAND BY ME RECARTE/CMC |
| 3 | 2 | ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER | 3 | 3 | ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER |
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| 5 | NEW | WESTLIFE WESTLIFE BMG | 5 | 6 | PEACE EURYTHMICS BMG |
| 6 | 6 | PATRIK ISAKSSON NAR VERKLIGHETEN TRANGER SIG PA SONY | 6 | NEW | VARIOUS ARTISTS A TOUCH OF GOSPEL CMC |
| 7 | NEW | FOO FIGHTERS THERE IS NOTHING LEFT TO LOSE BMG | 7 | 4 | ANN METTE ELTEN REFRAIN RECARTE/CMC |
| 8 | 8 | FRIENDS FRIENDS PA TURNE TV4 VISION | 8 | NEW | HELMUT LOTTI GOES CLASSIC III CMC |
| 9 | 5 | MAURO SCOCCO TILLBAKS TILL VARLDEN DIESEL/SONY | 9 | 7 | BIG FAT SNAKE RECYCLED EDEL |
| 10 | RE | A*TEENS THE ABBA GENERATION STOCKHOLM/UNIVERSAL | 10 | NEW | BRYAN FERRY AS TIME GOES BY VIRGIN |

| NORWAY (Verdens Gang Norway) 11/09/99 | | | FINLAND (Radiomafia/IFPI Finland) 11/07/99 | | |
|---------------------------------------|-----------|--|--|-----------|--|
| THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES |
| 1 | 1 | HEUT'IST MEIN TAG BLUMCHEN EDEL | 1 | 1 | TORREMOLINOS 2000 APULANTA & DON HUONOT LEVY-YHTIO/BMG |
| 2 | 2 | (YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIRGIN | 2 | 2 | BLUE (DA BA DEE) EIFFEL 65 BMG |
| 3 | NEW | THAT'S THE WAY IT IS CELINE DION SONY | 3 | 3 | ENSISUUDELMA TYRÄVYO FEATURING JIMI PAAKALLO MEGAMANIA/JOHANNA KUSTANNUS |
| 4 | 3 | GENIE IN A BOTTLE CHRISTINA AGUILERA BMG | 4 | 5 | WHEN THE HEARTACHE IS OVER TINA TURNER EMI |
| 5 | 4 | BETTER OFF ALONE ALICE DEEJAY JIVE/VIRGIN | 5 | 4 | FREESTYLER BOMB FUNK MC'S SONY |
| 6 | 5 | IF I LET YOU GO WESTLIFE BMG | 6 | 6 | KAVEREITA TYRÄVYO FEATURING JIMI PAAKALLO MEGAMANIA/JOHANNA KUSTANNUS |
| 7 | NEW | I KNEW I LOVED YOU SAVAGE GARDEN SONY | 7 | NEW | LOPETA TIKTAK POLYDOR/UNIVERSAL |
| 8 | 6 | LARGER THAN LIFE BACKSTREET BOYS JIVE/VIRGIN | 8 | NEW | WAITING FOR TONIGHT JENNIFER LOPEZ SONY |
| 9 | 7 | GET ME RESET EDEL | 9 | NEW | DOVE L'AMORE CHER WARNER |
| 10 | 8 | SUN IS SHINING BOB MARLEY VS. FUNKSTAR DELUXE EDEL | 10 | NEW | I NEED TO KNOW MARC ANTHONY SONY |
| ALBUMS | | | ALBUMS | | |
| 1 | 1 | MORTEN ABEL HERE WE GO THEN—YOU AND I VIRGIN | 1 | 1 | MAMBA VAARAN VUODET F-RECORDS/WARNER |
| 2 | NEW | RAGE AGAINST THE MACHINE THE BATTLE OF LOS ANGELES SONY | 2 | NEW | RAGE AGAINST THE MACHINE THE BATTLE OF LOS ANGELES SONY |
| 3 | 4 | BO KASPER ORKESTER HITTELLS SONY | 3 | 10 | DON HUONOT KULTAISSET APINAT PYRAMID/JOHANNA KUSTANNUS |
| 4 | NEW | GENESIS TURN IT ON AGAIN—THE HITS VIRGIN | 4 | 3 | BLOODHOUND GANG HOORAY FOR BOOBIES GEF-FEN/UNIVERSAL |
| 5 | 2 | BJORN EIDSVAG TAPT USKYLD SONY | 5 | 2 | KARI TAPIO KAIKKI PARHAAT F-RECORDS/WARNER |
| 6 | NEW | TINA TURNER TWENTY FOUR SEVEN EMI | 6 | NEW | TINA TURNER TWENTY FOUR SEVEN EMI |
| 7 | 3 | ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER | 7 | NEW | ERIC CLAPTON CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON 1981-1999 WARNER |
| 8 | NEW | FOO FIGHTERS THERE IS NOTHING LEFT TO LOSE BMG | 8 | 8 | RED HOT CHILI PEPPERS CALIFORNICATION WARNER |
| 9 | NEW | COUNTING CROWS THIS DESERT LIFE UNIVERSAL | 9 | RE | EPPU NORKAALI REPULLINEN HITTEJA POKO |
| 10 | 6 | JOE COCKER NO ORDINARY WORLD EMI | 10 | 5 | BOMFUNK MC'S IN STEREO SONY |

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

LIGABUE HAS clocked seven weeks in the No. 1 spot of the Italian album chart with his latest set, "Miss Mondo" (Miss World). Already triple-platinum (300,000 units), it looks set to match his 1996 million-seller, "Buon Compleanno Elvis" (Happy Birthday Elvis). "Miss Mondo" (WEA Italy) stays true to Ligabue's melodic rock roots, but he is now texturing his songs with strings and sax rather than samples and electronic effects. The first single, "Una Vita Da Mediano" (The Life Of A Midfielder), was a classic ballad, while new single "L'Odore Del Sesso" (The Smell Of Sex) is a stomping rocker. Ligabue explains that the title of his album refers to the fleeting nature of media fame. "When she is crowned, Miss World is the most famous girl in the world. After that minute of fame, not many people even remember her face."

MARK DEZZANI

AFTER TWO ALBUMS for the independent Rhiannon label and a wealth of local and European touring, London-Irish six-piece **SIN É**'s members are wise enough to know that their major-label debut album, "Deep Water Drop-Off," isn't likely to put them on the U.K.'s staple chart show "Top Of The Pops" any time soon. But the album, released by BMG on Wicklow Records, which is run by Paddy Moloney of the Chieftains, is raising the group's profile with its beguiling mixture of folk, ambient, and dance strands. A European release is planned for February, and lead singer Taz Alexander says Sin É is itching to widen its musical reach. "The best places for us are Italy and Denmark, and we just want to go back there," she says. Meanwhile, on Saturday (20) the act headlines the London Jazz Festival.



SIN É

PAUL SEXTON

SONY MUSIC Entertainment Philippines (SMEP) is pleasantly surprised at the sales notched up by alternative band **Greyhoundz**, whose aggressive, Limp Bizkit-type music is a far cry from the easy-listening love songs that dominate the Philippine music scene. The band's debut album, "Seven Corners Of Your Game," has sold 12,000 units (20,000 is gold in the Philippines) since its summer

release, extremely good for an alternative act in a market where rock has never been strong. Influenced by the hard-edged sound of **Korn**, **Pantera**, and **Wu-Tang Clan**, the band covers rock, punk, hip-hop, rap, and metal. Manila radio is notoriously conservative, and airplay has been limited to the one modern rock FM station, NU107, making sales figures all the more impressive. SMEP is hoping to cross over to more stations with the latest single from the album, "Taking U High."

DAVID GONZALES

WARP RECORDS, the Sheffield, England-based dance label, marks its 10th anniversary with three double-CDs, "Warps 10+1, 2 & 3," reflecting the label's history and documenting some of the very best in electronica. "Warp is an astounding label because they are absolutely fearless," says Radio One DJ Mary-Anne Hobbs. "The label has forged ahead with sonic thrill-seeking at a breathtaking pace over the last 10 years—and it's fair to say that they are still far ahead of the field." To promote the compilation, Warp 10 parties are being held in New York; Berlin; Paris; Cologne, Germany; Hamburg; and Brussels. New works by **Autechre**, **Aphex Twin**, **Squarepusher**, **Mira Calix**, and **LFO** are due for release before the year's end.

GARY SMITH

AFTER QUIETLY building up a fan base in neighboring France, Spain's formidable **Luz** has broken a four-year "silence" in her own country, releasing her first studio album since 1995 on EMI Hispavox. "Un Mar De Confianza" (A Sea Of Trust), a mellow, sumptuously produced affair, entered the charts at No. 3 and is already a platinum disc (100,000 sales). The erstwhile rocker's last studio album, "Como La Flor Prometida" (Like The Promised Flower), sold 500,000 units in Spain. A greatest-hits-style album released only in France containing two songs in French has sold more than 250,000 units. The new album's first single, "Mi Confianza" (My Trust), has won the Premios Ondas Award for best song of 1999, and Luz was scheduled to receive the award Nov. 11 at a Barcelona, Spain, gala ceremony.



LUZ

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Asian Star Comes Home For U.S. Debut

Calif. Native Coco Lee Seeks To Build On International Success With Sony Set

BY STEVE McCLURE
and CHUCK TAYLOR

HONG KONG—Showcasing your music while suffering from a severe case of the flu might not be the first choice for most artists.

But Coco Lee lived up to the title of her latest album, "Just No Other Way," here on Nov. 2, when the Chinese-American singer acquitted herself well before an international media crowd, as well as senior Sony Music executives. The Chinese herbal remedy that she sipped repeatedly during the gig must have helped.

Lee's U.S.-produced album will be launched in January in America. The Hong Kong showcase marked the start of six weeks' regional promotion work, the first step of what Sony Music is hoping could be the first global success story from the Asian region.

Significantly, Lee is now signed to 550 Music/Epic in the U.S. for English-language recordings, which means she will benefit from the A&R expertise and marketing muscle that took Celine Dion out of the French-speaking orbit and onto the worldwide map.

"Just No Other Way" was produced by Michael Caplan and recorded in New York and Los Angeles. To boot, the artist now has U.S. career guidance in the hands of Los Angeles-based Morey Management.

Born in Hong Kong and raised in San Francisco, Lee is already a regional star in Asia. The 23-year-old redhead now hopes to achieve international success with her R&B-flavored vocal style—which is distinctive enough to merit the recent interest of EMI Recorded Music president Ken Berry, according to industry sources.

There was reportedly a bidding war between Sony and EMI, which had hoped to snare Lee for its start-up of Virgin Records Taiwan after her original two-year pact with Sony Music in the territory expired late last year. (Matthew Allison, president of EMI Music Asia, previously ran Sony's company in Taiwan.)

With that skirmish now history, Sony shipped "Just No Other Way" Oct. 30 in Asia. Its intense promotion campaign began with the Nov. 2 showcase at Hong Kong's swanky Regent Hotel, where among those present were Sony Music International president Bob Bowlin and Sony Music Europe chairman Paul Russell.

That show date began a full tour of the Asia region, which Lee will follow with a U.S. visit by year's end to prepare for the album's release there.

She sees her American debut as



LEE

a homecoming. "I was raised in the U.S. I'm an Asian-American, and the only type of music I ever listened to was singers like Whitney Houston and Mariah [Carey]

'What I look for in any artist is, does she have "it," and she's got plenty of "it." She just exudes charm when she walks in the room'

— MICHAEL CAPLAN —

... I never listened to Chinese music. I'm basically coming back home to try to let the hometown know, 'Hey, Coco Lee can sing!'"

Sony Music Asia president Richard Denekamp is confident. "She is a very talented young lady, determined to make it big time all over the world. If we can pull this off, it will open the door for some of the other Asian talents," he says.

The key to making it in America, he points out, is the act's commitment to that territory. Few Asian acts, locked into their product-hungry, fast-paced domestic markets, have been willing to do that. It requires "someone [being] willing to move to the U.S., to go and live there," he says.

Steve Barnett, executive VP of worldwide marketing for the Epic Records Group, says Lee is in pole position to exploit future trends. "The next great influence in pop music may come from Asia, and she can be at the front of that wave."

Like many of the believers, Caplan, senior VP of A&R at Epic Records Group, saw Lee at a Sony conference in Boca Raton,

Fla., in 1998, and subsequently witnessed a stadium gig in Taiwan in front of 30,000. "With this album," he says, "we took what Coco has done and upped the production standard."

Taking Lee out of the fast-paced Asian environment and having her work in New York and Los Angeles allowed her to make a different kind of album, according to Caplan. "[For the Chinese music markets in Asia] artists put out three or four albums a year, so they record them in about two weeks," he notes.

Unlike her previous album, "Just No Other Way" does not include any material written by Lee. She visits such styles as dance on "Do You Want My Love," the first single; ballads on "Can't Get Over," on which she shares the mike with Kelly Price; and the '70s-flavored "Crazy Ridiculous."

'JUST FOR FUN'

Lee's first big break came during a vacation in Hong Kong after high school graduation. She placed second in a talent contest singing Whitney Houston's "Run To You." "The next day, a local record company called and wanted to sign me," Lee remembers, "because they felt that my voice was so different compared to those of all the other Asian artists."

Epic's Barnett says her vocal style is a huge plus compared with other Asian singers. "Unlike many artists who established themselves overseas, she grew up in the U.S. with the sounds of R&B and kinds of music that are more familiar to our audience," he says.

In 1996, Lee was signed to Sony Music Taiwan by A&R chief Yao Chien, who is now at Virgin. The territory remains her single largest market to date, while total regional sales are in the region of 5 million album units, according to the label. She remains under contract to Sony in Taiwan for Chinese repertoire.

In the U.S., 550 Music/Epic's marketing initiatives for Lee included placing "Before I Fall In Love" on the soundtrack for "Runaway Bride." The first single from "Just No Other Way" will be serviced to radio with mixes in the first week of January.

Having the right record completes the package for the international market, says Epic's Caplan. "What I look for in any artist is, does she have 'it,' and she's got plenty of 'it.' She just exudes charm when she walks in the room. The world is ready," he says.



CAPLAN

newsline...

SONY MUSIC GERMANY is launching a new full-service label, Berlin Records, and has named veteran German singer/songwriter Udo Lindenberg as its first signing. Lindenberg, a former Polydor Germany artist who was critical of the former East German regime, performed Nov. 9 in front of Berlin's Brandenburg Gate on the 10th anniversary of the breaching of the Berlin Wall. Berlin Records' official debut will be on Jan. 1, 2000, and Sony says it will be a fourth label in Germany, alongside Columbia, Epic, and Sony Media Marketing. Its managing director will be Uwe Lerch, currently director of concept marketing for Sony Music Media. **DOMINIC PRIDE**

GERMAN PUBLISHER Axel Springer Verlag has bought a portfolio of 13 German teenage and pop music magazines from Swiss publisher Juerg Marquard. On Jan. 1, Springer will take over a clutch of titles, including Maedchen, Miss Beauty, Popcorn, Musikexpress/Sounds, and Hammer, which are thought to generate total annual revenues of about \$45 million. Music industry insiders believe that circulation numbers for the teenage and music magazines have been declining over the past few years. In 1998, Pop Rocky was taken off the market. The deal was negotiated for Springer by publishing operations manager Claus-Dieter Grabner, who has been in charge of pop title Bravo for many years and knows the music industry well. The titles' editorial offices will remain in Munich. **WOLFGANG SPAHR**

STOCKHOLM-BASED Basic Music Management (BMM), owned and operated by Lasse Karlsson, who manages Ace Of Base, Emilia, and Meja, has set up a Norwegian affiliate, based in Oslo. The company is headed by Trond Fjellner, formerly with Sirkus Management in Oslo, and Eivind Brydøy, head of the International Managers' Forum in Norway and manager at Artistpartner in Oslo. BMM will initially concentrate on developing new local acts. However, Brydøy has brought with him such acts as EMI-signed Infinity and Bertine Zetlitz (the latter represented by Nettwerk/EMI in the U.S./Canada) and Warner Music's Noora from Artistpartner. **KAI R. LOFTHUS**

BRAZIL-BASED PRODUCER SUBA died Nov. 2 in São Paulo, Brazil, from a heart attack suffered after he inhaled smoke from a fire at his studio. Suba, who was born in Novi Sad in the former Yugoslavia, relocated to Brazil in the 1980s and became well-known locally. He produced a number of acts for Belgium-based Crammed Discs. **MARC MAES**

VIRGIN RECORDS DENMARK has signed an agreement to distribute Copenhagen-based indie label ManRec, founded a year ago by musician/producer Thomas Blachman. Until now, ManRec product was only available through the label's own store in Copenhagen. The label launches albums in batches and has 18 albums in its catalog. The latest, "Shiny Shoes And A Stiffy," a collection of 17 songs by various acts produced by Blachman, was released at the beginning of November. **CHARLES FERRO**



JUDGE JULES

U.K. DJ JUDGE JULES has pacted with Peoplesound.com, a U.K.-based site exposing unsigned acts. In a two-year deal that the site says is worth \$1 million, Jules, who also broadcasts for national BBC Radio 1, will review new dance acts, create his own chart, and provide content from the club world. **DOMINIC PRIDE**

THE BEATLES are the top band of the last thousand years, followed by Queen and the Rolling Stones, according to a poll of 600,000 music fans by retailer HMV and U.K. TV broadcaster Channel Four. The poll was titled "Music Of The Millennium." John Lennon was voted best songwriter and most influential musician, and Queen's "Bohemian Rhapsody" was voted the best song. Madonna was voted best female artist of all time, ahead of Aretha Franklin and Celine Dion, while Mozart was selected as best classical composer. Louis Armstrong beat Miles Davis as best jazz artist, while Vivaldi's "Four Seasons" outdid Holst's "The Planets" as best classical record. The Beatles' "Sgt. Pepper's Lonely Hearts Club Band" was favorite album, with Michael Jackson's "Thriller" at No. 2 and the Beatles' "Revolver" at No. 3. Channel Four will air a three-hour TV special on Nov. 13 in the U.K. featuring some of the music voted on in the poll. **PAUL SEXTON**

LONDON RADIO GIANT Capital FM obtained a world exclusive broadcast Oct. 29 with George Michael's version of "Roxanne," the leadoff track from the British singer's upcoming Virgin album, "Songs From The Last Century." It came about through the longtime affiliation between Michael and Capital—and in particular, his friendship with next-door neighbor Richard Park, the broadcast group's PD. Previous Capital exclusives with Michael included the first play of "Jesus To A Child," during the 1995 round of the station's annual Help a London Child fund-raising campaign. "Roxanne" is not yet scheduled for release as a single. **PAUL SEXTON**

SPAIN & PORTUGAL

A Rampage Of Bulls?

A variety of factors—both within and outside the country—are inspiring newfound confidence in the long-term evolution of Spain's music market.

MADRID—Despite what looks to be a lull in the spectacular growth experienced by Spain's music business during the past two years, a number of music-related initiatives—as well as the wave of Latino music that has taken the country by storm—have created an unprecedented sense of dynamism in the world's eighth-largest music market.

The music industry here is cautiously optimistic, thanks to several factors: Spain has a healthy national economy, which is one of the fastest-growing in Europe. Domestic artists have been steadily gaining ground against international pop for several years now. And the indie sector is becoming a more conspicuous presence in the pop-rock arena.

Although no one denies that 1999 will not match previous years, as far as sales go, it may mark a milestone in the country's bid to project Spanish music beyond the Pyrenees and across the Atlantic Ocean. In March, NARAS announced the creation of the Latin Academy Of Recording Arts And Sciences (LARAS), the first international extension of the organization, which—in collaboration with Spanish author-rights society SGAE—is due to inaugurate an independent Latin Grammy Awards in 2001. The new awards will encompass music from Spain, Portugal, Latin America and the U.S.

Numerous other initiatives highlight the confidence in the long-term growth of Spain's music market. Among them: the launch of MTV Spain; an attempt to establish a recognized national music-trade fair in the southern city of Sevilla, by Todomúsica; the creation by Grupo Prisa of a major new recording, promotion and merchandising company with global goals; and the establishment of a revolutionary electronic-retail chain by state-owned tobacco retailer Tabacalera and clothes merchant Cortefiel.

MAINTAINING MOMENTUM

Perhaps fueled by the euphoria of a 10% rise in sales and 13% rise in total value in 1998 (Europe's music market as a whole only grew by 3% in the same period), Spain's music industry, while accepting the slump as the inevitable fallout of pan-European economic factors, is determined not to lose the momentum gathered during its boom time. Latino artists this year continued their dramatic yet friendly assault on the Spanish charts. Ricky Martin, Enrique Iglesias, Chayanne, Shakira, Maná, Elvis Crespo, Luis Miguel, Jennifer Lopez, Só Pra Contrariar, Francisco Céspedes, and even veteran Cuban *son* players Ibrahim Ferrer and Compay Segundo, have all garnered widespread media attention, radio and TV airplay and charting records.

The trend, which has been percolating below the surface for several years with artists like Gloria Estefan, Jon Secada and Juan Luis Guerra, finally became a full-fledged phenomenon last year, with a dozen Latino artists scattered across the charts. While the same cannot be said of Spanish music's impact in Latin America, the ascendancy of Latino influence in global markets—including Spain—is good news for all Hispanic music, whatever its national origin.

"It's definitely a good sign for the development of Spanish

Continued on page 96

True Boom Or Temporary Bonanza For This Music-Rich Market?

While it struggles to hold its own against Anglo-American music, domestic repertoire may have enormous export potential.

LISBON—Twenty-five years after the bloodless revolution that brought democracy to Portugal, following nearly half a century of dictatorship, the country's music industry echoes the national spirit of cautious optimism about its future.

The anniversary of the Republic of Portugal, together with the Universal Exhibition celebrated in Lisbon last summer, have focused the world's attention on this nation of 10 million people. It is a vital, outward-looking society with a growing economy and a rich culture, whose roots have taken firm hold not only at home but in numerous former Portuguese colonies across the globe, from Mozambique to Macau, Goa to Angola, Cabo Verde to Brazil. This global heritage may well prove the country's cultural ace-in-the-hole for the coming millennium. Although statistics don't tell the whole story, sales in Portugal rose 8% in value in 1998, while European music sales as a whole rose only 3%. Of the 15 members of the European Union, only Spain and Finland performed better, and no other European country came close to Portugal's spectacular 18% unit-sales growth for the year. The down side is that the market share of sales of local product dipped from 21% to 17% in the same period.

"It's difficult to break the 20% barrier," affirms Sony Music Portugal managing director Carlos Pinto, about Portuguese music. "It's hard for local pop-rock acts to compete with Anglo-American fare, and you have to remember we compete here not only with international product but with Brazilian music, as well."

Indeed, Brazilian music has enjoyed uncommon local popularity of late, with artists such as Sony's Daniela Mercury and BMG's S.P.C. spearheading the invasion, selling upwards of 300,000 and 100,000, respectively, on CDs released in 1998. The trend seems to be losing steam, though, as more recent efforts have not done quite so well. The success of Spain's Alejandro Sanz and Puerto Rico's Ricky Martin, in fact, lead Pinto to predict a surge in Latin music.

CONCERNS ABOUT CD-R

Though music-industry growth has been healthy lately, Pinto points to newly aggressive hypermarkets and the entry of international retailers such as FNAC and Virgin into Portugal, as contributing to what he sees as a temporary bonanza, sure to slacken this year.

Although piracy is relatively low in Portugal, the CD-R is causing concern. "Especially with rock, we realize that, in the first week after a release, [the album] is going to be widely duplicated and distributed, mainly through students," explains Pinto. Although Portugal is not a natural exporter of music, Portuguese repertoire can sell—both inside and outside the country—as proved most spectacularly by both Madre Deus (whose EMI albums regularly achieve sales of 80,000–100,000 units domestically and up to half a million worldwide) and former member Rodrigo Leao (whose penultimate CD for Sony,

Continued on page 98



Five-million man:
Alejandro Sanz



Barefoot diva: Cesaria Evora

By Terry Berne

FEEL THE IBERIAN MUSIC TOUCH

SPAIN & PORTUGAL, LEADING THE WAY



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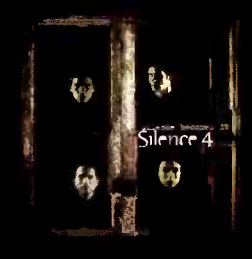
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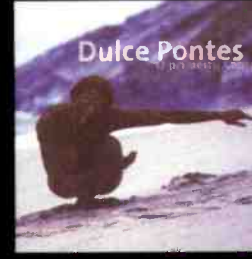
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HANDS ON APPROACH

HANDS ON APPROACH

The first single of this modern rock band "My Wonder Moon" was an instant N° 1.



DULCE PONTES

DULCE PONTES

One of the national treasures of Portugal and one of the best new voices of the new millennium.

JOAQUÍN SABINA

"19 Días Y 500 Noches" (BMG Ariola)
Indisputably the finest lyricist among Spain's legion of singer/songwriters—including the new under-30 crowd that has emerged in recent times. Sabina is the master chronicler of nocturnal havens, dark corners and acceptable excesses, and reminds us that Spain is still Europe's night-time country par excellence. The musical question now is the state of the 50-year-old's voice, after a life of late nights and late mornings. So let's make one thing clear: Sabina's voice is "rough" or "finished" in the same way



as that of Bob Dylan or Tom Waits. When not holding court in a smoky, dimly lit tavern, Sabina spends much time in Latin America, where he is popular. Influences from Mexico, Cuba and Argentina can all be heard alongside Spain on this fine album, which entered the charts at No. 1 within a week of its September release. Cuba's Nueva Trova commander Pablo Milanés co-wrote "Una Canción Para La Magdalena," and Mexico's superb Chavela Vargas sings on "Noches De Boda."

HEVIA

"Tierra De Nadie" (EMI Hispavox)
Although Spain conjures up images of hot, arid plains and sunny beaches, the north-west corner of Galicia and Asturias is damp, green... and Celtic. But until now, Celtic music from these regions was associated with rural processions, wedding ceremonies and rowdiness in taverns. Suddenly, "bagpipes" is a word that commands respect and not scorn, and Celtic music has traveled southwards as far as the heart of flamenco territory, something unimaginable a while ago. Leading the commercial wave is Asturian bagpiper José Angel Hevia. Although he is an accomplished musician, Hevia has sparked disdain from purists, especially from neighboring Galicia, which is the Ireland to Asturias' Scotland in terms of full-strength Celticness. However, after a year in the charts, "Tierra De Nadie" has sold close to 600,000 units and this fall was scheduled to be released worldwide under the title "No Man's Land." The novelty is that Hevia has applied MIDI technology to the standard bagpipes, so that his "multi-tone electronic bagpipes" do not require lung-power. "My pipes are like the electronic keyboard to the piano," he says. "It doesn't matter if the bagpipes of the next century are a different shape, as long as they don't end up in a museum."



CARLOS NÚÑEZ

"Os Amores Libres" (BMG Ariola)
The bagpipe awakening actually began in the mid-'90s with Carlos Núñez from Galicia, after he and the Chieftains discovered each other and formed a mutual admiration club. Núñez says the legendary Irish ensemble changed his life; Paddy Moloney calls Núñez "that wild genius, the seventh Chieftain." The result? After studying traditional Galician music at a Madrid conservatory and playing with the world's most emblematic Celtic band, Núñez discovered the "magic" of gypsy flamenco in Celtic music. To the point where his second



album, "Os Amores Libres," is crammed with top flamenco artists as well as the cream of Irish and Scottish Celtic music, Rumanian gypsies, Moroccan musicians...and even California's own Jackson Browne singing in Galician! In the process,

Spain & Portugal

The Billboard Spotlight

CRITICS' CHOICE

Billboard correspondents **Howell Llewellyn** and **Terry Berne** offer their selections of some of the most notable albums released in the past year.

Núñez says he has reached "the most animal part of the bagpipe." Infinitely more interesting than Hevia's album, the platinum-selling (100,000 units) "Os Amores Libres" is being launched this fall by RCA-Victor in the U.S. Still just 28, Núñez keeps his distance from what he calls the "plastic" Celtic music now being released by Spanish labels and is lately happier playing with southern Spanish flamenco musicians, while losing nothing of his wild abandon on stage.

CAMARÓN DE LA ISLA

"Paris 1987" (Universal Mercury)
The title refers to previously unreleased recordings of two concerts the late prince of flamenco gave in his inaugural French appearances at the Cirque D'Ivry in Paris in 1987. Camarón remains unrivaled seven years after his untimely death from cancer at the age of 41. His legacy is as powerful as ever in the minds of both *cante jondo* purists and the untold number of young rockers that the long-haired gypsy singer inspired. He played a style of music that, until the late 1970s, belonged to another old-fashioned and tourist-flavored Spain, but was swiftly dubbed New Flamenco. Camarón is accompanied by guitarist Tomatito, who played with him until the end after replacing Paco de Lucía as Camarón's stage partner. The album, full of such flamenco forms as alegrías, tarantos, bulerías, tangos and fandangos, includes a CD-ROM cut of Camarón's ground-breaking "Como El Agua," first recorded in 1979 with De Lucía. It shows him performing the song in Paris, as well as strolling along the banks of the Seine.

POTITO

"El Último Cantaor" (Nuevos Medios)
Potito suffered (enjoyed?) the tag of "the next Camarón" ever since, at the age of 10, word went around Seville that the boy knew how to sing with the command of an oldie. He had already come under the protection of artists such as Camarón, Paco de Lucía and Lola Flores, and, little more than a decade later, Potito is an established flamenco figure. Some 20 leading flamenco artists accompany him on this album, most notably Tomatito and members of former New Flamenco pioneer group Ketama. On "De Puntillas," he shares vocals with newcomer Estrella Morente, daughter of perhaps the grandest current flamenco figure, Enrique Morente. He is also joined by another maturing New Flamenco outfit, La Barbería del Sur's Paquete and Negri, who wrote two of the album's songs for him. Potito will not achieve the stature of Camarón—who could?—but he is already a solid and steady fixture on the serious flamenco stage.



KETAMA

"Toma Ketama" (Universal Mercury)
The gypsy band Ketama spearheaded the

Continued on page 94

arrangements of some of his best-known songs, including the rootsy "Ser Suspeito," the anthemic "Pedras Da Calçada" and the pop ballad "So Do I," from 1985, his first major hit. A first-rate band and gutsy backup vocals lend these songs, steeped in American idioms, a rare authority, and Gonzo sings the uniformly top-notch material with conviction, easily making him one of Europe's most genuine and accessible artists.

WALDEMAR BASTOS

"Pretaluz/Backlight" (Luaka Bop)
With this, his fourth album, Waldemar Bastos takes his place beside such African musical icons as Salif Keita, Baaba Maal and Youssou N'Dour. Born and raised in Angola but long resident in Lisbon, the singer-guitarist-composer is steeped in Lusophone musical culture, from the mournful songs of Cabo Verde to Brazilian samba, from traditional African folksongs to Portuguese fado. His music swings between heartfelt acoustic ballads and melodically sophisticated Afro-pop styles like *zouk*, but always, as the artist himself says, "its backbone is the music of Angola." Lyrical, lilting guitars, Afro-Latin rhythms, socially engaged lyrics and a voice that is one part seduction and one part conviction, the Arto Lindsay-produced "Pretaluz" percolates with catchy tunes like the gently propulsive "Querida Angola" and "Kuribota," with its *morna*-like opening and snakey guitar line, or the reflective, but no less spirited "Sofrimento." An essential title for anyone exploring beyond the well-worn paths of Anglo-American pop/rock.

ANABELA

"Origens" (Movieplay)
Portugal is prolific with world-class female vocalists. Anabela brings a distinctly contemporary attitude to both the urban nostalgia of fado and the popular traditions of the provinces on this utterly captivating album. Despite some explicitly pop excesses, the varied repertoire and instrumentation—which includes Portuguese guitar, *gaita* (bag pipe), wooden flute and wonderfully evocative viola and violino—sustains an imaginative and beautifully sung collection of songs. Portuguese music may be Europe's best-kept secret, and Anabela offers an exuberant, exploration of some of its classic songs. Fados like "Asa De Vento" (written by Analia Rodrigues) and "A Rua Dos Meus Ciúmes," and folk tunes like the sea-washed Celtic ballad *Roupa Do Marinheiro*, are made new without losing their patina of immemorial longing.



TC

"Alma Nua" (Emarcy)
On his debut as a solo artist, singer TC fuses R&B with Brazilian rhythms and grooves, a fusion that results in an intimate, jazzy set rife with musical and vocal detail. With a voice reminiscent of Djavan—with all that implies of range and soulfulness—TC invites us into an enticing sound-world that never strays from its cool allure. The mostly mid-tempo songs were written by Luis Oliveira, responsible for the dazzling guitar work, and for the lush but lucid production that features subtle use of flute, accordion and varied percussion that coddles the very mature voice of this young (22) performer. A very solid debut, representative of the high standard and cosmopolitan ambitions of the younger generation of Portuguese musicians. ■

DULCE PONTES

"O Primeiro Canto" (Polydor)
The soulful, melancholy voice of Amália Rodrigues, who passed away in early October at the age of 79, has been the primary influence on generations of Portuguese fado singers, and Dulce Pontes is not the only one to be heralded as her heir. Though Pontes owes something of her wistful, soaring style to her great predecessor, both her repertoire and her wide-rang-



ing musical curiosity are her own. Taking her country's varied and under-appreciated traditional music as her starting point, Pontes forges a quietly articulated album, filled with instrumental textures bursting with energy and eloquence. Accompanied here by performers like jazz legend Wayne Shorter, percussionist Trilok Gurtu and Basque accordionist Kepa Junkera, Pontes writes much of the music and lyrics and arranges many of the songs. She also offers moving duets with Portuguese vocalist Maria João and Angolan singer Waldemar Bastos. A deeply hued album that will confirm Pontes as one of the most adventurous of contemporary Portuguese singer/composers.

PAULO GONZO

"Ao Vivo Unplugged" (Columbia)
With a background in blues, classic soul and rock, Paulo Gonzo sang his first hits in English. In 1992, he switched to singing in



Portuguese, and, despite initial resistance from fans, he very quickly achieved superstar status, with his 1997 album "Quase Tudo" (Almost All) selling more than 200,000 copies—five times platinum in Portugal. This live set highlights new

CRITICS' CHOICE

Continued from page 93

flamenco-pop mix known as New Flamenco some 15 years ago, then spent more than a decade maturing into one of the country's most solid and dependable music-reference points. Their 10th album, "Toma Ketama," is not groundbreaking and disappointed many when it was released in early September after the group's two-year silence. But it was still greeted warmly as it brought home the fact that Ketama is one of the very few 1980s bands still active and fresh. In other words, the current scene—especially from the majors' perspective—is stale, and Ketama still has what it takes to enliven it. Brothers Antonio and Juan Carmona and cousin Josemi probably knew all the canons of flamenco before they could walk, but their flamenco-flavored music is now honest-to-good mainstream Spanish pop. Delights on the album include guest vocals from Brazil's venerable Caetano Veloso (on "Kanela Y Menta") and the band's original vocalist, José Soto "Sorderita" (on "Soledad").

DEVIOT

"Sick Head" (Subterfuge Records)
Deviot is the latest discovery of Spain's most restless indie label, Subterfuge, and the band is comprised of four female members, aged 15 to 16. The group has the potential to follow the pioneering steps of Dover, another hard-rock band discovered



by the label which shook the Spanish scene with sales of close to 500,000 of its debut album. Like Dover, Deviot is led by a young woman, vocalist/guitarist Rebeca Dieguez, who sings only in English (drummer Angel, 25, is the only male). Deviot's incipient career, sparked by an electrifying garage/trash-influenced EP called "Wait Here," was boosted when Pepsi chose the group's song "Wait Here" for its latest TV ad. And it was backed by a New York video filmed by Spike Lee—not bad for four kids from the grimy northern coal-mining town of Ponferrada. Their debut album, "Sick Head," was released in late October to critical acclaim.

DOVER

"Late At Night" (Loli Jackson/Chrysalis)
For many years, most new guitar-driven rock bands in Spain have sung in English. The fact that very few achieved commercial success fuelled the debate on whether it made sense for such bands to, in effect, compete with "the real thing," genuine Anglo-Saxon groups. Dover's startling success—sales of nearly 500,000



with its debut album—only appeared to resolve the matter in favor of English singing. Its second album, "Late At Night," in fact confirms Dover as a very fine rock band, period. The group is led by sisters Amparo and Cristina Llanos, and it would be difficult in Spain to find a lead guitar so frenetic and powerful as that of physically petite Amparo, or a voice so strong as Cristina's. Dover moved from indie label Subterfuge Records to Chrysalis—albeit negotiating the creation of their own indie imprint on Chrysalis, Loli Jackson, over which they have full artistic control. The album was recorded in Seattle and produced by Barrett Jones. The sisters admit their first major influence was Nirvana, and there is a grunge tinge to the album. Dover is now established as one of the best live acts in the country.

DUSMINGUET

"Vafalungo" (Virgin Chewaka)
You won't catch Dusminguet singing in English. Its self-defined "world peasant music"—covering cumbias, reggae, tex-mex, rumbas, merengue, waltzes, pop, funk, rap, rock 'n' roll—is sung in Spanish, Catalan, French, Portuguese and Arabic, "the third language in [their Catalan home town of] La Garriga after Spanish and

Catalan." In some respects, Dusminguet are heirs of French bands such as Les Negresses Vertes and Mano Negra, good-time live music strengthened by punk/alternative political cool and support of radical causes. Dusminguet are masters of the *pachanga* music style, which is close to highly danceable Mediterranean village fiesta music, but with an added dirty accordion-based sound. Their debut album has spawned several other pachanga-related bands based in and around Barcelona, such as Color Humano and Macaco.



KRAUS/ASSANTE

"I amm" (Alia Discos)
The duo of Kraus/Assante offers fairly gripping drums 'n' bass/electronic stuff from the daughter of recently deceased world-famous Spanish tenor Alfredo Kraus, Patricia, and percussionist Daniel Assante. Patricia Kraus is operatically trained and has a light soprano voice that she uses to extraordinary



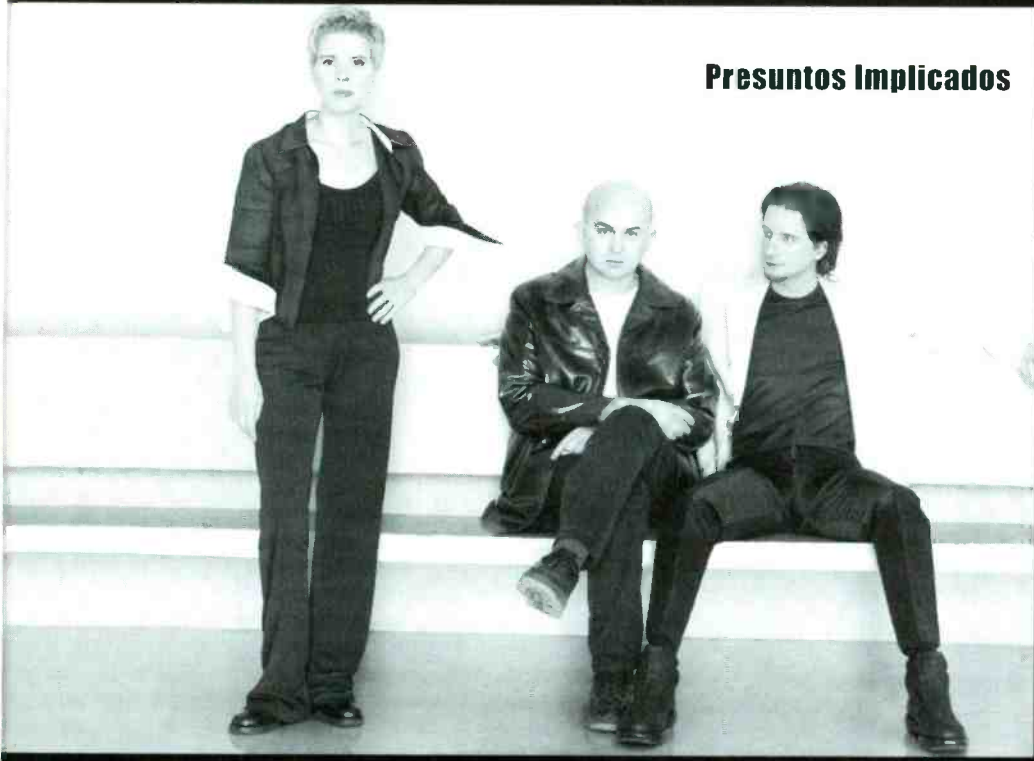
effect, singing but barely pronouncing words. Seduced by rock culture, she told papa some 12 years ago that opera material was not her thing and has since meandered in musical spheres that can be described as experimental. "I amm" she locates in a zone somewhere between pop and opera, "where my voice is an authentic musical instrument which is superior to me—I don't really know what to do with it." What she does, in fact, has some resemblance to the taming of a wild force. Or is it a tamed power crying out to be wild?

MASTRETTA

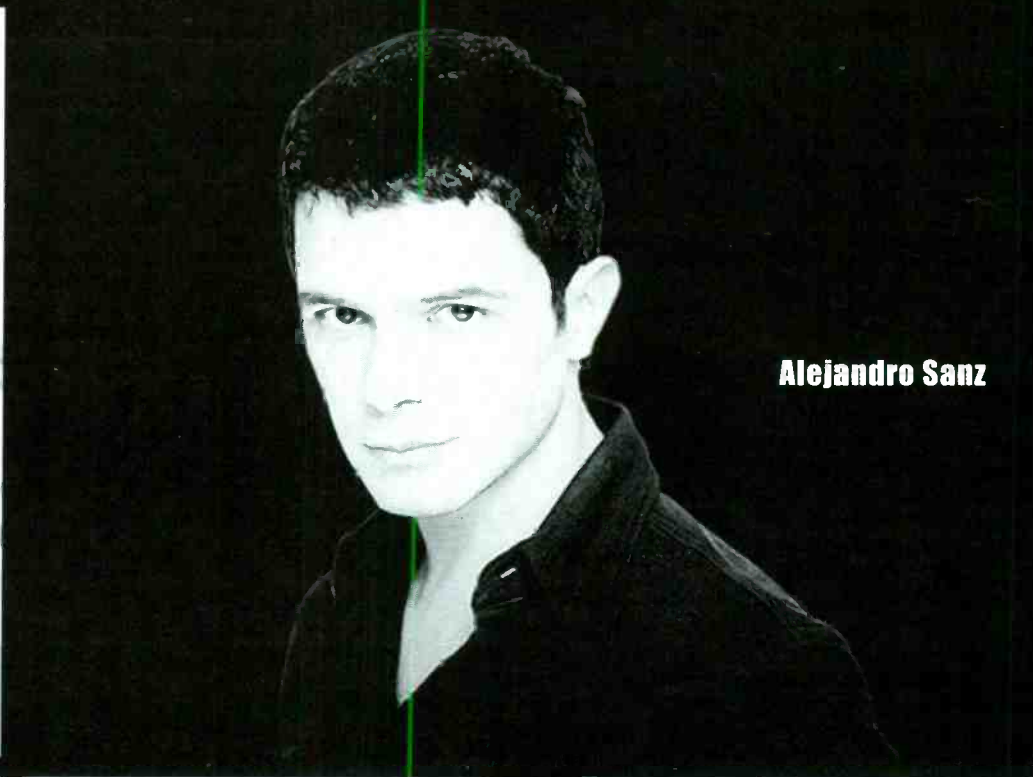
"Melodías De Rayos-X" (Subterfuge Records)
The generally tedious resurgence of lounge music brought a commendable Spanish variety, this moody collection of 14 seductive pieces that conjure up gently sinister nocturnal fauna. Nacho Mastretta recorded this album in his home studio and blends a brew of Moog, clarinets, sax, piano and spaghetti-Western guitar with Caribbean and other rhythms. A sensation at this year's Popkomm music trade fair in Cologne, Mastretta has been distributed in the U.S. by Nail Distribution, in Canada by Distribution Fusion Three, and in European territories such as France and Portugal. "Melodías..." is the flagship of a collection or kind of imprint of Subterfuge called "Music For An Astral Party," a sort of '60s bash, Spanish style, for the late '90s. ■



ÉXITO MADE IN SPAIN



Presuntos Implicados



Alejandro Sanz



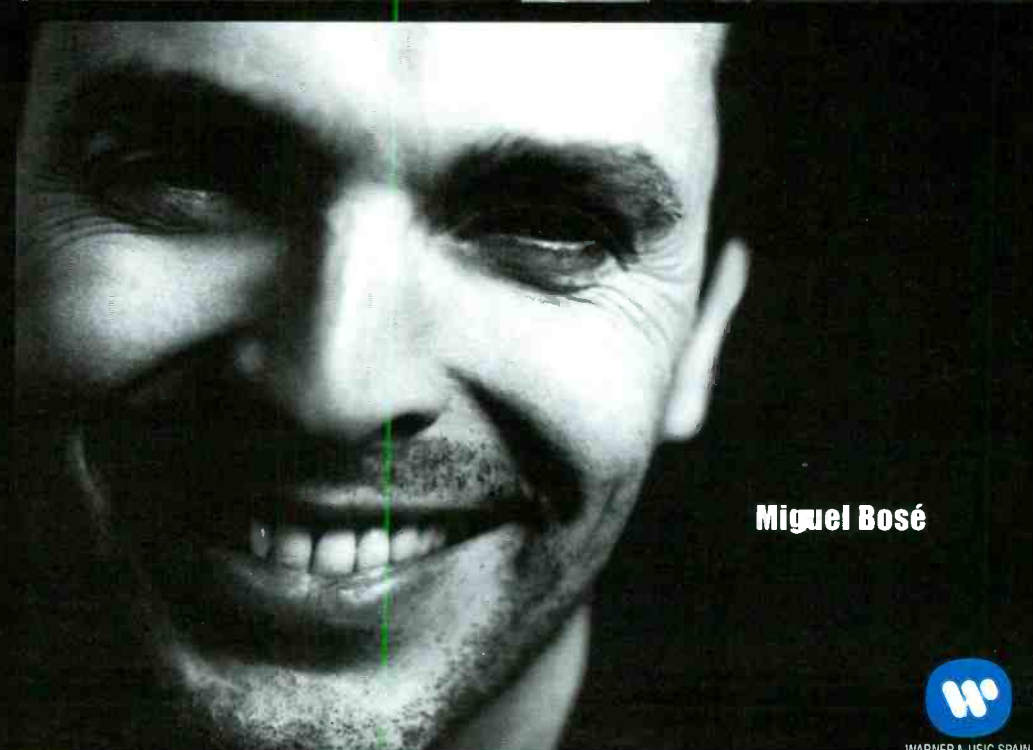
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Spain & Portugal

The Billboard Spotlight

SPAIN

Continued from page 91

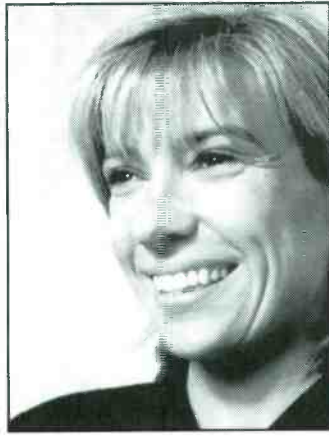
repertoire in general," says Claudio Condé, president of Sony Music Spain. "The penetration of the genre into the U.S. also helps as it creates a greater flow of attention and information." Sony is one of the principal beneficiaries of the current Latino conquest, with artists such as Marín, Crespo, Chayanne and Shakira all charting in Spain this year. The reasons for this surge in Latino music's popularity are to be found not only in its danceable rhythms—though that may be its most obvious initial appeal. Its increased resonance in Spain coincides with its growing popularity in markets traditionally less receptive to Latino music, like the U.S. with its fast-growing Latin population. This has brought increased media attention elsewhere. It can also be traced to the influence of global Latino pop pioneers like Gloria Estefan and Julio Iglesias.

"In Spain's case, it's basically due to the fact that record labels, and also radio, have shed certain prejudices," argues Rosa Lagarrigue, president of RLM Productions, Spain's main management and booking agency. "It's an aberration that the big Latin American stars didn't sell here. Finally, it's happening, and it's a logical development of the market, which was closed to Latino music in the past."

NON-RECIPROCAL REPERTOIRE FLOW

Adds Jesus A. Lopez, president of Universal Music

Iberia. "The globalization of communications and markets has broken down many barriers. A Spanish consumer today can learn about new releases in Latin America without having to wait to hear them on the radio. This has created a certain alternative milieu, which in turn has influenced radio to play more Latino music. The reverse is also true, of course; in Argentina or Mexico, there is much more information about what is happening in Spain."



From left: Sony's Condé, Universal's Lopez, RLM's Lagarrigue, GVM's de Polanco

Still, with few exceptions, the flow of repertoire from Latin markets to Spain has not been reciprocal. It can even be argued that the flow has reversed. A decade ago, a generation of Spanish balladeers, including Iglesias, Camilo Sesto, Raphael, Isabel Pantoja, José Luis Perales and Paloma San Basilio, regularly topped the charts in many Latin American countries.

Some are still stars there, but, at least as far as sales go, to a much lesser degree. If a new generation of Spanish pop-rock acts has picked up the mantle, its success outside

Spain has been mostly modest and short-lived. BMG's now idle Mecano, Warner's Miguel Bosé and Presuntos Implicados, Marta Sanchez (Universal), and Amistades Peligrosas (EMI) were among their immediate heirs in the early to mid-'90s. Two of Spain's most influential singer/songwriters, Catalan troubadour Joan Manuel Serrat and pop-rocker Joaquín Sabina, both longtime BMG labelmates—and both still vital lyrical and musical forces three decades into their careers—are perennial favorites across the Atlantic. According to BMG Spain president José María Cámara, half the two artists' sales come from Latin America.

More recently, a number of young artists have tested overseas markets, virtually at the beginning of their careers. Universal's Rosana and BMG's Pedro Guerra (both singer/songwriters from the Canary Islands with strong Latin influences), rocker Rosario (Sony), popular newcomer Jarabe de Palo (Virgin) and soft-rock duo Ella Baila Sola (EMI) have all toured various Latin American territories and made significant inroads into markets there. Mónica Naranjo is a singular case; the Spanish pop diva's sales exploded domestically for her album "Palabra De Mujer" only after initial success in Mexico.

The extraordinary success of Los Del Rio's global blockbuster "Macarena"—which, according to BMG, has sold well over 10 million copies since its original release in 1993—seems to have been an ephemeral phenomenon, though a sensational one, to judge by the lackluster sales of their follow-up, "Baila," released this year. There is perhaps no better example of the fickleness of the international marketplace toward its former idols.

SANZ GOES TO WORK

When discussing Spanish music's international prospects, however, only one name currently has clout—that of pop singer and composer Alejandro Sanz, whose fourth Warner album, "Más," has sold more than 5 million copies worldwide, according to his management company. Opinions are divided as to whether Spanish pop can ride the same wave of global popularity as Latino music.

"Historically, Spanish music has always done well in Latin America," notes Lagarrigue, who has played a decisive role in Alejandro Sanz's success there and opened an office in Miami last year. "Perhaps the only country which is somewhat resistant is the U.S., but that's because we haven't yet mastered how to work there. It's important to learn the idiosyncrasies of each country. Even countries as geographically close as Chile and Argentina, Colombia and Peru, or Mexico and the U.S. are utterly distinct, with different ways of working, different tastes and different levels of market development."

EXPORTABLE RHYTHMS

Lopez, who worked in both Mexico and the U.S. for 10 years before taking over the reigns of Universal Iberia, offers a seasoned perspective on Spain's international profile. "I've seen how Spanish product has lost importance in Latin America," he laments, "while Latino product has gained in strength in the rest of the world. A decade ago, it was unthinkable that groups like Molotov, Caifanes or Maná could sell outside Mexico. Today, that's normal, because Mexico has opted to commit resources for that kind of product. Superior production values, better technology and a high degree of creativity resulted in a mix between conventional pop and different Latin rhythms, which turned out to be highly exportable.

"Spain, on the other hand, has, in the main, not favored this type of thing. Spanish labels failed to take advantage of the generational change which occurred in the wake of the balladeers." BMG's Cámara, agrees. "Competition in Latin American markets has increased exponentially while Spanish product has lost its competitive edge, both essentially and in comparison to the radical improvement of Latino product," he says. "This is due to a combination of

Continued on page 98

Portuguese music is going fast-forward

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Spain & Portugal

The Billboard Spotlight

SPAIN

Continued from page 96

circumstances, which includes a lack of artistic and business perspective in conceiving records and careers in relation to the Spanish market and not in relation to global markets. The challenge for Spanish music is bigger than ever..."

But it's more than just a question of more aggressive promotion, according to Sony's Condé: "It's a question of creativity. Promotion only brings out the potential of something that already exists."

CLOSING THE GAPS

The rapid flow of information that Universal's Lopez mentioned has largely ended the traditional delay—up to three or four years in some cases—between an act's domestic success and international breakthrough. Recent examples abound. "By the time Rosana had sold 300,000 copies of her first album in Spain, she'd already sold 50,000 in Latin America," Lopez recounts.

Although a certain fatalism can be detected among Spain's music professionals, the fact is that the domestic market has steadily improved during the last decade, both artistically and statistically. Among the most promising artists are musically savvy singer/songwriters like Pedro Guerra and Rosana; top-notch guitarist/composers like Raimundo Amador and Javier Vargas; flamenco-influenced acts as different as singer Niña Pastori, popsters Ketama and Mediterranean music rejuvenators Radio Tarifa; and a new generation of Galician folk practitioners who are revolutionizing a dormant tradition, including the brilliant and eclectic Carlos Núñez, pop-oriented Cristina Pato and José Angel Hevia, whose debut, "Tierra De Nadie," released worldwide by EMI as "No Man's Land," has sold some half-a-million copies in Spain alone.

Says Sony's Condé, "In the past, to sell 500,000 or 1 million copies of an album was an exceptional occurrence. Now the number of artists that can achieve those numbers is growing. The increased participation of the domestic market is here to stay." Indeed, the number of gold (50,000 units) and platinum (100,000 units) records grew from 113 and 133, respectively, in 1996 to 154 gold and 162 platinum in 1998. That's an increase of 73% for gold and 82% for platinum in just two years.

INTEREST IN INDIES

Meanwhile, the country's independent-label sector, though unofficially estimated to represent well under 10% of Spain's total music market, has been arousing interest lately, both from major labels and the public. Spain is believed to be home to the largest number of indie labels in Europe, nearly a thousand at last count. But the sector has experienced few periods of glory since its emergence in the late-'70s cultural renaissance (known as the *movida*) following the reestablishment of democracy after Franco's

PORTUGAL

Continued from page 91

"Ave Mundi," sold close to 100,000 outside Portugal).

Marcos Juca moved from BMG Music Publishing in Brazil last year to become managing director of BMG Portugal, and offers an outsider's perspective on the country's music scene. "It's a completely different market," he says. "Brazil is very local-repertoire-oriented. You have a strong musical culture and very diverse kinds of music. In Portugal, on the other hand, you have a very strong concentration of Anglo-American repertoire."

REDUCING THE ROSTER

One of Juca's first tasks was to reduce the label's roster, followed by an increased focus on selling international product. "The music market is changing, like everything else in Portugal," he says. "You have to change people's thinking about local releases and local artists. It's something that will take some time. We are increasing our work

death in 1975.

Madrid-based Subterfuge is enjoying the limelight as it celebrates its 10th anniversary this month. Subterfuge, with a mixture of infallible musical instinct, hip artwork, street-smarts and hard work, has managed to capture a good part of the alternative pop/rock market and the hearts and ears of Spain's hippest youth segment. Former label act Dover, now with EMI, sold close to 500,000 copies of its sophomore effort, "Devil Came To Me," an astonishing achievement for both band and label. Subterfuge acts like Sexy Sadie, Undrop, Deviot, Fromheadtoe and Los Fresones Rebeldes practically define the genre in Spain. The danger now is losing bands to the majors, as has happened with Dover and Australian Blonde, the emblematic indie act now with RCA.

"Before, we were a mere anecdote," says Carlos Galán, founder of Subterfuge. Now we're definitely a piece of the pie. Indies are creating their own corner of the market, in coexistence with the majors. The main problems are distribution, for which we've created our own company, El Diablo!, and lack of media outlets for indie music, which makes it very difficult to compete."

The success of Subterfuge's indie rock has pricked the ears of the majors, and alt-pop groups like Skap (BMG) and, especially, La Oreja de Van Gogh (Sony) are finding there is life above street-level for the lucky few. One of the most ambitious independent companies is Gran Via Musical (GVM), launched by Spain's media giant Grupa Prisa. The company was inspired by a confidence in the long-term evolution of Spain's music market, as well as a host of other factors—the healthy national economy, the music industry slump, the disproportionate number of long-established artists in the charts, and the Latino music invasion.

Parent company Grupo Prisa owns leading newspaper *El País*, TV channel Canal Plus and the country's largest commercial radio group, Cadena SER. Gran Via Musical, which has already prompted a number of major-label defections, will comprise a music-publishing division, a concert-promotion and merchandising division, and a record label, Polaris Music, divided among four genre-specific imprints.

"The big challenge for Spain is international sales," says GVM general manager Jaime de Polanco. "This is the moment for Spanish product to be international product, even in markets that traditionally have little connection to Spain—like Scandinavia, but also Portugal and Italy, and, of course, Latin America. That's what convinced us to create not just a new label, but a group of companies with music as the common denominator, that can offer global solutions for many Spanish artists."

"We want to be strong in Spain and very well-connected in Latin America and the rest of the world," de Polanco continues. "The most important thing for Latino music now is that it becomes a permanent artistic and economic force, and Spain should become, without being the most important market, a reference market—like Brazil, or Mexico in its day—known for the quality of its artists and production." ■

and investments in the artists we have."

He cites sophisticated chanteuse Sara Tavares, a native of Cabo Verde resident in Portugal, as someone whom BMG wants to develop internationally. She will release an album this month, and the company plans to begin actively promoting her outside Portugal in the coming year.

When Rudi Steenhuisen, managing director, Universal Music Portugal, joined PolyGram in 1997, there were no successful domestic artists on the label. That changed quickly with the signing of the English-language pop-rock band Silence 4. Its debut CD, "Silence Becomes It," has sold more than 200,000 copies (five times platinum), which, along with the 160,000 units sold by local youth act Excesso, helped propel the label to a 29% share of domestic-product sales, surpassing traditional leader EMI by two points.

BUILDING CATALOG

"There was a tendency in the past to concentrate on established artists with long careers and big back catalogs," says Steenhuisen. "We've begun a policy of signing new,



Pop-oriented Cristina Pato



undeveloped artists, and trying to build for the future a back catalog of new local repertoire." The company has been working to break Silence 4 in Europe for nine months now, with little success. A single was released in Germany but made little impact. However, both Spain and the Netherlands are seriously committed to the band. "It's a step-by-step approach," says Steenhuisen.

About selling domestic product abroad, Steenhuisen says, "I sense a real commitment in both words and actions to sell regional repertoire across borders, from [Universal Music International chairman & CEO] Jorgen Larsen, and [president, Universal Iberia] Jesus Lopez. Whether that will be translated within the organization, only time will tell."

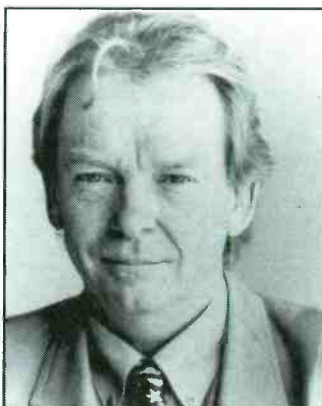
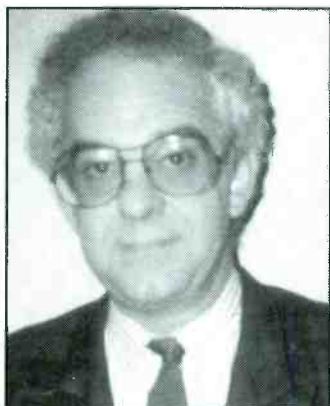
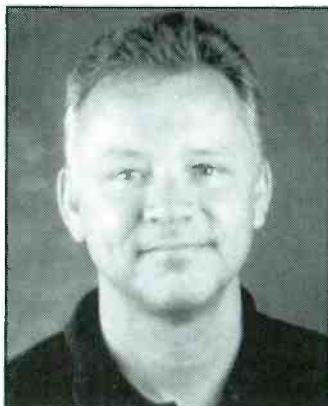
For Portugal's music industry, its international market potential is obvious. As Yannick Jame, manager of leading indie publisher LX Editora, points out, apart from the former colonies, the Portuguese diaspora has created populations of 1 million in France, 700,000 in southern Africa, 300,000 in Venezuela and another 300,000 in Australia. "These are natural markets," Jame says, "but now Portuguese artists are reaching beyond them. Production quality is also now very high." Jame thinks the next big trend is world music. He asserts, "There is a real potential that dance, reggae, hip-hop and traditional African music from Portuguese-speaking countries could become the largest part of Portugal's exported music, as comparable music is in France."

RED HOT IN LISBON

The surprising worldwide success of Cabo Verde's "barefoot diva" Cesaria Evora and collections such as "Luso Mania" on the Berlin-based Piranha label, or "Telling Stories To The Sea" on David Byrne's Luaka Bop imprint—both from 1995—already alerted world-music audiences to the riches of Portugal's overseas heritage. Now, the Red Hot Organization, whose 10 themed albums have raised more than \$7 million (U.S.) for AIDS-related causes, has produced "Onda Sonora: Red Hot + Lisbon," in conjunction with Portuguese indie Movieplay. An inter-

national project of this sort is a first for a Portuguese indie.

The album features collaborations from an intriguing array of artists from throughout the Portuguese-speaking world, including Caetano Veloso, Marisa Monte, Carlinhos Brown and Nana Vasconcelos from Brazil; Felipe Mukenga and Bonga from Angola; Cape Verdean singer Lura; General D from Mozambique; and from Portugal, Madredeus, pop band Delfins, singer Paulo Braganca and the Underground Sound Of Lisbon. Add appearances by k.d. lang and David Byrne, and the album's global attrac-



Top: Madredeus. From left: Universal's Steenhuisen, Sony's Pinto, Universal's Larsen

tion becomes clear.

The perennially popular *fado* genre, Portugal's bluesy urban folk, is also attracting new audiences outside the country, and a select group of younger *fado* singers such as Paulo Braganca, Dulce Pontes, Misia, Anabela, Bevinha and Filipa Pais, is becoming known for its contemporary take on the traditional form.

Recognizing the wealth of current vocal talent in Portugal, Antonio Chainho, a master of the 10-string Portuguese *guitarra* (he's best known as accompanist to *fado* great Amalia Rodrigues), has recorded "A Guitarra E

Outras Mulheres [The Guitar And Other Women]" for Movieplay, already gold in Portugal. Teresa Salgueiro of Madredeus, Felipa Pais, Marta Dias, Sofia Varela and others lend voice to the leader's compositions and in the process contribute to one of the most important Portuguese albums of recent years.

AIRWAVES ACCESS NEEDED

There is unanimity in the music industry that domestic fare is shortchanged on radio in Portugal. "The radio situation could be improved by giving new acts access to the airwaves earlier," declares Sony's Pinto. "Many stations expect an artist to chart and do a tour before they will play their record. It would be very beneficial to the industry if radio would be more aggressive and take more risks."

Steenhuisen agrees. "The share of domestic-repertoire airplay is below 30% and more often between 20% and 25%," he says. But he's hopeful. "Lately, some stations are becoming more oriented to local music, specifically [national commercial stations] Radio Renascenca and Radio Cidade. I think it's starting to move into the area of 35% to 40% airplay for local repertoire. Songs are also played much harder now, and hits are lasting longer," he says.

Jose Marinho, head of music at national public station Antena 3, admits the shortfall. "It's true that radio still focuses on international artists, with only about 20%-25% Portuguese music. The success of Silence 4 took the industry by surprise, though radio was instrumental in breaking them. Young people want to hear both aspects of pop, local and international."

Regarding the prospects of local artists in foreign markets, Marinho notes, "Portugal has a very short tradition of pop music, compared to a country like Sweden, and a small home market makes it hard to break acts internationally."

Marinho believes the government should have a more progressive attitude toward music and points to France—where government support was fundamental in fomenting French musical culture—as "one of the most vital in Europe. Music should be treated as a natural resource and as a cultural banner. Without that," he concludes, "it will be hard to find audiences for our music outside Portugal." ■



MARIA JOÃO / MÁRIO LAGINHA

LOBOS, RAPOSAS E COIOTES (Wolves, Foxes and Coyotes)

Verve 557 616-2

Continuing their search for new musical experiences, Maria João & Mário Laginha have included the prestigious Hannover Radio Philharmonic Orchestra, conducted by Arild Remmereit, in their latest recording LOBOS, RAPOSAS E COIOTES.

Maria João has, until now, performed exclusively with small groups - quartets, trios, and most recently the duet with Mário Laginha. "Recording with an orchestra with about eighty members became an emotional experience" she says.

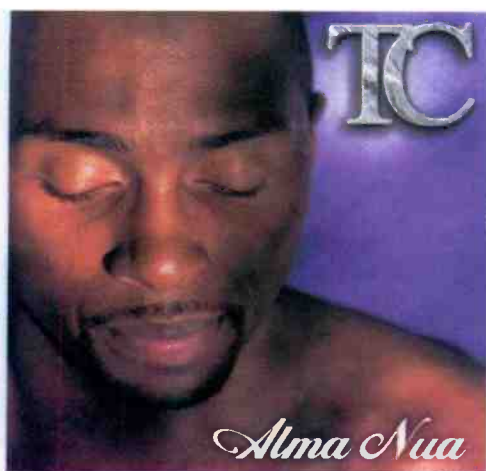
Pianist Mário Laginha arranged and composed all of the titles for the album apart from 'Asa Branca' which he arranged with Maria João.

LOBOS, RAPOSAS E COIOTES is a perfectly balanced album of contrasting musical textures. Maria João explains "It was not a case of the orchestra on one side and me and Mário on the other but of creating a unity out of the ensemble."



maria joão mário laginha
lobos, raposas e coiotes
ndr radio-philharmonic orchestra hannover
conducted by arild remmereit

discover portugal



TC ALMA NUA (Naked Soul) Emarcy 558 773-2

One of Portugal's leading male vocalists, TC has been involved in the recordings of such Portuguese stars as B Rão Kyo, Paulo de Carvalho as well Italian star, Laura Pausini among others. Having won Portugal's National Song Contest, he went on to represent his country in the 1995 Eurovision Song Contest held in Dublin, Ireland. TC also sang the part of Quasimodo in the Portuguese version of the Walt Disney film, The Hunchback of Notre Dame.

TC's debut album, ALMA NUA, was produced by Luis Oliveira and is one of serenity and beautiful simplicity. Tracks such as 'Vem' reflect this soulful peace whilst the tone and flexibility of TC's voice are well represented in songs like 'Ao Pé de Ti'. Discover your own ALMA NUA.



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Messenger Records Hits The Road

Label Visits Schools To Inform About, Promote All Indie Music

BY BRADLEY BAMBARGER

NEW YORK—Record companies large and small have long invested in tours of college campuses so that their acts can promote their albums among a key segment of the music-buying public. But it's rare, if not unprecedented, for a record company to tour without a band, to simply hit the university circuit to promote the label itself—and to do so within the context of boosting independently produced music per se.

Yet that is what the New York-based Messenger Records has been doing since mid-October and will continue to do through early December. The label has launched the No One Gives a Damn About Your Band college tour, in which it will visit 40 of the largest campuses nationwide, holding informational sessions and radio forums with local music-industry professionals, as well as organizing concerts with local bands.

The topic of discussion centers on how upstart bands and indie labels can be proactive in an industry in which some 80% of the market is

held by five major companies and “no one gives a damn about your band.” The response to these discussions “has been overwhelming,” says Messenger principal Brandon Kessler. “People are frustrated with all the consolidation in the music



industry, especially at radio. So they're dying to talk about solutions and exchange ideas.”

Messenger organized the tour with the help of several sponsors, companies that provide services for college students and indie music-makers. Edu.com, for instance, is a Boston-based company that offers exclusive discounts to students on hardware, software, and textbooks and online banking. Internet

Underground Music Archive (iuma.com) is a Silicon Valley, Calif.-based company that offers free Web sites to bands that include provisions for CD sales and MP3 uploads.

Other sponsors of the Messenger tour include Popsmeat, the New York- and Los Angeles-based underground music fanzine; 1-800 Postcards, a discount printing house for promo postcards; Red Hot & Bothered, an outreach program of the Red Hot AIDS awareness organization; and Nylon Designs, a New York-based Web site design firm.

Messenger has issued a compilation album linked with the tour titled “Wouldn't It Be Beautiful?” The disc showcases artists of various profiles, persuasions, and alliances: from edgy guitar-slinger Chris Whitley, star producer/solo artist Daniel Lanois, and veteran alt-roots singer/songwriter Richard Buckner to Messenger power-pop band Johnny Society, New York hip-hop/folk fusionist Bobby Sichran, and former Mommy-head Adam Elk, whose song “No One
(Continued on next page)

Sony Music Distrib. Reveals Priorities For 4th Quarter

BY ED CHRISTMAN

NEW YORK—For its latest annual conferences, Sony Music Distribution pulled an old industry chestnut out of the bag as its theme: “Whatever It Takes.”

The distributor held two conferences this year—one Sept. 26-28 in Los Angeles for the western half of the country, including the Chicago and Texas offices, and one Oct. 2-4 in New York for the eastern half of the country.

Danny Yarbrough, chairman of Sony Music Distribution, said that the slogan—in addition to its usual meaning of “whatever it takes to break artists”—transmitted the message to the Sony troops that their work ethic should include “whatever it takes to work with accounts” and “whatever it takes for whatever needs to be done.”

The Western conference was attended by about 130 Sony Music Distribution staffers, about 30 people from various Sony labels, and about 100 representatives from the account base, according to Yarbrough.

At the Eastern conference, attended by Billboard, total attendance appeared to be about 400, including the rest of Sony Distribution, a large contingent from Sony labels, about 45 staffers from Sony International, and 15 or so from Sony Latin.

In addition to product presentations from each of the labels, Sony staged meetings that focused on fourth-quarter advertising and new technology, including a look at Super Audio CD, DVD Audio, and DVD Video.

In the new Super Audio CD format, Sony has released about 15-18

titles, Yarbrough told Billboard, and has plans to release titles in the competing DVD Audio format when hardware is more readily available, probably in January or February.

The company also had a session on its business-to-business Web site, which it continues to upgrade, Yarbrough said.

Furthermore, Sony continues to ship new releases with electronic-article-surveillance tags and will start tagging catalog in March when, Yarbrough said, tag capacity should catch up with demand.

For the last three years, the company has been overhauling its systems, including the installation of a new warehouse system, new order systems, and new sorting equipment, Yarbrough reported. By the end of this year, he expects that all the company's facilities will have

the capability of making product shelf-ready, on a customized basis, for accounts.

Sony has “had a lot of conversations about being proactive on new technology issues and wants to keep the accounts involved as to what we are doing as a company and how the account, as our partner, can be involved in it,” Yarbrough said. Along that line, Sony plans to meet with major accounts after the first of the year, he added.

On the first day of the conference in New York, Epic gave its product presentation, with live performances by Anastasia, Mandy Moore, and Coco Lee. The video segment noted the company's fourth-quarter priorities, which include albums by Rage Against The Machine (which did a
(Continued on page 103)



YARBROUGH

Valley Media 2nd-Qtr. Sales Up, Net Income Down

BY DON JEFFREY

NEW YORK—Valley Media, the largest one-stop distributor of music, reports that the Internet drove most of its growth in the second fiscal quarter.

But net income for Woodland, Calif.-based Valley fell 19.3% to \$335,000, or 4 cents per share, in the quarter that ended Oct. 2, from \$415,000, or 7 cents a share, in the same period a year ago. The decline was attributed to costs associated with the relocation of the company's distribution center to a new 260,000-square-foot facility.

Net sales rose 8.6% in the quarter

to \$205.2 million from \$189 million a year ago.

The company says that sales from its Internet fulfillment business—for accounts such as CDnow and Amazon.com—increased by 92% to \$56.7 million from \$29.5 million in the second quarter last year, making it by far the biggest driver of growth.

But Valley's sales from brick-and-mortar wholesaling operations decreased 11.8% to \$132.4 million from \$150.1 million. The company attributes this in part to lower VHS video sales compared with last year, when “Titanic” was a big hit. However, Valley says that DVD sales increased

209% year-to-year.

Sales from the independent distribution of product from labels with which Valley has deals rose 45.9% in the quarter to \$19.4 million from \$13.3 million. Releases by such artists as Stevie Ray Vaughan, John Prine, Albert King, and Loreena McKennitt are cited as contributing to the gain.

For the six months that ended Oct. 2, the company posts a net loss of \$464,000, or 5 cents a share, on sales of \$390.9 million, compared with a loss last year of \$847,000, or 17 cents a share, on sales of \$343.3 million.

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V2 RECORDS has acquired the 20% of Gee Street Records it did not already own for an undisclosed amount. A spokeswoman for V2 says that no new acts will be signed to the Gee Street roster. Current acts, which include Jungle Brothers, Gravediggaz, Ky-Mani Marley, RZA, and Olu, will remain on the imprint for the present. Besides the roster and logo, V2 is acquiring the approximately 20-record catalog of Gee Street, which includes albums by PM Dawn, Stereo MC's, Doug E.



Fresh, and others. Gee Street founder and president Jon Baker will leave the label and focus on a recording studio, Gee Jam Studios, he set up in Jamaica. When London-based V2 started its North American operations in 1997, it bought 80% of Gee Street and marketed its releases through BMG.

TRANS WORLD ENTERTAINMENT says its Web site, twec.com, has formed an alliance with online concert site gigmania.com. Twec.com will be the exclusive seller of music, video, and games for gigmania.com visitors. There will be a link, Get CD, from gigmania.com's tour information to twec.com's artist discographies and selling system. And visitors to twec.com will be able to buy concert tickets online through a link to gigmania.com. Trans World will promote gigmania.com in its brick-and-mortar stores.

WALT DISNEY reports that revenue from its Studio Entertainment operating segment, which includes movies, home video, and music, fell 4% in the fiscal year that ended Sept. 30 to \$6.5 billion, while operating income dropped 85% to \$116 million. "Lower worldwide home video results" caused the weak performance, Disney said. For the fourth quarter, the segment reports an operating loss of \$94 million on \$1.6 billion in revenue. In other news, Disney chairman/CEO Michael Eisner appeared to put an end to speculation that the company is planning to acquire EMI Group when he told analysts, "We're not going to go out and... buy a record company for an extensive amount of money." He said he did not anticipate the situation changing in "the next three or four years."

MUSICLAND STORES reports that sales from stores open at least a year rose 2.5% in the four weeks that ended Oct. 30. For the mall stores Sam Goody and Suncoast Motion Picture Company, same-store sales were up 3.1%; for the superstores they rose 1.3%. Total sales were up 2.7% to \$116 million in the month over the same period a year ago, with superstore sales rising 5.1% to \$40.4 million and mall sales up 2.4% to \$75.5 million.



TICKETS.COM, an online ticketing service, raised \$84 million in an initial public offering of stock at \$12.50 a share. Shares rose 54% in first-day trading on Nasdaq and closed at \$19.25, after having traded as high as \$32.

HOLLYWOOD ENTERTAINMENT, a video retailer, reports that net income rose 45% in the third fiscal quarter to \$8.8 million from \$6.1 million a year earlier; as revenue from the Hollywood Video stores increased 39% to \$256.2 million. The company says that sales from stores open more than a year increased 16%. Revenue for Hollywood's online video retailer reel.com was \$9.7 million, 21% higher than in the second quarter. The Internet unit also reports a \$10.2 million pre-tax loss.

In other news, Hollywood reports that it has agreed to pay video supplier 20th Century Fox Home Entertainment an undisclosed sum in settlement of a lawsuit Fox filed in California alleging fraud and interference with Fox's contract with revenue-sharing video distributor Rentrak. Rentrak and Hollywood have sued each other over revenue sharing, and the cases are expected to go to court in January.

NEWS CORP. chairman/CEO Rupert Murdoch reportedly told shareholders in Australia that the company, which is the parent of Fox Entertainment Group, plans to expand its Internet operations and is considering an initial public offering of those businesses. He also said the company would not make acquisitions that would dilute earnings.

MUSICMAKER.COM reports that its net loss widened to \$8.2 million in the second quarter from \$1.1 million in the comparable period a year ago. Net sales were 15 times higher, rising to \$189,000 from \$12,000. In the quarter, Musicmaker, which markets customized CD compilations online, made royalty payments totaling \$725,000 to record labels, compared with \$67,000 a year earlier. EMI, which owns 35% of musicmaker.com, is the largest music supplier to the Web site.

MADACY ENTERTAINMENT says that its M2 Entertainment division will be the exclusive distributor for SFX Alphabet City, a producer of sports-themed CDs. Madacy is a unit of music distributor Handleman Co.

MESSENGER RECORDS HITS THE ROAD

(Continued from preceding page)

Gives A Damn (About Your Band)" is the tour anthem.

Other acts on the Messenger anthology include Gary Jules, Elgin Park, Timothy "Speed" Levitch, Church Of Betty, Ray Wonder, and the Hand. The album is distributed by New York-based Proper Sales & Distribution.

Messenger—led by Kessler with cohort Seth Unger—has earned a smart, scrappy reputation over the past year or so by working a no-frills Whitley set until it sold more than his last album on Sony (Billboard, Jan. 30).

The 25-year-old Kessler started Messenger in his Columbia University dorm room three years ago and has since issued Whitley's "Dirt Floor"; Johnny Society's "It Don't Matter" and "Wood"; the Hand's "Mule Me"; and Sichran's 7-inch single "All The Psychotics In My Building."

The No One Gives A Damn About Your Band tour kicked off Oct. 15 at Columbia University in New York and has since visited such schools as Rutgers University in New Brunswick, N.J.; the University of Maryland in College Park; the University of North Carolina in Chapel Hill; the University of Georgia in Athens; Tulane University in New Orleans; the Universi-

Murphy, booker for local rock club Trax, sat in.

Taken by Kessler and Unger's commitment and their "sense of what it takes to get a band out of the garage," Setser says he wishes them luck on the tour, because "if over the course of their 40 dates they enlighten 50 bands and educate a thousand fans, then it's mission accomplished."

Setser and Hawthorne interspersed tracks from the Messenger compilation (plus songs by local bands like Earth To Andy and Buzby) into the discussion. Touching upon the example of a home-grown success story—the Dave Matthews Band—the talk also entailed the whys and wherefores of booking tours, releasing an independent record inexpensively, and accessing mainstream and alternative avenues for publicity.

On WNRN as elsewhere, Kessler stressed several of his hard-won lessons in the business, such as the importance of market-by-market campaigns, building a band Web site (and listing the address on every promo item), taking advantage of the myriad Web sites that offer free band promotion, and developing fan and industry-contact E-mail lists, as well as meeting people face to face as often as possible.

Kessler has also been touting Messenger's "demo deal." The label is offering seed money for a demo recording to the best band Kessler and Unger see while on the tour. At the Covered Dish in Gainesville, the packed No One Gives A Damn show featured rock acts Subrosa (formerly For Squirrels), Victory At Sea, and Argentina.

Besides stoking discussion and an exchange of information, the Messenger tour has been impressing by example. "The students and local bands are amazed that a label would pack up a van and take to the road to help other bands promote their music," Kessler says. "But we point out that vibrant local music scenes help everyone and that the tour is of course helping Messenger build its own grassroots network."

"The 'no one gives a damn about your band' slogan seems to strike a chord," Kessler adds. "People have been signing up every day on our Web sites [www.noonegives.com and www.messengerrecords.com], and we've already re-ordered tour stickers because they're going so fast."

Kessler and Unger have encountered their fair share of challenges along the way, especially in booking the live shows, which depends on accessing hard-to-reach part-time student coordinators. Still, they have been able to make things work by going with the grain of the locale, holding concerts on campus or in clubs and bars—wherever students congregate at that particular school.

In towns that don't have a music-oriented college radio station or an amenable commercial outlet—such as Gainesville—Kessler has booked the student union for the group discussions. He says the informational quality of what Messenger is trying to do has helped the tour get access to campus facilities.

As at other events, Kessler stressed in Gainesville the fact that "record labels are never out to be anyone's savior," he says. "Bands have to work to build their audiences on their own."

According to Rob Levinson, director of marketing and communications for E-commerce firm edu.com, today's students are suspicious of traditional means of marketing—perhaps especially in the realm of music, which the company's research lists as students' No. 1 interest.

"This generation of students has



Pictured, from left, are Seth Unger and Brandon Kessler.

'Students and local bands are amazed that a label would help other bands promote their music'

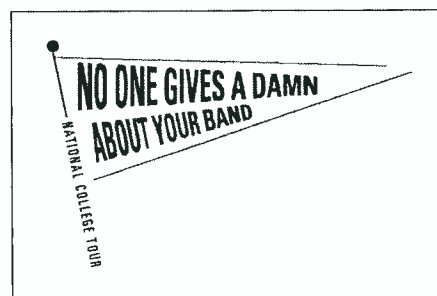
— BRANDON KESSLER —

ty of Texas in Austin; the University of Florida in Gainesville; and the University of Virginia in Charlottesville.

MTV.com has been covering the Messenger tour via MTV Local, a main link on the MTV Web site. MTV.com's November feature focuses on the Messenger tour; and the site will also be uploading Messenger's weekly audiovisual tour diary.

In Charlottesville, Kessler and Unger guested on community radio outlet WNRN's local music show, "The Local Motive," hosted by Jason Setser and Gary Hawthorne. Dana

At right are listed the remaining dates on the Messenger Records tour.



- Nov. 15: Purdue University, West Lafayette, Ind.
- Nov. 16: Indiana University, Bloomington
- Nov. 18: Michigan State University, East Lansing
- Nov. 19: University of Michigan, Ann Arbor
- Nov. 21: Ohio State University, Columbus
- Dec. 1: University of Pittsburgh
- Dec. 2: Penn State University, University Park
- Dec. 3: Wetlands, New York
- Dec. 4: State University of New York, Amherst
- Dec. 5: Syracuse University, Syracuse, N.Y.
- Dec. 6: University of Vermont, Burlington
- Dec. 8: Boston University
- Dec. 9: Providence College, Providence, R.I.

Top Music Videos

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE, Imprint Distributing Label, Catalog Number | Principal Performers | Suggested List Price |
|--------------|-----------------|---------------|---|--|----------------------|
| NO. 1 | | | | | |
| 1 | 1 | 3 | MOUNTAIN HOMECOMING Spring House Video Chordant Dist. Group 44376 | Bill Gaither | 19.98 |
| 2 | 2 | 3 | I'LL MEET YOU ON THE MOUNTAIN Spring House Video Chordant Dist. Group 44377 | Bill Gaither | 19.98 |
| 3 | NEW | | GOD IS IN THE T.V. Interscope Video MCA Music Video 53864 | Marilyn Manson | 19.95 |
| 4 | 3 | 5 | THE OFFICIAL VIDEO COLLECTION Columbia Music Video Sony Music Video 50205 | Ricky Martin | 14.98 |
| 5 | 5 | 28 | HOMECOMING-LIVE IN ORLANDO ▲ ³ Jive/Zomba Video 41675-3 | Backstreet Boys | 19.98 |
| 6 | NEW | | SUPERNATURAL EXPERIENCE Forefront Video Chordant Dist. Group 24512 | dc Talk | 19.95 |
| 7 | 4 | 3 | WOODSTOCK 99 Hybrid/Epic Music Video Sony Music Video 50207 | Various Artists | 19.95 |
| 8 | 7 | 75 | ALL ACCESS VIDEO ▲ ⁶ Jive/Zomba Video 41589-3 | Backstreet Boys | 19.98 |
| 9 | 28 | 2 | CRIPPLED LAMB Tommy Nelson Video 50750 | Max Lucado | 14.99 |
| 10 | 6 | 4 | MIRRORBALL BMG Video 15740 | Sarah McLachlan | 14.98 |
| 11 | 8 | 7 | SWEET SWEET SPIRIT Spring House Video Chordant Dist. Group 44370 | Homecoming Friends | 29.98 |
| 12 | 12 | 52 | 'N THE MIX WITH 'N SYNC ▲ ⁵ BMG Video 65000 | 'N Sync | 19.95 |
| 13 | 10 | 26 | LIVE ▲ ³ USA Home Entertainment 45059955 | Shania Twain | 19.95 |
| 14 | 15 | 2 | WOW-2000 Sparrow Video Chordant Dist. Group 43193 | Various Artists | 12.98 |
| 15 | 9 | 9 | HEAT IT UP MCA Music Video Universal Music Video Dist. 61694 | 98 Degrees | 19.95 |
| 16 | 13 | 190 | HELL FREEZES OVER ▲ ² Geffen Home Video Universal Music Video Dist. 39548 | Eagles | 24.98 |
| 17 | 14 | 2 | IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE Warner Reprise Video 3-38510 | Eric Clapton | 19.98 |
| 18 | 16 | 52 | NIGHT OUT WITH THE BACKSTREET BOYS ▲ ³ Jive/Zomba Video 41657 | Backstreet Boys | 19.95 |
| 19 | 11 | 2 | VIDEO BANK Columbia Music Video Sony Music Video 50208 | Alice In Chains | 14.95 |
| 20 | NEW | | ALL MY HITS TODOS MIS EXITOS EMI Latin Video 77879 | Selena | 16.98 |
| 21 | 22 | 28 | AROUND THE WORLD Columbia Music Video Sony Music Video 50184 | Mariah Carey | 19.98 |
| 22 | 19 | 100 | RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3 | Rage Against The Machine | 19.98 |
| 23 | 18 | 48 | CUNNING STUNTS ▲ Elektra Entertainment 40202 | Metallica | 19.98 |
| 24 | 17 | 8 | CHONDA PIERCE ON HER SOAPBOX Myrrh Video 5995 | Chonda Pierce | 16.98 |
| 25 | 21 | 34 | KENNEDY CENTER HOMECOMING Spring House Video Chordant Dist. Group 42902 | Bill & Gloria Gaither And Their Homecoming Friends | 29.98 |
| 26 | 27 | 115 | THE DANCE ▲ Warner Reprise Video 3-38486 | Fleetwood Mac | 19.98 |
| 27 | 23 | 2 | CLAPTON CHRONICLES: THE BEST OF ERIC CLAPTON Warner Reprise Video 3-38511 | Eric Clapton | 19.98 |
| 28 | 20 | 44 | ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474 | Bee Gees | 19.98 |
| 29 | 26 | 25 | SO GLAD Spring House Video Chordant Dist. Group 44369 | Bill & Gloria Gaither And Their Homecoming Friends | 29.98 |
| 30 | 25 | 5 | ONE NIGHT IN EDEN Capitol Video EMI Home Video 77863 | Sarah Brightman | 19.98 |
| 31 | 29 | 5 | PANDAEMONAEON Metal Blade Home Video 34016 | Cradle Of Filth | 21.98 |
| 32 | 30 | 11 | THE NU NATION TOUR Gospeo Centric 90311 | Kirk Franklin And The Family | 19.95 |
| 33 | 24 | 8 | LIVE IN JACKSON MISSISSIPPI Verity Video Word Video 43135-3 | The Canton Spirituals | 19.98 |
| 34 | 33 | 18 | JIMI HENDRIX LIVE AT WOODSTOCK Universal Studios Home Video Universal Music Video Dist. 11989 | Jimi Hendrix | 14.95 |
| 35 | 39 | 99 | A NIGHT IN TUSCANY ▲ USA Home Entertainment 4400553973 | Andrea Bocelli | 24.95 |
| 36 | NEW | | STRANGLE2 Interscope Video MCA Music Video 21003 | Insane Clown Posse | 22.95 |
| 37 | 32 | 35 | THE VELVET ROPE TOUR-LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 5517 | Janet Jackson | 19.98 |
| 38 | 31 | 32 | FAMILY VALUES TOUR '98 ▲ Epic Music Video Sony Music Video 50188 | Various Artists | 19.95 |
| 39 | RE-ENTRY | | LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Video 50130 | Stevie Ray Vaughan And Double Trouble | 19.98 |
| 40 | 38 | 48 | BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 4734 | The Rolling Stones | 19.98 |

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©1999, Billboard/BPI Communications.

SONY MUSIC DISTRIB.

(Continued from page 101)

showcase in New York during the event), Indigo Girls, Bone Thugs-N-Harmony, Korn, Fiona Apple, and Celine Dion. Also highlighted in the video were B*Witched, Ghostface Killah, Save Ferris, Incubus, Dope, Shakira, So Plush, and Julio Iglesias Jr.

Other releases coming out include a live Clash album, a second "Ally McBeal" title, and a Christmas recording from Word act Point Of Grace.

Sony Classical's fourth-quarter efforts are behind "John Williams Greatest Hits 1969-1992"; "The Talented Mr. Ripley" soundtrack; the "Angela's Ashes" soundtrack; "The Messenger" soundtrack; and "The Legend Of 1900" featuring compositions by Ennio Morricone.

Other key releases include a soundtrack to a TV production of "Annie"; a "Topsy Turvy" soundtrack featuring the music of Gilbert and Sullivan; an album from Charlotte Church; a Yo-Yo Ma release; and Joe Jackson's "Symphony No. 1." Arcadi Volodos performed.

Sony Nashville will focus on releases from Shana Petrone, Joe Diffie, Mary Chapin Carpenter, Montgomery Gentry, and Tara Lyn Hart, among other titles. Yankee Grey did the featured performance.

Some of Sony Wonder's titles are a Kathy Smith "Latin Rhythm Workout" video; "The Story Of Sammy Sosa"; and an Andy Kaufman video. Kenny Loggins performed in Los Angeles, Collin Raye in New York.

Sony Legacy's fourth-quarter push will be behind a three-CD boxed set of Duke Ellington's "Essential Recordings: 1927-1961"; a live performance of Benny Goodman at Carnegie Hall in 1938; "The Lost Trident Sessions" of the Mahavishnu Orchestra from 1973; a best-of Simon & Garfunkel set; a boxed set of Grammy winners; and other titles.

On the last day of the New York conference, Columbia Records Group made its presentation, promoting titles from Alice In Chains, Marc Anthony (another showcased performer in New York), Tony Bennett, Michael Bolton, Mariah Carey, Cypress Hill, Mobb Depp, Big Pun, Tash, Raekwon, Nas, 50 Cent, Kobe Bryant, Jagged Edge, Leftfield, Rosie O'Donnell, Savage Garden, Will Smith, and Wood, as well as soundtracks from "The Sopranos" and "The Best Man."

There were performances by Lara Fabian, Jessica Simpson, Marc Nelson, Blaque, Our Lady Peace, and System Of A Down.

Don Jenner, chairman of the Columbia Records Group, pointed out that the label had the leading market share for the year-to-date for both total albums (8.5%) and current albums (9.12%) and urged the Sony staff to maintain those leads.

While Yarbrough noted that "last year we thought we had an incredible year when we won the [National Assn. of Recording Merchandisers] distributor of the year award," this year is shaping up nicely for Sony as well: Each month the company's billing total has topped last year's numbers.

Assistance in preparing this story was provided by Don Jeffrey

Top Pop Catalog Albums

| THIS WEEK | LAST WEEK | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE) | TITLE | TOTAL CHART WEEKS |
|--------------|-----------|--|--|-------------------|
| NO. 1 | | | | |
| 1 | 11 | 'N SYNC ▲ ² RCA 67726 (11.98/17.98) | HOME FOR CHRISTMAS 1 week at No. 1 | 13 |
| 2 | 14 | CELINE DION ▲ ⁴ EPIC 69523 (11.98 EQ/17.98) | THESE ARE SPECIAL TIMES | 20 |
| 3 | 1 | BUENA VISTA SOCIAL CLUB ● WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98) | BUENA VISTA SOCIAL CLUB | 25 |
| 4 | 2 | METALLICA ◆ ¹¹ ELEKTRA 61113/EEG (11.98/17.98) | METALLICA | 430 |
| 5 | 3 | LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) [S] | THREE DOLLAR BILL, Y'ALL | 86 |
| 6 | 28 | MARTINA MCBRIDE ● RCA (NASHVILLE) 67842/RLG (10.98/16.98) | WHITE CHRISTMAS | 9 |
| 7 | 6 | BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG 846210/DJMG (12.98/18.98) | LEGEND | 542 |
| 8 | 9 | MATCHBOX 20 ◆ ¹⁰ LAVA/ATLANTIC 92721*AG (10.98/17.98) [S] | YOURSELF OR SOMEONE LIKE YOU | 140 |
| 9 | 7 | PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98) | DARK SIDE OF THE MOON | 1181 |
| 10 | 23 | RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) [S] | RAGE AGAINST THE MACHINE | 208 |
| 11 | 13 | BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98) | GREATEST HITS | 263 |
| 12 | 5 | BARRY WHITE ● MERCURY 522459/DJMG (10.98/17.98) | ALL TIME GREATEST HITS | 30 |
| 13 | 8 | ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) [S] | ROMANZA | 101 |
| 14 | 10 | SARAH MCLACHLAN ▲ ⁷ ARISTA 18970 (10.98/17.98) | SURFACING | 121 |
| 15 | 4 | TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 110813 (12.98/18.98) | GREATEST HITS | 293 |
| 16 | 17 | DEF LEPPARD ▲ MERCURY 528718/DJMG (10.98/17.98) | VAULT — GREATEST HITS 1980-1995 | 159 |
| 17 | 18 | DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (11.98/17.98) | CRASH | 184 |
| 18 | 21 | SHANIA TWAIN ◆ ¹¹ MERCURY (NASHVILLE) 522886 (10.98/17.98) | THE WOMAN IN ME | 245 |
| 19 | 22 | TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98) | EVERYWHERE | 127 |
| 20 | 20 | SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (11.98/17.98) | SUBLIME | 169 |
| 21 | 46 | RAGE AGAINST THE MACHINE ▲ ² EPIC 57523* (10.98 EQ/16.98) | EVIL EMPIRE | 87 |
| 22 | 34 | SAVAGE GARDEN ▲ ⁵ COLUMBIA 67954/CRG (11.98 EQ/17.98) | SAVAGE GARDEN | 127 |
| 23 | 37 | KORN ▲ ² IMMORTAL 66633/EPIC (10.98 EQ/16.98) [S] | KORN | 139 |
| 24 | 30 | JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113* (7.98/11.98) | GREATEST HITS | 471 |
| 25 | 26 | GUNS N' ROSES ◆ ¹⁵ Geffen 424148/INTERSCOPE (11.98/17.98) | APPETITE FOR DESTRUCTION | 440 |
| 26 | 24 | QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98) | GREATEST HITS | 336 |
| 27 | 19 | BARRY WHITE ▲ CASABLANCA 822782/DJMG (5.98/11.98) | GREATEST HITS VOLUME I | 38 |
| 28 | 29 | BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98) | THE GREATEST HITS COLLECTION | 94 |
| 29 | 35 | PINK FLOYD ◆ ²³ COLUMBIA 36183*/CRG (15.98 EQ/31.98) | THE WALL | 552 |
| 30 | 38 | AC/DC ◆ ¹⁶ EASTWEST 92418/EEG (11.98/17.98) | BACK IN BLACK | 286 |
| 31 | 36 | FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (10.98/17.98) | GREATEST HITS | 374 |
| 32 | — | PHILADELPHIA ORCHESTRA (ORMANDY) SONY CLASSICAL 6369 (5.98 EQ/9.98) | THE GLORIOUS SOUND OF CHRISTMAS | 3 |
| 33 | 40 | METALLICA ▲ ⁵ ELEKTRA 60812/EEG (11.98/17.98) | ...AND JUSTICE FOR ALL | 500 |
| 34 | 33 | AL GREEN ▲ Hi/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98) | GREATEST HITS | 74 |
| 35 | — | FOO FIGHTERS ▲ ROSWELL 55832*/CAPITOL (10.98/16.98) | THE COLOUR AND THE SHAPE | 75 |
| 36 | 44 | GARTH BROOKS ◆ ¹⁰ CAPITOL (NASHVILLE) 29689 (10.98/15.98) | THE HITS | 208 |
| 37 | 31 | CREDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98) | CHRONICLE THE 20 GREATEST HITS | 325 |
| 38 | 45 | ALAN JACKSON ▲ ARISTA NASHVILLE 18801 (10.98/16.98) | THE GREATEST HITS COLLECTION | 196 |
| 39 | — | VARIOUS ARTISTS ● ARISTA 19019 (11.98/17.98) | ULTIMATE CHRISTMAS | 7 |
| 40 | — | MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1984 (10.98/15.98) | CHRISTMAS | 109 |
| 41 | 39 | MARTINA MCBRIDE ▲ ² RCA (NASHVILLE) 67516/RLG (10.98/16.98) | EVOLUTION | 104 |
| 42 | — | SADE ▲ ⁴ EPIC 66686* (10.98 EQ/17.98) | BEST OF SADE | 128 |
| 43 | — | VARIOUS ARTISTS ● BIG IDEA/WORD 6936/LYRIC STUDIOS (6.98/10.98) | VEGGIE TUNES | 29 |
| 44 | 41 | MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98) | KIND OF BLUE | 53 |
| 45 | 42 | VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98/17.98) | THE BEST OF VAN MORRISON | 452 |
| 46 | — | KORN ▲ ⁷ IMMORTAL 67554/EPIC (10.98 EQ/16.98) | LIFE IS PEACHY | 99 |
| 47 | 43 | JIMMY BUFFETT ▲ ⁵ MCA 325633* (12.98/18.98) | SONGS YOU KNOW BY HEART | 455 |
| 48 | — | PINK FLOYD ▲ COLUMBIA 37680/CRG (10.98 EQ/16.98) | A COLLECTION OF GREAT DANCE SONGS | 36 |
| 49 | — | STYX ● A&M 540387/INTERSCOPE (10.98/17.98) | GREATEST HITS | 20 |
| 50 | 49 | INSANE CLOWN POSSE ▲ ISLAND 524442/DJMG (10.98/16.98) | THE GREAT MILENKO | 101 |

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

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Sony Distribution Moves Up Deadline For Buy-In Discount

CRUNCH TIME: With CD production capabilities getting stretched thin across the U.S., Sony Music Distribution has cut back on its buy-in discounting for new releases for the remainder of the year.

Previously, Sony allowed accounts until the Monday after street date to place an order and still receive the buy-in discount. Now, accounts will have until the Monday before street date to take advantage of Sony's buy-in discounts.

Danny Yarbrough, chairman of Sony Music Distribution, says the policy shift "is not a permanent thing." With the manufacturing facilities facing a crunch in the fourth quarter, Sony has managed the situation well, he says. To continue handling the challenge, he notes, "we want orders in as soon as possible. It really has to do with planning production."

Sony may have been the first company to make such a move, but it is not alone in its thinking. Over the last few years, most majors have extended the buy-in discounts in order to avoid front-loading by accounts. (This is not to be confused with front-loading by labels, a practice that, sadly in these just-in-time times, still ex-

ists, if not to the degree that it previously did.)

Anyway, by allowing accounts to order after street date, it was believed that store buyers would have a more accurate tool to allow them to gauge the strength of a release. But while it did that, a couple of other things have also happened. First, the whole concept of order date is now almost out the window: Larger accounts are said to be pretty much ignoring the concept, thus making it much harder for manufacturers to plan production.

Second, a number of accounts don't pay as much attention to coming up with their initial buy-in total, since they can use the extended dating as a crutch to help cover up mistakes. So when those accounts go in for their second dip at the buy-in discount, it results in such large orders that a back-order situation develops. Or worse, says one distribution executive, the second dip comes in too aggressively, resulting in an overbuy.

While Sony may be the first to make a move for the holiday selling season, other majors are watching closely. And long-term, (Continued on page 107)

RETAIL TRACK
by Ed Christman




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Buffett In Indieville With Mailboat

BUFFETT SETS SAIL SOLO: Jimmy Buffett's new label, Mailboat Records, has hoisted anchor, and the major labels have been left standing on the dock.

Buffett's new album "Live, Tuesdays, Thursdays, Saturdays" was released Nov. 9 on his own newly formed independent label (Billboard, Sept. 25). The album—culled from some 50 concerts over the last year—is being sold direct to most accounts, with Select-O-Hits in Memphis and Bayside Entertainment Distribution in West Sacramento, Calif., servicing the remaining retailers. Harold

down the totem pole [at the majors]," he says. "The bureaucracy is so amazing. It takes all the fun out of it. At Mailboat, we don't even have an office. This whole thing was put together by MP3s and E-mail . . . It's that entrepreneurial thing that I love. It's very exciting and interesting to be an artist in charge of their own career."

Buffett says he plans to follow the new live record up with a Mailboat studio album, which may be primarily ballads: "It's going to be a laid-back kind of record." He also plans to record other projects, probably beginning with sets from members of his Coral Reefer Band.

(Continued on next page)



by Chris Morris

Sulman is coordinating Mailboat's retail efforts in Los Angeles.

Up until now, Buffett's records have been released on his custom imprint, Margaritaville Records. He was with MCA for years, then shifted to Island Records for distribution after his MCA contract ran out.

"I always wanted to get with [former Island head] Chris Blackwell," Buffett says. "Lo and behold, I got to Island, and Chris left [in 1998]."

Then, of course, Island was absorbed when parent PolyGram was purchased in '98 by Universal parent Seagram.

"We were a victim of the fact [that Margaritaville was] a small label in a big arena," Buffett says. "There was another option, and we took it . . . I've never been one to go by the rules."

Buffett feels he has a leg up on many other recording artists, in that through his busy touring schedule over the years, he has developed a fervent fan base—his "parrotheads."

Touring "enabled me not to be subservient to a record company," he says. "I still had a viable career selling a lot of albums."

Buffett also saw the rapid development of the Internet as a unique marketing opportunity: "We've got a real viable fan base. I saw the Internet as a great way to get in touch with the audience . . . You can cross-market from the book market to the record market to people who go to the clubs."

Buffett sees running his own label as a welcome alternative to the monolithic infrastructure he has encountered in the past.

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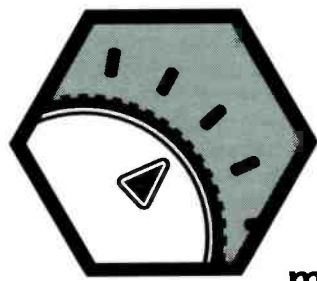


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2000

INDEPENDENTS

(Continued from preceding page)

Buffett says he hopes his example will lead other artists to seize control of their careers. "I think you have the opportunity now to have an option, instead of signing your life away for seven years."

FLAG WAVING: Veteran singer/songwriter **Bob Neuwirth** opened a new chapter in his career when he was introduced to the Cuban musician and arranger **José Maria Vitier** through a mutual associate who was producing a cultural exchange program in Massachusetts.

The meeting of the two musicians has now borne fruit in Neuwirth's lovely new album, "Havana Midnight." The collection, recorded in Cuba, is being released by L.A.-based Diesel Motor Records; the label is issuing the album through online retailers and is in discussions for national independent distribution to retail.

Neuwirth sees "Havana Midnight" as the unexpected result of two highly contrasting musical approaches.

He says, "I was blown away by the efficiency of the [Cubans'] music. These people are conservatory-trained . . . My simple little songs are rather primal, and José Maria is a no-shit composer."



NEUWIRTH

Vitier is also a mind-bending piano player in the grand manner of such Cuban keyboard maestros as **Chuco Valdes**, **Alfredo Rodríguez**, and **Ruben González**; witness his dizzying solo work on the wryly penned track "Dead Man's Clothes."

Other significant collaborators on the set include the vocal quartet **Gema 4** and the brilliant guitarist **Rey Guerra**, well-known as the accompanist of *nuevo trova* master **Silvio Rodríguez**. Neuwirth says that when he saw Guerra playing with Rodríguez on Cuban TV, "my blood ran ice cold. [I thought,] I'm supposed to play in front of this guitar player?"

The result of this cultural cross-pollination is incredibly rewarding. The Cuban musicians supply eloquent support to Neuwirth's warm vocals on such tracks as the title cut (which also appears in an alternate version, "Havana Farewell," with divine accompaniment by Guerra) and "Look Up," a song that may remind some of "Every Grain Of Sand," a tune composed by Neuwirth's old cohort **Bob Dylan**.

As fine as the sessions proved to be, they took their toll on the arranger: Neuwirth says that Vitier told him as their work concluded, "I know two things—one, that we've done something we've never done before, and two, I'm very tired."

Neuwirth was set to appear at producer **Hal Willner's** Nov. 11-12 **Harry Smith** tribute shows at St. Anne's Church in New York.

McLachlan, Goulet, Riders Play On 'Toy Story 2' From Disney

'TOY' SYMPHONY: The Nov. 9 release of three audio titles from the eagerly awaited Disney/Pixar sequel "Toy Story 2" is good news for retailers, as the movie's certain to be a hit.

Randy Newman again composed the film score and its songs, only this time around the tunes are sung by a trio of guest acts: Sarah McLachlan, Riders In The Sky, and Robert Goulet. Saxophonist Tom Scott also makes an appearance.



NEWMAN

In addition to the soundtrack album, Walt Disney Records bowed "Toy Story 2 Read-Along," featuring original character voices from the film, including those of Tom Hanks, Tim Allen, Joan Cusack, Kelsey Grammer, and Wayne Knight. The set includes a 24-page book illustrated with movie art.

Finally, there's "Toy Story 2 Sing-Along," featuring songs from the film, songs inspired by the film, and a 22-page lyric and fun-facts book. The soundtrack is variably priced (depending on the

retailer) on CD, while the cassette carries a list price of \$10.98; the read-along is \$6.98; the sing-along, \$10.98.

Composer Newman, who also scored the first "Toy Story" and last year's Disney/Pixar release "A Bug's Life," says he reprised some of the music from the original—in particular the theme song "You've Got A Friend In Me," here performed swing style by Goulet—but also got to stretch out with characters old and new. Cowboy doll Woody (Hanks) not only rates his own theme song, "Woody's Roundup" (rendered by veteran Western act Riders In The Sky), but an underscore that's at times reminiscent of Aaron Copland's "Rodeo."



The Wolf'-ish theme for the bad guy [Knight, portraying an insidious grown-up toy collector who steals Woody because of his con-

siderable value as a collectible.] Newman didn't need to compose a theme for another newcomer to the "Toy Story" universe—Barbie—because, he says, "they used [surf classic] 'Wipeout.'"

"The first 'Toy Story' mainly took place in a domestic setting, while this one's mostly outside," Newman notes. "There are also scenes in a gigantic airport baggage terminal and a huge toy store. So, I needed to work with a bigger orchestra—eight horns instead of four, etc." All told, according to Newman, his orchestra comprised "115 players, as opposed to the 90 or so I used on the first 'Toy Story' score."

Newman says he "didn't take it personally" that he didn't sing on this one. "Maybe Disney thought America was tired of Newman," he cracks. He adds that at least one of the new songs simply could not have been performed by anyone but a female artist. That would be "When She Loved Me," a heart-breaking ballad performed by cowgirl doll Jessie (sung by McLachlan), about how the little



by Moira McCormick

girl who owned her began to out-grow her.

McLachlan, in an interview transcript provided by Disney, says when her manager first played her the song, she "started crying in his office . . . It's really beautiful and sad and completely melancholy and nostalgic, and I'm a sucker for that kind of stuff. I know every mummy in the audience is gonna be bawling their eyes out. I don't know about the kids, but it's pretty hard for the mothers."

She notes that singing for an animated movie presented quite a different recording situation than

the ones to which she's accustomed. "I haven't done much of these kinds of things where you go to the studio, and the producers and directors and everybody is there," McLachlan says. "It's like, 'Oh dear, a lot of cooks.' But I went into the studio part with Randy, and we just sang through the song. We did it about 17 times, and then got a couple of takes we were really happy with."

Ranger Doug, a member of Riders In The Sky—who've been together for 22 years—is equally enthusiastic about the act's participation in the film (Nashville

(Continued on page 111)

Billboard®

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|--|-----------|---------------|---|---|
| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST/SERIES | TITLE |
| | | | IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE) | |
| ◀ No. 1 ▶ | | | | |
| 1 | 1 | 19 | POKEMON ● 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES KOCH 8901 (11.98/16.98) | |
| 2 | 3 | 83 | VEGGIE TUNES ● BIG IDEA/WORD 6936/LYRICK STUDIOS (6.98/10.98) | VEGGIE TUNES |
| 3 | 4 | 201 | VARIOUS ARTISTS ▲ ³ WALT DISNEY 860605 (6.98/13.98) | DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 |
| 4 | 5 | 54 | VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98) | TODDLER FAVORITES |
| 5 | 6 | 152 | CEDARMONT KIDS CLASSICS ● BENSON 84056 (3.98/5.98) | TODDLER TUNES |
| 6 | 7 | 30 | VARIOUS ARTISTS WALT DISNEY 860642 (9.98/16.98) | RADIO DISNEY KID JAMS |
| 7 | 11 | 169 | CEDARMONT KIDS CLASSICS ▲ BENSON 82217 (3.98/5.98) | ACTION BIBLE SONGS |
| 8 | 9 | 25 | READ-ALONG WALT DISNEY 860427 (6.98 Cassette) | TARZAN |
| 9 | 8 | 70 | VEGGIE TUNES BIG IDEA/WORD 5874/LYRICK STUDIOS (6.98/10.98) | VEGGIE TUNES 2 |
| 10 | 16 | 159 | CEDARMONT KIDS CLASSICS ● BENSON 82218 (3.98/5.98) | SUNDAY SCHOOL SONGS |
| 11 | 13 | 166 | VARIOUS ARTISTS ● WALT DISNEY 860897 (8.98/11.98) | DISNEY'S PRINCESS COLLECTION |
| 12 | 10 | 210 | BARNEY ▲ ³ BARNEY MUSIC 27115/CAPITOL (9.98/15.98) | BARNEY'S FAVORITES VOLUME 1 |
| 13 | 12 | 220 | VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860865 (10.98/15.98) | |
| 14 | 18 | 136 | CEDARMONT KIDS CLASSICS ● BENSON 82220 (3.98/5.98) | SILLY SONGS |
| 15 | RE-ENTRY | | VEGGIE TUNES BIG IDEA/WORD 84870/LYRICK STUDIOS (6.98/10.98) | A VERY VEGGIE CHRISTMAS |
| 16 | 14 | 137 | VARIOUS ARTISTS ▲ ² WALT DISNEY 860606 (9.98/13.98) | DISNEY CHILDREN'S FAVORITES VOLUME 2 |
| 17 | 15 | 34 | MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 860641/WALT DISNEY (10.98/15.98) | MANNHEIM STEAMROLLER MEETS THE MOUSE |
| 18 | 21 | 71 | VARIOUS ARTISTS WALT DISNEY 860632 (10.98/16.98) | MORE SILLY SONGS |
| 19 | 19 | 33 | BEAR WALT DISNEY 860640 (9.98 Cassette) | BEAR IN THE BIG BLUE HOUSE |
| 20 | 20 | 32 | BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS (9.98/14.98) | I LOVE TO SING WITH BARNEY |
| 21 | 23 | 49 | MY FIRST SING-ALONG WALT DISNEY 60629 (6.98 Cassette) | WINNIE THE POOH: SILLY OLD BEAR SONGS |
| 22 | 17 | 14 | LARRY-BOY BIG IDEA 60012/WORD (6.98/10.98) | VEGGIE TALES-LARRY-BOY: THE SOUNDTRACK |
| 23 | NEW ▶ | | VARIOUS ARTISTS KID RHINO 75499/RHINO (16.97) | LOONEY TUNES CHRISTMAS |
| 24 | RE-ENTRY | | VARIOUS ARTISTS RUDOLPH, FROSTY AND FRIENDS' FAVORITE CHRISTMAS SONGS SONY WONDER 67766/EPIC (9.98/13.98) | |
| 25 | RE-ENTRY | | VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98) | DISNEY'S CHRISTMAS COLLECTION |

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

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RETAIL TRACK

(Continued from page 104)

some distribution executives appear to be debating whether they need to fine-tune the buy-in discount period.

HAIL: At the closing session of the National Assn. of Recording Merchandisers (NARM) Convention, the trade group will honor Henry Droz, chairman of Universal Music and Video Distribution, with the organization's Presidential Award for Sustained Executive Achievement. The NARM Convention will be held Feb. 27-March 1 in San Antonio.

ON THE WEB: National Record Mart (NRM) has instituted a limited-edition collectible department on its online stores—nrmmusic.com and wavemusic.com. Offered merchandise includes a 12- by 15-inch Unplugged Layla Gold Record Set, signed by Eric Clapton, which goes for \$135, and . . . well, you get the picture.

In another announcement, NRM has reached an agreement with Hello Network to provide the company's online stores with its streaming audio and video technology. The deal will allow visitors to NRM's site to view live and archived celebrity interviews and concerts online.



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New Media

MERCHANTS & MARKETING

Why Internet Sales Are Dragging In Japan

High Connection Costs, Low PC Ownership Hold Back Music E-Commerce

This week's column was prepared by guest columnist Steve McClure.

YOU MIGHT EXPECT a high-tech society like Japan to be well ahead of the game when it comes to online delivery of music—but you'd be wrong.

For a number of reasons, including a relatively low PC ownership rate, the high cost of Internet connections, and continuing reluctance by many Japanese consumers to use credit cards, Japan lags behind other major music markets in using the Net to sell music.

"Online shopping has yet to establish itself here in Japan," says David Terrill, HMV Japan's director of E-commerce. "But we expect it to gather speed in the next 18 months to two years."

SITES + SOUNDS.

According to the latest data from the statistics bureau of Japan's Management and Coordination Agency, there were 43.9 million households in Japan in 1995; the country's population is 126 million. The Electronics Industry Assn. of Japan reports that thus far in 1999 29.5% of Japanese households are equipped with personal computers, yet the country's per capita Internet connection rate is just 11.1%.

Terrill says he estimates the Internet will account for 20% of all music sold in Japan in 10 years' time, including both delivery of physical product and downloading. Currently, only a fraction of Japan's music sales are through the Internet.

In late September, HMV Japan joined the ranks of Japanese retailers selling product through the Net. The U.K.-based chain claims its Japanese site (www.hmv.co.jp) is the Internet's biggest music store, with some 670,000 CD and video titles available.

Other Japanese retailers selling physical product over the Net include Shinseido (Japan's biggest music retailer), Tower Records, Yamano Music, and CDnow Japan.

Relatively few Japanese Web sites offer downloadable music. Those that do, such as the pioneering music.co.jp, which sells MP3 files and MIDI files, generally offer indie, jazz, or classical product, since many Japanese labels remain reluctant to allow their music to be sold via downloadable files.

But it's not just small, cutting-edge companies that are the trailblazers: Earlier this year, giant trading house Mitsubishi Corp. reached an agreement with AT&T to market the a2b MAIL compression-and-playback technology in Japan.

Mitsubishi's first a2b client is the Tokyo-based indie label Outgroup Records, which in May introduced Japan's first a2b MAIL-equipped downloadable Internet sound file. The site (www.outside.co.jp) features a sample of one minute and 44 seconds

by rock band Terra.

"Our mission is to deliver the a2b MAIL technology or tracks in the a2b format to record labels, which will

then set up their own Web sites," says Yasuaki Hikiami, assistant manager of the new business development (Continued on page 117)

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

| TOTAL VISITORS AT HOME | |
|------------------------|-------|
| 1. amazon.com | 7,986 |
| 2. cdnow.com | 3,146 |
| 3. barnesandnoble.com | 2,987 |
| 4. columbiahouse.com | 1,628 |
| 5. bmgmusicservice.com | 1,492 |
| 6. buy.com | 1,309 |
| 7. bestbuy.com | 621 |
| 8. wal-mart.com | 473 |
| 9. musicmatch.com | 228 |
| 10. towerrecords.com | 165 |

| TOTAL VISITORS AT WORK | |
|------------------------|-------|
| 1. amazon.com | 4,055 |
| 2. barnesandnoble.com | 1,578 |
| 3. cdnow.com | 1,410 |
| 4. buy.com | 1,044 |
| 5. bmgmusicservice.com | 835 |
| 6. columbiahouse.com | 668 |
| 7. bestbuy.com | 347 |
| 8. wal-mart.com | 186 |
| 9. towerrecords.com | 112 |
| 10. musicmatch.com | 85 |

| HOUSEHOLD INCOME \$15,000-\$39,900/YEAR | |
|---|-------|
| 1. amazon.com | 2,423 |
| 2. barnesandnoble.com | 981 |
| 3. cdnow.com | 922 |
| 4. bmgmusicservice.com | 676 |
| 5. columbiahouse.com | 580 |
| 6. buy.com | 397 |
| 7. bestbuy.com | 252 |
| 8. wal-mart.com | 207 |
| 9. musicmatch.com | 78 |
| 10. towerrecords.com | 36 |

| HOUSEHOLD INCOME \$40,000-\$75,000/YEAR | |
|---|-------|
| 1. amazon.com | 4,479 |
| 2. cdnow.com | 1,829 |
| 3. barnesandnoble.com | 1,769 |
| 4. columbiahouse.com | 954 |
| 5. buy.com | 847 |
| 6. bmgmusicservice.com | 838 |
| 7. bestbuy.com | 298 |
| 8. wal-mart.com | 202 |
| 9. towerrecords.com | 139 |
| 10. musicmatch.com | 114 |

Source: Media Metrix, September 1999. Sites categorized by Billboard Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard

NOVEMBER 20, 1999

Top Internet Album Sales™

| THIS WEEK | LAST WEEK | WKS. ON CHART | COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan | | BILLBOARD 200 RANK |
|-----------|-----------|---------------|---|------------------------------|--------------------|
| | | | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST | |
| | | | ◀ NO. 1 ▶ 1 week at No. 1 | | |
| 1 | NEW | | THE BATTLE OF LOS ANGELES EPIC 69630* | RAGE AGAINST THE MACHINE | 1 |
| 2 | NEW | | THERE IS NOTHING LEFT TO LOSE ROSWELL 67892*/RCA | FOO FIGHTERS | 10 |
| 3 | NEW | | THIS DESERT LIFE DGC 490415*/INTERSCOPE | COUNTING CROWS | 8 |
| 4 | 3 | 21 | SUPERNATURAL ▲ ARISTA 19080 | SANTANA | 5 |
| 5 | NEW | | RAINBOW COLUMBIA 63800*/CRG | MARIAH CAREY | 2 |
| 6 | 1 | 2 | NO. 4 ATLANTIC 83255/AG | STONE TEMPLE PILOTS | 21 |
| 7 | NEW | | JOY: HOLIDAY COLLECTION ATLANTIC 83250/AG | JEWEL | 46 |
| 8 | 7 | 6 | HUMAN CLAY ▲ WIND-UP 13053* | CREED | 11 |
| 9 | 4 | 2 | THE SCIENCE OF THINGS TRAUMA 490483*/INTERSCOPE | BUSH | 24 |
| 10 | 5 | 2 | LOOKING FORWARD REPRISE 47436/WARNER BROS. | CROSBY, STILLS, NASH & YOUNG | 57 |
| 11 | 9 | 6 | BRAND NEW DAY A&M 490443*/INTERSCOPE | STING | 37 |
| 12 | 8 | 5 | THE DISTANCE TO HERE RADIOACTIVE 111966/MCA | LIVE | 32 |
| 13 | 15 | 9 | A LITTLE BIT OF MAMBO ▲ RCA 67887 | LOU BEGA | 9 |
| 14 | 17 | 25 | MILLENNIUM ▲ JIVE 41672 | BACKSTREET BOYS | 7 |
| 15 | 11 | 2 | LEANN RIMES CURB 77947 | LEANN RIMES | 16 |
| 16 | NEW | | NIGHTLIFE PARLOPHONE 31086/SIRE | PET SHOP BOYS | 84 |
| 17 | 20 | 20 | SIGNIFICANT OTHER ▲ FLIP 490335*/INTERSCOPE | LIMP BIZKIT | 12 |
| 18 | 19 | 3 | PEACE ARISTA 14617 | EURHYTHMICS | 75 |
| 19 | 14 | 7 | THE FRAGILE ▲ NOTHING 490473*/INTERSCOPE | NINE INCH NAILS | 87 |
| 20 | RE-ENTRY | | ENEMA OF THE STATE ▲ MCA 111950 | BLINK-182 | 23 |

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. ■ indicates past and present Heatseekers titles © 1999, Billboard/EMI Communications and SoundScan, Inc.



Chilling At The Beach. Under sunny skies and palm trees, Jack Frosts from all over the country turned out at the beach in Santa Monica, Calif., to build the coolest snowman. Jack Frost from St. Joseph, Mo. (foreground, standing), sculpts his winning entry among the other contestants. The contest was held to support the Nov. 2 video and DVD release of "Jack Frost" from Warner Home Video. For his efforts Frost was awarded a trip for two to Hawaii.

Toddler Video Market Keeps Growing

Latest Series Aim Not Just To Entertain But To Educate

BY MOIRA McCORMICK

CHICAGO—In 1997 the breakout video "Babymugs" expanded the market for infants' and toddlers' tapes, and despite a recent report from the American Academy of Pediatrics (AAP) stating that children under 2 should not watch TV, the genre continues to thrive.

A top trend in children's non-theatrical video, the genre is in fact evolving from entertaining infants with cute images set to music of babies at play to stimulating infants' brain development.

"Just watching faces doesn't do anything for kids," says Alexandra M. Tornek, founder and CEO of the Baby School Co. of Coconut Grove, Fla.

Tornek, who holds degrees in psychology and has published a number of studies on infants, started the company's "So Smart!" series of video and audio products based on her research.

While Tornek agrees with the AAP study, she is confident the company's product is not what the organization had in mind.

In the study released in August, AAP said that infants "have a critical need" for direct interaction with parents and caregivers in order to develop healthy social behavior and brain development.

"Our product doesn't fall under the traditional category of TV," she says. "There are words on the screen that parents are supposed to read, along with images with music in the background. We encourage parents to watch and enjoy the videos with their children, and used in the right way, for short periods, there's no problem."

A typical "So Smart!" title features slow-moving images with high-contrast bright and bold colors, which build from simple to complex forms. "Small cognitive jumps are how our brains process information, and this is one of the

key components underlying all our products," says Tornek.

"So Smart!" consists of three video and three audio titles, with two more of each due in the coming year. "We're also expanding into books and toys," says Tornek. "We want an all-encompassing approach for the year 2000."

The Baby School's videos are carried by mass merchants and specialty stores, such as Toys "R" Us, Noodle Kidoodle, and Zany Brains, as well as in catalogs.

To raise its retail profile further, the Baby School recently hired video industry veterans Robin Montgomery and Louise Alaimo, of Montgomery/Alaimo Marketing.

"We want to expand and promote them to the widest audience," says Alaimo, "and that means more publicity, more advertising, more in-store ads and point-of-purchase displays, and higher visibility at trade shows."

This coming February, for instance, the Baby School will debut several new products at Toy Fair in New York.

The need for additional products is a response to retailers who continue to add ancillary products that complement toddler video lines. Alaimo notes, for example, that Musicland is reportedly expanding its inventory to toys

(Continued on page 111)

On Oct. 22, 'Blair Witch' Was Street-Dated; Two Days Earlier, It Was Found On Sale . . .

THE OTHER 'BLAIR WITCH' MYSTERY: Maybe it was the unusual Friday release date that started a chain of street-date violations on "The Blair Witch Project," but theories are rampant on why the title started showing up in stores more than two days before its Oct. 22 availability.

While nearly every retailer put the title out early, Musicland Stores appears to be the one that started the ball rolling, according to sources.

One report in the mill indicated that "Blair Witch" distributor Artisan Entertainment gave the chain a three-day exclusive window, but the company vehemently denies making any such deal with Musicland.

"That is totally, absolutely false," says Artisan president of sales and marketing Jeff Fink. "We have never sanctioned or encouraged anyone to break street date."

Other sources say that an "underling in the marketing department" sent out a companywide memo stating that the chain had the exclusive window.

Musicland spokeswoman Marcia Apple wouldn't comment directly on that allegation and would only say that the whole issue is "complicated and complex."

"We're not in the habit of blaming a low-level person," she says. "That's just not what we do. This cannot be blamed on a lower-level marketing person."

Her explanation is that the early break occurred because of "layers of misunderstandings" and that the chain "does not engage in street-date violations."

On paper, penalties for such blatant violations include withholding co-op advertising or shipping late on future titles. But in reality, little if anything is done to punish a retailer that breaks street date.

In this case especially, Artisan is unlikely to punish Musicland for a couple of reasons. First, Artisan is an indie studio that, in spite of the success of "Blair Witch," has a lot of less-than-desirable product to push into the chain over the next few months.

Another reason not to come down hard on Musicland is that it's tough to prove the chain was the source. It's a big country, and who knows if Joe's Video, which happens to be near a Musicland store, didn't put it out first. In the competitive retail environment, if one guy jumps, then the guy next door will too.

In spite of the storm that erupted over the title, Fink says if the opportunity came up again to stray from the traditional Tuesday street date, the company would do it. "The street date didn't create the problem," he says.

'NATURAL BORN' DVD: If the success of "Natural Born Killers: The Director's Cut" on video is any indication, Trimark Home Video may have a hit on its hands when it releases the title on DVD.

The controversial Oliver Stone film, which was blasted for its violent content by former Sen. Bob Dole, will be released on DVD Jan. 25, priced at \$29.99.

Added DVD features include director's commentary, an alternative ending described as "explosive," deleted



by Eileen Fitzpatrick

scenes, and other additional footage. Dolby Digital Stereo in surround sound as well as Spanish and French subtitles round out the package.

Back in 1996 Trimark (then known as Vidmark) scored a coup when it acquired distribution rights to the uncut version of the film from Stone. The video was originally distributed by Warner Home Video with an R rating and sold 331,000 units as a rental title in February 1995. But Stone was given back the rights to the film by parent Warner Bros., and he made a deal with Vidmark.

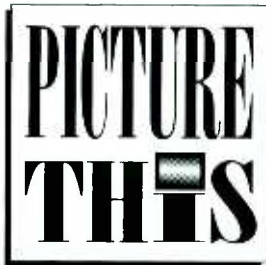
A surprise hit at retail, the video sold 78,000 units within a month of street date (Billboard, Aug. 17, 1996). Since then the video has sold "north of 300,000 units," according to Trimark.

SONY PICKS UP RANDOM DUTIES: Sony Wonder has expanded its distribution agreement with Random House Inc. to include marketing responsibilities.

Sony has been distributing the line since 1995. Under the new, expanded agreement, Sony will have full responsibility for marketing and promotion of Random House's video catalog.

In addition, Sony will work with Random House to develop new video properties as well as licensing opportunities for Random House properties.

Random House's children's properties include the "Arthur" series, Dr. Seuss, Richard Scarry, and the Berenstain Bears.



Ally McBeal Hits Video In Three Volumes Via 20th Century Fox

BY EILEEN FITZPATRICK

LOS ANGELES—The Emmy Award-winning comedy series "Ally McBeal" is coming to home video—and sleepwear departments—next year.

20th Century Fox Home Entertainment will release three volumes of the series on Jan. 11, priced at \$14.98 each. Each tape will contain two episodes, and a three-volume gift set titled "Sex And The Single Life" is available for \$39.98.

The gift set also includes the booklet "Ally McBeal: The Official Guide."

Episodes in these initial releases include the infamous dancing baby segment and the original series pilot.

Fox will be targeting Valentine's Day sales and will be supporting the releases with TV and Internet advertising on the Fox Broadcasting Channel and home video Web sites.

Following the video release, Nordstrom's, Bloomingdale's, Macy's East, Jacobson's, Eaton's, Fred Segal, and select boutiques across the country will debut a line of sleepwear inspired by the show.



Ally (Calista Flockhart), left, and Renée (Lisa Nicole Carson) in a scene from "Cro-Magnon"—aka the dancing baby episode—one of six "Ally McBeal" episodes 20th Century Fox Home Entertainment is debuting on video Jan. 11.

The line will feature pajamas, nightshirts, drawstring pants, and other comfort clothes for fall. The clothes will bear "isms" taken from "Ally McBeal" dialogue. Examples include "This isn't pain I'm feeling, it's nostalgia" and "I'm taking a moment."

The clothing-line deal was struck by Fox Licensing and Merchandising last year. Prices for the items range from \$24 to \$78.

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Label Distributing Label, Catalog Number | Principal Performers | Year of Release | Rating | Suggested List Price |
|------------------|-----------------|---------------|--|--|--------------------------------------|--------------------|--------|-------------------------|
| ◀ No. 1 ▶ | | | | | | | | |
| 1 | 1 | 2 | THE BLAIR WITCH PROJECT | Artisan Home Entertainment 10188 | Heather Donahue Michael Williams | 1999 | R | 14.95 |
| 2 | 3 | 26 | YELLOW SUBMARINE | MGM Home Entertainment Warner Home Video M206160 | The Beatles | 1968 | G | 19.98 |
| 3 | 2 | 6 | THE MUMMY | Universal Studios Home Video 84760 | Brendan Fraser Rachel Weisz | 1999 | PG-13 | 22.98 |
| 4 | 7 | 3 | PLAYBOY 2000-VIDEO PLAYMATE CALENDAR | Playboy Home Video Universal Music Video Dist. PBV0850 | Various Artists | 1999 | NR | 19.98 |
| 5 | 6 | 4 | RICKY MARTIN: THE OFFICIAL VIDEO COLLECTION | Columbia Music Video Sony Music Video 50205 | Ricky Martin | 1999 | NR | 14.98 |
| 6 | 12 | 4 | YOUNG FRANKENSTEIN-SPECIAL EDITION | FoxVideo 4112818 | Gene Wilder | 1974 | PG | 14.98 |
| 7 | 34 | 2 | MUPPETS FROM SPACE | Columbia TriStar Home Video 04251 | The Muppets | 1999 | G | 21.95 |
| 8 | 4 | 8 | THE PRINCE OF EGYPT | DreamWorks Home Entertainment 84749 | Animated | 1998 | PG | 26.99 |
| 9 | 14 | 205 | THE WIZARD OF OZ ♦ | Warner Family Entertainment Warner Home Video 65123 | Judy Garland Ray Bolger | 1939 | G | 19.98 |
| 10 | 33 | 3 | SARAH MCLACHLAN: MIRRORBALL | BMG Video 15740 | Sarah McLachlan | 1999 | NR | 14.98 |
| 11 | NEW ▶ | | BIG DADDY | Columbia TriStar Home Video 03892 | Adam Sandler | 1999 | PG-13 | 21.96 |
| 12 | 22 | 2 | CURSE OF THE BLAIR WITCH | Artisan Home Entertainment 10014 | Various Artists | 1999 | NR | 14.98 |
| 13 | NEW ▶ | | INDIANA JONES GIFTSET | Paramount Home Video 155413 | Harrison Ford | 1999 | PG | 44.85 |
| 14 | 21 | 5 | LIMP BIZKIT: KICK SOME A\$\$ | Eaton Entertainment 14183 | Limp Bizkit | 1999 | NR | 14.98 |
| 15 | 29 | 2 | STAR TREK: INSURRECTION | Paramount Home Video 35883 | Patrick Stewart Jonathan Frakes | 1998 | PG | 14.95 |
| 16 | 27 | 3 | PLAYBOY'S EROTIC ADVENTURES | Playboy Home Video Universal Music Video Dist. PBV0851 | Various Artists | 1999 | NR | 19.98 |
| 17 | NEW ▶ | | ARMY OF DARKNESS: COLLECTOR'S ED. | Anchor Bay Entertainment 10872 | Bruce Campbell | 1992 | R | 9.99 |
| 18 | 5 | 6 | PLAYBOY'S BLUE COLLAR BABES | Playboy Home Video Universal Music Video Dist. PBV0849 | Various Artists | 1999 | NR | 19.98 |
| 19 | 9 | 6 | DOUG'S 1ST MOVIE | Walt Disney Home Video Buena Vista Home Entertainment 17591 | Animated | 1999 | G | 22.99 |
| 20 | 10 | 7 | ELIZABETH | USA Home Entertainment 440058273 | Cate Blanchett Geoffrey Rush | 1998 | R | 19.95 |
| 21 | 32 | 2 | WOODSTOCK 99 | Hybrid/Epic Music Video Sony Music Video 50207 | Various Artists | 1999 | NR | 19.95 |
| 22 | RE-ENTRY | | PINOCCHIO ♦ | Walt Disney Pictures Buena Vista Home Entertainment 18665 | Animated | 1940 | G | 14.99 |
| 23 | NEW ▶ | | TOMORROW NEVER DIES | MGM Home Entertainment Warner Home Video M207409 | Pierce Brosnan Michelle Yeoh | 1998 | PG-13 | 14.95 |
| 24 | RE-ENTRY | | HALLOWEEN: ANNIVERSARY EDITION | Anchor Bay Entertainment 10272 | Jamie Lee Curtis Donald Pleasence | 1978 | R | 9.98 |
| 25 | 11 | 3 | MTV-THE REAL WORLD YOU NEVER SAW: HAWAII | MTV Home Video Sony Music Video 51728 | Various Artists | 1999 | NR | 12.98 |
| 26 | RE-ENTRY | | BACKSTREET BOYS: ALL ACCESS VIDEO ▲ | Jive/Zomba Video 41589-3 | Backstreet Boys | 1998 | NR | 19.98 |
| 27 | 26 | 27 | BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO ▲ | Jive/Zomba Video 41675-3 | Backstreet Boys | 1999 | NR | 19.98 |
| 28 | 24 | 5 | JOAN OF ARC | Artisan Home Entertainment 10173 | LeeLee Sobieski | 1999 | NR | 19.98 |
| 29 | 28 | 4 | SCOOBY-DOO AND THE WITCH'S GHOST | Warner Family Entertainment Warner Home Video 1486 | Animated | 1999 | NR | 19.96 |
| 30 | 18 | 11 | BELLY | Artisan Home Entertainment 10207 | NAS DMX | 1998 | R | 14.98 |
| 31 | 15 | 9 | SONIC THE HEDGEHOG: THE MOVIE | A.D.V. Films 001D | Animated | 1999 | NR | 19.98 |
| 32 | 17 | 88 | AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY | New Line Home Video Warner Home Video N4638 | Michael Meyers Elizabeth Hurley | 1997 | PG-13 | 19.98 |
| 33 | 20 | 6 | MY FAVORITE MARTIAN | Walt Disney Home Video Buena Vista Home Entertainment 15654 | Jeff Daniels Christopher Lloyd | 1999 | PG | 22.99 |
| 34 | RE-ENTRY | | LION KING II: SIMBA'S PRIDE | Walt Disney Home Video Buena Vista Home Entertainment 8804 | Animated | 1998 | NR | 26.99 |
| 35 | RE-ENTRY | | THE MUMMY | Universal Studios Home Video 84497 | Boris Karloff | 1932 | NR | 14.98 |
| 36 | NEW ▶ | | SAVING PRIVATE RYAN | DreamWorks Home Entertainment 8373 | Tom Hanks Matt Damon | 1998 | R | 19.98 |
| 37 | 39 | 9 | DRACULA | Universal Studios Home Video 84562 | Bela Lugosi | 1931 | NR | 14.98 |
| 38 | 36 | 18 | CASINO | Universal Studios Home Video 82592 | Robert De Niro Joe Pesci | 1995 | R | 19.98 |
| 39 | 19 | 12 | PLAYBOY'S PLAYMATES OF THE YEAR-THE '90S | Playboy Home Video Universal Music Video Dist. PBV0847 | Anna Nicole Smith Jenny McCarthy | 1999 | NR | 19.98 |
| 40 | 13 | 113 | SCARFACE | Universal Studios Home Video 80047 | Al Pacino | 1983 | R | 19.98 |

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE (Rating) | Label Distributing Label, Catalog Number | Principal Performers |
|------------------|--------------|---------------|---|---|--|
| ◀ No. 1 ▶ | | | | | |
| 1 | 1 | 2 | THE BLAIR WITCH PROJECT (R) | Artisan Home Entertainment 10188 | Heather Donahue Michael Williams |
| 2 | 2 | 6 | THE MATRIX (R) | Warner Home Video 17737 | Keanu Reeves Laurence Fishburne |
| 3 | NEW ▶ | | ARLINGTON ROAD (R) | Columbia TriStar Home Video 04084 | Jeff Bridges Tim Robbins |
| 4 | 5 | 2 | LIFE (R) | Universal Studios Home Video 84437 | Eddie Murphy Martin Lawrence |
| 5 | 3 | 5 | THE MUMMY (PG-13) | Universal Studios Home Video 84760 | Brendan Fraser Rachel Weisz |
| 6 | 6 | 2 | ELECTION (R) | Paramount Home Video 334033 | Matthew Broderick Reese Witherspoon |
| 7 | NEW ▶ | | NEVER BEEN KISSED (PG-13) | FoxVideo 1424930 | Drew Barrymore David Arquette |
| 8 | 14 | 3 | 10 THINGS I HATE ABOUT YOU (PG-13) | Touchstone Home Video Buena Vista Home Entertainment 18142 | Julia Stiles Heath Ledger |
| 9 | 4 | 11 | ANALYZE THIS (R) | Warner Home Video 16988 | Robert De Niro Billy Crystal |
| 10 | 20 | 20 | ENEMY OF THE STATE (R) | Touchstone Home Video Buena Vista Home Entertainment 1596903 | Will Smith Gene Hackman |
| 11 | 18 | 2 | EXISTENZ (R) | Dimension Home Video Buena Vista Home Entertainment 18326 | Jennifer Jason Leigh Jude Law |
| 12 | 9 | 3 | THE RAGE: CARRIE II (R) | MGM Home Entertainment Warner Home Video M907268 | Emily Bergl Jason London |
| 13 | 10 | 4 | THE THIRTEENTH FLOOR (R) | Columbia TriStar Home Video 02698 | Craig Bierko Gretchen Mol |
| 14 | NEW ▶ | | MUPPETS FROM SPACE (G) | Columbia TriStar Home Video 04251 | The Muppets |
| 15 | 13 | 4 | PUSHING TIN (R) | FoxVideo 1424830 | John Cusack Billy Bob Thornton |
| 16 | 8 | 10 | GO (R) | Columbia TriStar Home Video 03924 | Sarah Polley Katie Holmes |
| 17 | NEW ▶ | | BIG DADDY (PG-13) | Columbia TriStar Home Video 03892 | Adam Sandler |
| 18 | NEW ▶ | | HIDEOUS KINKY (R) | Columbia TriStar Home Video 03022 | Kate Winslet |
| 19 | 11 | 6 | THE OUT-OF-TOWNERS (PG) | Paramount Home Video 334483 | Steve Martin Goldie Hawn |
| 20 | 15 | 9 | LOCK STOCK AND TWO SMOKING BARRELS (R) | USA Home Entertainment 4004510593 | Nick Moran Jason Flemyng |

♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Top DVD Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE (Rating) (Price) | Label Distributing Label, Catalog Number | Principal Performers |
|------------------|--------------|---------------|---|---|-------------------------------------|
| ◀ No. 1 ▶ | | | | | |
| 1 | NEW ▶ | | SAVING PRIVATE RYAN (R) (34.99) | DreamWorks Home Entertainment 846645 | Tom Hanks Matt Damon |
| 2 | NEW ▶ | | BIG DADDY (PG) (24.95) | Columbia TriStar Home Video 03922 | Adam Sandler |
| 3 | 2 | 7 | THE MATRIX (R) (24.98) | Warner Home Video 7737 | Keanu Reeves Laurence Fishburne |
| 4 | NEW ▶ | | THE THIN RED LINE (R) (29.98) | FoxVideo 111850 | Sean Penn |
| 5 | 1 | 3 | THE BLAIR WITCH PROJECT (R) (24.95) | Artisan Home Entertainment 11266 | Heather Donahue Michael Williams |
| 6 | 3 | 2 | PINOCCHIO (G) (39.99) | Walt Disney Home Video/Buena Vista Home Entertainment 18665 | Animated |
| 7 | 4 | 2 | ARLINGTON ROAD (R) (24.95) | Columbia TriStar Home Video 03926 | Jeff Bridges Tim Robbins |
| 8 | NEW ▶ | | JACK FROST (PG) (24.98) | Warner Home Video 17227 | Michael Keaton Kelly Preston |
| 9 | 5 | 6 | THE MUMMY (PAN & SCAN) (PG-13) (29.98) | Universal Studios Home Video 83663 | Brendan Fraser Rachel Weisz |
| 10 | 10 | 15 | HEAT (R) (24.98) | Warner Home Video 14192 | Robert De Niro Al Pacino |
| 11 | 8 | 6 | THE MUMMY (WIDESCREEN) (PG-13) (29.98) | Universal Studios Home Video 84641 | Brendan Fraser Rachel Weisz |
| 12 | 6 | 3 | THE WIZARD OF OZ (G) (24.98) | Warner Family Entertainment/Warner Home Video 65123 | Judy Garland Ray Bolger |
| 13 | 11 | 10 | TITANIC (PG-13) (29.99) | Paramount Home Video 155227 | Leonardo DiCaprio Kate Winslet |
| 14 | 7 | 3 | LIFE (R) (29.98) | Universal Studios Home Video 20559 | Eddie Murphy Martin Lawrence |
| 15 | 9 | 2 | NEVER BEEN KISSED (PG-13) (34.98) | FoxVideo 4112307 | Drew Barrymore David Arquette |
| 16 | 13 | 8 | THE PRINCE OF EGYPT (PG) (34.99) | DreamWorks Home Entertainment 84749 | Animated |
| 17 | NEW ▶ | | PATTON (PG) (29.98) | FoxVideo 112579 | George C. Scott Karl Malden |
| 18 | 20 | 20 | ENEMY OF THE STATE (R) (29.99) | Touchstone Home Video/Buena Vista Home Entertainment 0016 | Will Smith Gene Hackman |
| 19 | 15 | 12 | ANALYZE THIS (R) (24.98) | Warner Home Video 16988 | Robert De Niro Billy Crystal |
| 20 | 16 | 13 | SHAKESPEARE IN LOVE (R) (29.99) | Miramax Home Entertainment/Buena Vista Home Entertainment 17492 | Gwyneth Paltrow Geoffrey Rush |

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TODDLER VIDEO MARKET KEEPS GROWING

(Continued from page 109)

and other items and that Zany Brains stores feature a wall of videos, music, and toys for infants. "This is really a growth area," Alaimo says.

Zany Brains, in fact, is credited with increasing the retail success of Atlanta-based Small Fry Productions, according to creator Dennis Fedoruk.

Small Fry launched its "Baby's First Impressions" series in 1996 with three titles—"Shapes," "Colors," and "Letters"—and Fedoruk says it was "an overnight success," due to Small Fry's direct-mail campaigns and ensuing consumer demand at retail.

"Zany Brains carried our five titles and did fairly well with them," says Fedoruk. "Then they picked up all 10 and put them in an endcap promotion with other baby titles and a VCR for viewing them during the first quarter of this year."

From there, he says, sales took

off even further. Small Fry plans to expand its "Baby's First Impressions" line with 10 more titles in 2000, Fedoruk adds.

In addition, Small Fry will add to its two-title "Brainy Baby" series, which is available exclusively at the Right Start's 55 nationwide retail stores. New titles in the series will be targeted at kids 5 and older with topics including spelling, phonics, and language.

Small Fry Productions "goes that extra mile for visibility," says Fedoruk, via direct mail, Web site contests, promotions, and giveaways.

"Another thing we've been very successful with is cross-promoting our videos with other independent videos," he says.

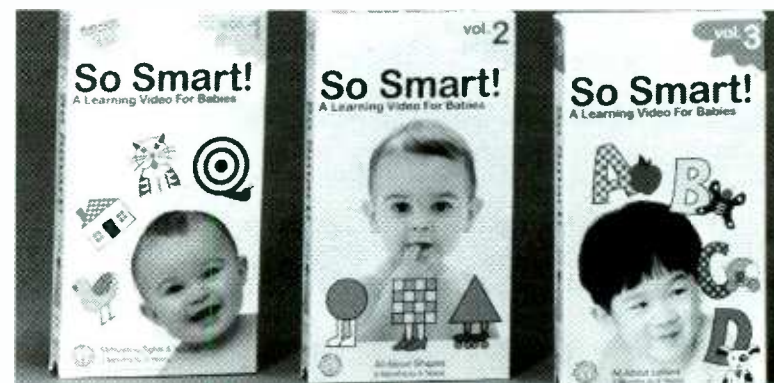
As an example, Small Fry did a cross-promotion with TM Books and Video's "I Love Toy Trains" series, which Fedoruk says was "very effective."

While images and shapes play an important role in creating toddler videos, music also is a major ingredient. Las Vegas-based Babyscapes has established itself by composing original classical music for its videos.

Other producers, including Littleton, Colo.-based Julie Aigner-Clark Productions, makers of the "Baby Einstein" series, use classical music as a major component of their programs.

Keri Mann and her husband, Steven, who founded Babyscapes in 1996, say hiring an expert to produce the music "gives you better control over the pace and quality of the finished product." Cliff Lenz of Seattle-based Starwind Productions oversees the recording of the soundtracks for their videos and works with members of the Seattle Philharmonic.

The company's releases include the recent "Miracle Mozart ABCs" as well as "Baby's Smart



The "So Smart!" series of audio and video product for infants and toddlers was created by psychologist Alexandra M. Tornek, who is founder and CEO of the Baby School Co.

Start," "Celebration Of Color," and "Miracle Of Mozart: Numbers And Shapes."

The programs integrate classical music with computer-generated images in black, white, and red. The company's other series, "Babyscapes Presents," uses high-contrast visuals that help babies track and focus on objects.

"We also offer a 24-page booklet with each video," says Steven Mann, "which explains what infant stimulation is and how our product is part of the puzzle."

Keri Mann adds, "We recommend that parents use the videos as a teaching tool, not as a baby sitter."

While these companies have just hopped on the baby video trend, the 11-year-old "Baby Songs" series featuring Hap Palmer is a proven leader in the category.

Palmer is a singer/songwriter and child development expert whose movement-heavy songs form the basis of the series.

"It's tricky to make blanket statements like [the AAP's]," says

Palmer. "There are wonderful programs on video that encourage young children to learn."

Two new "Baby Songs" titles are due in February, including "Baby Songs Animals."

While the six "Baby Songs" titles, which are now distributed by Anchor Bay Entertainment, have sold more than 2 million units since their debut in 1988, promotion is as important as ever.

"We target baby-oriented print magazines and Web sites too," says Anchor Bay director of marketing Suzanne Faber. "Amy [Weintraub] and I have done a lot of work linking our Web site to baby and maternity Web sites."

In addition, Weintraub says the utility of taking toddler-oriented DVDs on trips and playing them on laptop computers should prove a major selling point.

"I think that hardware sales this Christmas will move the number of DVD owners forward," says Faber. "We plan to bring 'Baby Songs' DVDs out in the next year."

Billboard

NOVEMBER 20, 1999

Top Special Interest Video Sales™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE Program Supplier, Catalog Number | Suggested List Price |
|-----------------------------|-----------|---------------|---|----------------------|
| RECREATIONAL SPORTS™ | | | | |
| 1 | 1 | 21 | NO. 1 WWF: THE ROCK-KNOW YOUR ROLE World Wrestling Federation Home Video 234 | 14.95 |
| 2 | 2 | 21 | WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES World Wrestling Federation Home Video 233 | 14.95 |
| 3 | 3 | 21 | WWF: BEST OF RAW VOL. 1 World Wrestling Federation Home Video 236 | 14.95 |
| 4 | 4 | 2 | MLB: ALL CENTURY TEAM USA Home Entertainment 41943 | 19.95 |
| 5 | 5 | 50 | WWF: AUSTIN 3:16 UNCENSORED World Wrestling Federation Home Video 213 | 14.95 |
| 6 | 6 | 50 | WWF: 'CAUSE STONE COLD SAID SO World Wrestling Federation Home Video 210 | 14.95 |
| 7 | 7 | 20 | WWF: COME GET SOME-THE WOMEN OF THE WWF World Wrestling Federation Home Video 235 | 14.95 |
| 8 | 9 | 44 | WWF: D-GENERATION X World Wrestling Federation Home Video 212 | 14.95 |
| 9 | 8 | 22 | MICHAEL JORDAN: HIS AIRNESS USA Home Entertainment 41949 | 19.98 |
| 10 | 10 | 48 | WWF: BEST OF WRESTLEMANIA I-IV World Wrestling Federation Home Video 214 | 14.95 |
| 11 | RE-ENTRY | | PURE PAYTON USA Home Entertainment 4400464413 | 19.95 |
| 12 | 12 | 25 | WWF: KING OF THE RING '98 World Wrestling Federation Home Video WWF10205 | 19.95 |
| 13 | 15 | 12 | STEVE AUSTIN: STONE COLD TO THE BONE UAV Entertainment 67920 | 9.99 |
| 14 | 11 | 3 | WWF: SUMMERSLAM '99 World Wrestling Federation Home Video 228 | 39.95 |
| 15 | 13 | 2 | WWF: WRESTLEMANIA 15 (DVD) World Wrestling Federation Home Video 1001 | 24.95 |
| 16 | 16 | 80 | MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090 | 24.98 |
| 17 | 17 | 20 | HITMAN HART: WRESTLING WITH THE SHADOW Trimark Home Video 87088 | 14.99 |
| 18 | 14 | 50 | WWF: BEST OF SURVIVOR SERIES-1987-1997 World Wrestling Federation Home Video 215 | 14.95 |
| 19 | 19 | 40 | WWF: SABLE UNLEASHED World Wrestling Federation Home Video 217 | 14.95 |
| 20 | RE-ENTRY | | WWF: WRESTLEMANIA 14 World Wrestling Federation Home Video WWF143 | 14.95 |
| HEALTH AND FITNESS™ | | | | |
| 1 | 1 | 45 | NO. 1 BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274 | 39.95 |
| 2 | 2 | 37 | CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813 | 14.98 |
| 3 | 3 | 18 | BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution TB2271 | 29.95 |
| 4 | 4 | 24 | DENISE AUSTIN: POWER KICKBOXING Parade Video 832 | 14.98 |
| 5 | 7 | 49 | YOGA FOR BEGINNERS: ABS Living Arts 1188 | 9.98 |
| 6 | 6 | 52 | TOTAL YOGA Living Arts 1080 | 9.98 |
| 7 | 5 | 30 | KATHY SMITH'S KICKBOXING WORKOUT Sony Music Video 51570 | 14.98 |
| 8 | 9 | 47 | ABS AND BUNS: 2-PACK UAV Entertainment 60115 | 9.95 |
| 9 | 12 | 264 | YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088 | 14.98 |
| 10 | 8 | 30 | YOGA: STRESS RELIEF Living Arts 60014 | 9.98 |
| 11 | 10 | 42 | KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Video 51564 | 14.98 |
| 12 | 11 | 12 | BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment SV10885 | 9.98 |
| 13 | 16 | 58 | DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933 | 12.99 |
| 14 | 14 | 21 | DENISE AUSTIN'S PREGNANCY PLUS WORKOUT Parade Video 50 | 14.95 |
| 15 | 13 | 9 | YOGA FOR BEGINNERS: LOWER BODY Living Arts 60003 | 9.98 |
| 16 | 15 | 40 | POWER YOGA FOR BEGINNERS Living Arts 60017 | 9.98 |
| 17 | 19 | 5 | KATHY SMITH'S STEP WORKOUT Sony Music Video 51545 | 14.98 |
| 18 | 17 | 48 | KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT Sony Music Video 51565 | 14.98 |
| 19 | 18 | 9 | LIVING YOGA COLLECTION Living Arts 61187 | 17.98 |
| 20 | RE-ENTRY | | DENISE AUSTIN: SIZZLER Parade Video 909 | 12.98 |

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1999, Billboard/BPI Communications and VideoScan Inc.

CHILD'S PLAY

(Continued from page 107)

Scene, Billboard, Nov. 13).

"I really don't know how Disney decided on using us, but it seems we became the darlings of John Lasseter, the big cheese of Pixar," he says. "Since the character of Woody was supposed to have been a TV star of the '50s, they needed the perfect '50s cowboy-music sound. So they asked, and in our sly and unassuming way, we said yes! The only people happier about all this," Doug notes with a laugh, "are our ex-wives."

Doug says the Riders brought the musical trappings of authentic cowboy music to their performance of "Woody's Roundup," including yodeling and three-part harmonies. "There's a certain loping, infectious beat in cowboy music, a subtle swing, that's like nothing else," he says.

"We shot a video for the song, a 43-second version that plays during the movie as the 'Woody's Roundup' TV show, and a 2½-minute version that runs over the closing credits," Doug says.

For the visuals, Doug says Disney took its cues from its own vaults: specifically, a '50s program called "Melody Time," featuring Roy Rogers & Sons Of The Pioneers. "They built a set just like it—sunset, corral fence, mountains in the background," he says.

As for Goulet, whose interview transcript was also provided by Disney, he found that a developing chest cold actually helped his performance of "You've Got A Friend In Me," which in the movie is sung by a squeeze-toy penguin who's lost his voice.

"I'd just finished doing a week of 'Man Of La Mancha,'" says Goulet, who notes that most of that week featured two performances a day, "and I'm on stage 95% of the time. A lot of it's, you know, talk talk talk talk and a lot of shouting, which is not the best thing for your voice. I felt I was catching a cold and [was] very husky. But the [penguin] had lost his voice too, so I was doing it in character."

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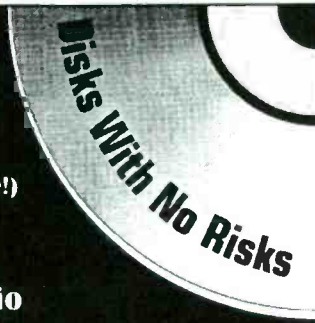
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MERCURY'S STEGALL WEARS MANY HATS

(Continued from page 37)

producer when the then unknown Randy Travis asked him to produce an independent album for him. He went on to work on Travis' debut album and—as a farewell to his old life—sold Travis his touring bus.

His writing chops came back, and Mercury Nashville president Luke Lewis signed him as an artist and—recognizing the obvious—asked Stegall to take over A&R.

"It's been good," Stegall says of his A&R stint, now approaching five years. "Luke lets me stay creative, which is good for me. I've actually been more creative from a songwriting standpoint since I took this job. I've written more songs and probably had more success in a short time than in my whole career."

Some of that, he says, comes about due to relationships he can develop while staying in one place, such as his success with 98°. His counterpoint at Mercury New York came to Nashville looking for songs. "It's opened up a lot of doors that wouldn't have opened for me if I'd been stuck over there in the studio all the time."

Stegall says his two big traditional albums this year—Jones' and Jackson's—came about coincidentally. "What was pretty extraordinary," he says, "is that those two albums were tracked during the same week. That was really cool, because I knew those players for Alan's album would work for George too. So we tracked George in the mornings and Alan in the evenings, with the same players."

"So both of those albums were done over a seven-day period," continues Stegall. "If you were to listen to those two albums side by side, you'd hear a lot of the same influences going on. We tracked them over at the old RCA studio, which is now Javelina, one of the few old rooms left in town. It may be the only one."

Jones had his near-fatal car wreck after tracking, so Stegall was stuck with a dilemma: no finished vocals. "Fortunately, with George, if he makes a mistake in singing, he wants to go back and do the whole track again," says Stegall. "Comping is a foreign idea to him. I would have five existing tracks with George singing with the band."

"I guess it's like shooting a scene with five different cameras," Stegall continues. "I would go through the tracks and find the best band performances and then lift his five passes off. Obviously a singer reacts differently with a live band than when overdubbing, and George is not an overdubbing kind of guy. So all those vocals you hear on the album were actually live with the band. It was a wonderful experience. I think I've waited my whole life to make that album."

While the Jones album contains the singer's new material, Jackson's album consists of remakes of his favorite songs by others. That was a different challenge, says Stegall. "We played

around with some of the arrangements and thought, 'Should we try to remake the arrangements?' After experimenting with that, we decided, let's just make these songs sound like what it would sound like if those [original] guys walked in the studio today and cut that record."

As far as the changing role of A&R today, Stegall says it has evolved rapidly from the old days of "A&R men who went out and found an artist and walked the artist through the whole process. I think what's happened now is that some label heads are creative people like James Stroud [of DreamWorks], so the A&R role there becomes a support team with finding great songs for the producer and the artist—or maybe finding co-writers if the artist is a writer."

"Today, some A&R guys are also producers," Stegall continues. "Then you have some who are strictly song people—song junkies who want to find great songs. My whole theory with putting together this creative department was to find guys who were songwriters because it's hard to get bad songs past good songwriters."

RIGHTS ASSN. REVENUE

(Continued from page 86)

cant changes to APRA's relationship with members and licensees.

A subsequent appeal by APRA to the Competition Tribunal gained its authorization, with two requirements: that members maintain the right to get back nonexclusive licenses themselves for performances within Australia and that a cheap and cost-effective dispute-resolution mechanism be set up.

APRA's other expenses included completing its Y2K compliance and introducing a number of Web-based services to members.

Meanwhile, since taking over the administration of the Australasian Mechanical Copyright Owners Society in 1997, APRA is negotiating a new mechanical royalty rate with the Australian Record Industry Assn. (ARIA), to take effect Jan. 1. Discussions, which began in early September, are still "delicately poised," says Cottle. He adds there is "quite a gulf of attitude" about what the rate should be.

APRA is willing to retain the current rate of 9.306% of published price to dealer but wants to increase the ratio for digital downloading. Both parties have agreed to come to an agreement on traditional rates first and then to discuss digital rates. Says ARIA CEO Emmanuel Candi, "It's been quite a bargaining session. We've told them we need quite some convincing about some of their claims."

Next year should see APRA return to the Competition Tribunal over royalties from the pay-TV industry.



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PC PCs. Mainstream top 40 WHZT (Z100) New York fulfilled a promise to support the region's higher-education initiative with a press conference to kick off its Computers for Kids charity, announced earlier this year. Thanks to proceeds from its June Z100 Zootopia concert, the station was able to donate 300 computers to local schools. Circuit City is also part of the promotion, providing free installation for the PCs and printers. Shown, from left, are Tom Kriek, Circuit City GM; Randy Stephen, Circuit City division president; Alan McCollough, Circuit City president/COO; Z100 morning show personality Danielle Monaro; Joanne Brucella, principal of P.S. 222 in Brooklyn; and Hassan Forest, a P.S. 222 third-grader.

Success Sweet To Calif.'s KHTS Top 40 PD Diana Laird Sees Ratings Surge In 1st Year

This story was prepared by Jeff Silberman, managing editor of Top 40 Airplay Monitor.

Diana Laird has plenty of reasons to celebrate her first anniversary as PD of Clear Channel's top 40 KHTS (Channel 933) San Diego.

The 3-year-old station enjoyed its best-ever Arbitron book this summer by soaring 4.6-5.7, just two-tenths of a share from first place, and placing No. 1 with 18-34 women for the first time.

More important, Channel 933 is another success story for mainstream top 40 in a market where the format wasn't supposed to work, proving that there was indeed room between modern AC

KFMB-FM (Star 100.7) and rhythmic XHTZ (Z90).

Launched as an adult-leaning rhythmic outlet along the lines of WKTU New York, KHTS segued to a younger rhythmic format, then began filtering in pop titles, finally claiming the mainstream top 40 mantle for the market. Much of that had happened before previous PD Todd Shannon left for WNCI Columbus, Ohio.

Laird says, "When I got here [from KGGI Riverside, Calif.], outside of bringing in a new

morning show, it was just a matter of tweaking. Musically, last year at this time, KHTS was still finding its identity. Todd went through all that hell [of developing] it, and I got to benefit from it, because now there is an identity."

Of course, the plethora of quality hit music and the continued strength of teen-appeal acts have "helped tremendously," Laird says. "Top 40 is in good shape right now. I'm not even worried about [the teen-act glut], because I won't play too many of them. You have to monitor the texture of the station. There's only so much room for one kind of sound."

(Continued on next page)



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CAPITOL: DON'T TOUCH MY MERGER. Mergers such as the Clear Channel/AMFM or CBS/Viacom deals would be hands-off at the FCC if a bill sponsored by Rep. Henry Hyde, R-Ill., is passed. While the law says the FCC can review a station sale, Hyde says that mergers should be solely the jurisdiction of the Justice Department. "The FCC is not an antitrust enforcement agency," said Hyde at a Nov. 3 hearing. "The statutory language authorizes a review of a license transfer, not a merger." FCC Chair Bill Kennard did his best to defend the agency's procedures, telling the committee that some deals simply require more analysis to determine whether they are good for the public. Kennard said he's taking steps to speed review with a new "interagency transaction review team" that will set deadlines for processing license transfers associated with transactions. Hill sources say Congress will wait to see what the FCC does before taking any action this session.

AMFM TAKES FORWARD STEPS. AMFM will launch its first Internet-only radio station in San Francisco, according to AMFM president Jimmy de Castro, who also says the company is considering taking some of its outsourced traffic and news products in-house to cut down the 10-second spots that fill the radio landscape. During a conference call with analysts, de Castro also revealed that AMFM stations may add spot time in November and December to cash in on TV-sweeps ad dollars and the holiday rush. "We've added inventory, and so has everybody else. We're not hiding from that," he said. De Castro also said that AMFM's 11 "Jammin' oldies" stations rose 20% in the summer Arbitrons, but more important, the stations' broadcast cash flow has jumped 80% year-to-date.

Clear Channel's Danish Station Scores

BY CHARLES FERRO

COPENHAGEN—Danish hot AC station Radio 2 is using contest formats devised by its U.S. parent company, Clear Channel Communications, to raise awareness that the station is now broadcasting terrestrially.

Clear Channel is enjoying an increased presence in Europe following its purchase of a 50% stake in Norwegian AC broadcaster Radio 1, and it is also rumored to be among the parties interested in U.K. rock station Virgin Radio. Its next immediate target, however, is understood to lie in Sweden.

Replicating a contest undertaken by Clear Channel stations in the States, Radio 2 is giving away a new Ford Mondeo to the listener who manages to sit in a car for the longest amount of time.

Radio 2 is recruiting 12 contestants for the competition, whose pro-

files and photos will be posted on the station's new Web site (www.radio2.dk). Four people will be placed in three cars, where they will be unable to read, listen to the radio, or wind down the windows. Webcams will provide consistent coverage of their progress.

Radio 2 managing director Jim Revereur says, "They get a five-minute break every three hours and won't know what's happening in the other cars. There will be one mobile phone in each car, but only our [morning show] presenter Georg Juhlin, who is coordinating the contest, will have the numbers."

Radio 2 began broadcasting on terrestrial frequencies in August from Copenhagen, Aarhus, and Odense. It was previously confined to national cable and satellite distribution.

Gallup ratings from the summer showed that Radio 2 had 400,000 weekly listeners on cable and satel-

lite prior to the terrestrial switch-on.

"We can see from recent contests we have held that around 60% of our callers are terrestrial listeners," Revereur says. "If that is an accurate indication, we will have doubled our number of listeners since terrestrial broadcasts began. We are predicting that by Jan. 1, we will have 1 million weekly listeners, making us the largest radio network in Denmark."

Radio 2 head of programming Jan Brodde says that Denmark's record companies are happy to have Radio 2 on the air terrestrially, "and there's a lot of support coming from them."

Jesper Grundahl, radio promotions manager at Universal Music Denmark, is one of those supporters.

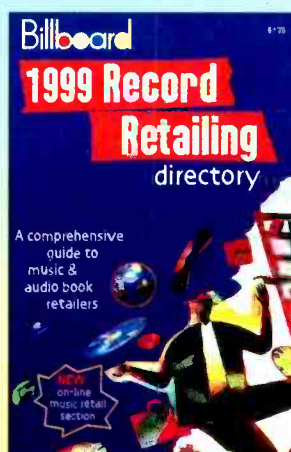
"The more extensive Radio 2's reach, the better it is for us, as we use Radio 2 to promote specific artists such as Bryan Adams and Sting," he says.

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| No. 1 | | | | | |
| 1 | 1 | 1 | 28 | I WANT IT THAT WAY JIVE ALBUM CUT † | BACKSTREET BOYS 7 weeks at No. 1 |
| 2 | 2 | 3 | 14 | MUSIC OF MY HEART MIRAMAX 79245/EPC † | 'N SYNC & GLORIA ESTEFAN |
| 3 | 3 | 2 | 31 | YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD † | PHIL COLLINS |
| 4 | 4 | 4 | 16 | SHE'S ALL I EVER HAD C2 79259 † | RICKY MARTIN |
| 5 | 5 | 5 | 22 | I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC † | EDWIN MCCAIN |
| 6 | 6 | 7 | 12 | I DO (CHERISH YOU) UNIVERSAL ALBUM CUT † | 98 DEGREES |
| 7 | 11 | 21 | 6 | I KNEW I LOVED YOU COLUMBIA ALBUM CUT † | SAVAGE GARDEN |
| 8 | 10 | 18 | 4 | THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/ERG † | CELINE DION |
| 9 | 7 | 6 | 14 | BLUE EYES BLUE COLUMBIA ALBUM & SOUNDTRACK CUT/REPRISE † | ERIC CLAPTON |
| 10 | 9 | 8 | 29 | I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT † | SARAH MCLACHLAN |
| 11 | 8 | 9 | 29 | THE HARDEST THING UNIVERSAL 156246 † | 98 DEGREES |
| 12 | 12 | 15 | 10 | AMAZED BNA ALBUM CUT † | LONESTAR |
| 13 | 14 | 10 | 35 | KISS ME SQUINT 79101/COLUMBIA † | SIXPENCE NONE THE RICHER |
| 14 | 13 | 14 | 47 | (GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA 65685* † | 'N SYNC |
| 15 | 17 | 13 | 53 | ANGEL WARNER SUNSET 13621/REPRISE † | SARAH MCLACHLAN |
| 16 | 15 | 11 | 97 | TRULY MADLY DEEPLY COLUMBIA 78723 † | SAVAGE GARDEN |
| 17 | 16 | 20 | 13 | BAILAMOS OVERBROOK 497122/INTERSCOPE † | ENRIQUE IGLESIAS |
| 18 | 18 | 19 | 39 | BELIEVE WARNER BROS. 17119 † | CHER |
| 19 | 20 | 17 | 63 | FROM THIS MOMENT ON MERCURY 566450/IDJMG † | SHANIA TWAIN |
| 20 | 19 | 16 | 17 | YOU'VE GOT A WAY MERCURY ALBUM & SOUNDTRACK CUT/IDJMG † | SHANIA TWAIN |
| 21 | 21 | 12 | 15 | LOST IN YOU CAPITOL 58788 † | GARTH BROOKS AS CHRIS GAINES |
| 22 | 23 | 23 | 8 | MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/IDJMG † | SHANIA TWAIN |
| 23 | 22 | 22 | 20 | SOMETIMES JIVE ALBUM CUT † | BRITNEY SPEARS |
| 24 | 24 | 25 | 11 | I LOVE YOU COLUMBIA SOUNDTRACK CUT † | MARTINA MCBRIDE |
| 25 | 25 | 24 | 20 | NO MATTER WHAT RAVENOUS/MERCURY ALBUM & SOUNDTRACK CUT/IDJMG † | BOYZONE |

Adult Top 40

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|-----------------|--------|--------|---------|---|--|
| No. 1 | | | | | |
| 1 | 1 | 1 | 20 | SMOOTH ARISTA 13718 † | SANTANA FEATURING ROB THOMAS 5 weeks at No. 1 |
| 2 | 2 | 2 | 13 | MAMBO NO. 5 (A LITTLE BIT OF...) RCA 65842* † | LOU BEGA |
| 3 | 3 | 3 | 29 | SHE'S SO HIGH COLUMBIA ALBUM CUT † | TAL BACHMAN |
| 4 | 4 | 4 | 22 | SOMEDAY LAVA 84536*/ATLANTIC † | SUGAR RAY |
| 5 | 5 | 7 | 32 | OUT OF MY HEAD HOLLYWOOD ALBUM CUT † | FASTBALL |
| 6 | 8 | 6 | 22 | BLACK BALLOON WARNER BROS. 16946 † | GOO GOO DOLLS |
| 7 | 6 | 5 | 27 | ALL STAR INTERSCOPE ALBUM & SOUNDTRACK CUT † | SMASH MOUTH |
| 8 | 7 | 8 | 15 | THERE SHE GOES SQUINT/ELEKTRA ALBUM CUT/EEG † | SIXPENCE NONE THE RICHER |
| 9 | 9 | 9 | 17 | STEAL MY SUNSHINE WORK ALBUM & SOUNDTRACK CUT/ERG † | LEN |
| 10 | 10 | 10 | 10 | ANGELS WOULD FALL ISLAND 562345*/IDJMG † | MELISSA ETHERIDGE |
| 11 | 12 | 12 | 16 | MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA † | TRAIN |
| 12 | 11 | 11 | 21 | SCAR TISSUE WARNER BROS. 16913 † | RED HOT CHILI PEPPERS |
| 13 | 14 | 17 | 6 | ICE CREAM (LIVE) ARISTA ALBUM CUT † | SARAH MCLACHLAN |
| 14 | 18 | 26 | 4 | THEN THE MORNING COMES INTERSCOPE ALBUM CUT † | SMASH MOUTH |
| 15 | 13 | 13 | 60 | SLIDE WARNER BROS. ALBUM CUT † | GOO GOO DOLLS |
| 16 | 15 | 14 | 10 | MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/IDJMG † | SHANIA TWAIN |
| 17 | 17 | 16 | 55 | KISS ME SQUINT 79101/COLUMBIA † | SIXPENCE NONE THE RICHER |
| 18 | 16 | 15 | 29 | BETTER DAYS (AND THE BOTTOM DROPS OUT) WARNER BROS. 16965 † | CITIZEN KING |
| 19 | 22 | 30 | 5 | I KNEW I LOVED YOU COLUMBIA ALBUM CUT † | SAVAGE GARDEN |
| AIRPOWER | | | | | |
| 20 | 24 | 24 | 7 | BRAND NEW DAY A&M ALBUM CUT/INTERSCOPE † | STING |
| 21 | 26 | 33 | 6 | L.A. SONG 143/LAVA 84547/ATLANTIC † | BETH HART |
| 22 | 27 | 32 | 4 | HANGAROUND DGC ALBUM CUT/INTERSCOPE † | COUNTING CROWS |
| 23 | 19 | 18 | 23 | LAST KISS EPIC 79197 | PEARL JAM |
| 24 | 29 | 25 | 10 | AMERICAN WOMAN VIRGIN ALBUM & SOUNDTRACK CUT † | LENNY KRAVITZ |
| 25 | 21 | 21 | 24 | I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC † | EDWIN MCCAIN |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 70 adult contemporary stations and 77 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 1999, Billboard/BPI Communications

Radio PROGRAMMING

SUCCESS SWEET TO CALIFORNIA'S KHTS

(Continued from preceding page)

station, however, is getting harder. "I wait, and I watch the groups and see how their songs are doing at other stations and nationally," Laird says. "We're lucky to be in a situation where we don't have to hurry up and break these groups, because the other stations in the market don't play them at all. I do rely on [music director] Hitman Haze, because, doing nights, he's directly in touch with our audience."

Here's a sample of KHTS in p.m. drive: Brian McKnight, "Back At One"; Christina Aguilera, "Genie In A Bottle"; Will Smith, "Will 2K"; Brandy, "Have You Ever?"; Jennifer Lopez, "Waiting For Tonight"; Lou Bega, "Mambo No. 5 (A Little Bit Of...);" Ricky Martin, "She's All I Ever Had"; Sugar Ray, "Somebody"; Puff Daddy, "I'll Be Missing You"; 'N Sync & Gloria Estefan, "Music Of My Heart"; Zhané, "Hey Mr. D.J."; TLC, "Unpretty"; and Next, "Too Close."

Musically, KHTS remains more aggressive than the national average on R&B crossovers. It's also more willing than many stations to hold on to songs that weren't consensus hits nationally (i.e., it was still playing K-Ci & JoJo's "Tell Me It's Real" 67 times a week in late October).

"I've always felt [that our music] strikes a good balance between gut and research," Laird says. "I'm not living the lifestyle of a 22-year-old female, so how can my gut always be right? At the same time, I don't think programming solely on research is always right, either."

Laird tries to limit dayparting, "but it's difficult. At night we go more rhythmic, so that in itself separates [the sound of the station]. We don't daypart at mid-days. Even though it's important to get office listening, it's not so important that we have to focus on that. I can give that to [hot AC sister KMSX] Mix 95.7."

"Even so, it's a constant challenge to keep the station sounding hipper at night while at the same time sounding consistent through all the dayparts," she says.

But while group synergies may figure into the way that KMSX and KHTS flank KFMB-FM, Laird notes that corporate sharing is not part of her music selection process. "What doesn't happen—that the record community seems to think we do—is [networking] about upcoming music. We don't divvy up the music; we just network about promotions and our position in the market."

"In fact, at times there are conflicts," Laird adds. "Last week, you probably could've heard [modern sister XETRA-FM (91X) PD] Bryan Schock and I yelling about [who gets to present] Blink 182 all the way to L.A. We had to find a compromise and move on."

One thing Laird does not com-

promise on is getting the station out on the street. "We've done billboards but not TV," she says. "Our success has been built on word-of-mouth and [being] on the

even been kicked out of Charger tailgate parties because we put up too much Channel 933 stuff. To me, that's a great problem to have."

Being so close to the 12-plus market leader raises the question of the importance of setting that as a goal. "It would be fucking awesome!" she declares. "Are you kidding? [If KHTS was No. 1 12-plus] I'd do the Snoopy dance across the street naked! Look, I'm very proud to be No. 1 in women 18-34, but even if being No. 1 12-plus is only good for bragging rights, so what? I'll take it!"

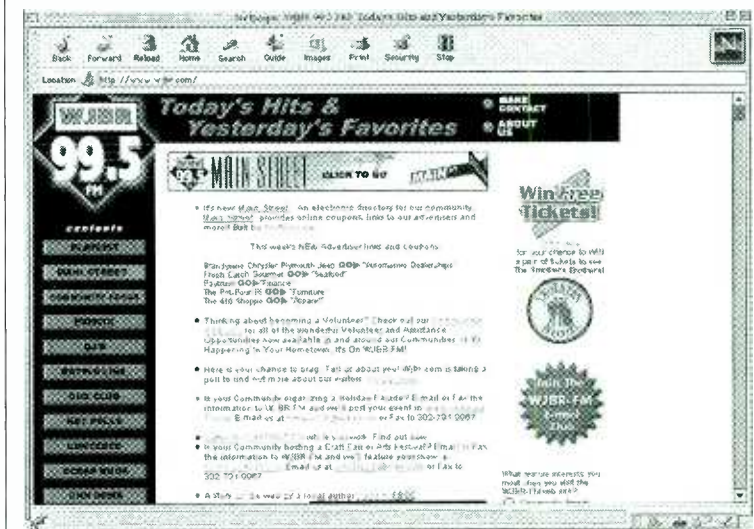
"Part of my job as a coach is to make sure my staff feels that huge success, such as being No. 1 18-34 women and 12-plus, is attainable, because you won't achieve that unless you believe you can do it," she says.

'[If KHTS was No. 1 12-plus] I'd do the Snoopy dance across the street naked'

- DIANA LAIRD -

street, sometimes two or three times a day.

"Other stations have complained that we've put up too many banners [at city events]," she says. "Clients have complained about us putting up too many banners at remotes. We've



Station: AC WJBR-FM (99.5) Wilmington, Del., covering four states and 18 counties. Twenty-five full-time employees, 10 part-time, playing "Today's hits and yesterday's favorites."

Web site: www.wjbr.com

Site launched: March 1998

Maintained by: In-house manager of special projects Tracy Maher and marketing assistant Brian Thomas.

Number of hits: 7,000 a week.

Features: "Main Street" is an electronic community directory with a Yellow Pages-type format in which advertisers can list their business information. The "WJBR-FM E-mail Club" sends E-mail to each member with updates, special coupons, event happenings, concerts, and contests—before they hit the air.

The FM signal is streamed live 24 hours/seven days a week. "Globe-ride" features updates on DJs Trevor and Noah, who are circling the globe on motorcycles, for children. Netizens can visit them online each Wednesday morning, track their trip week by week, and send them E-mail.

Revenue: On target to generate a total revenue of \$25,000 by year's end, according to Maher. Revenue breakdown, which includes both national and local advertisers: 80% sponsorships (banners); 14% special projects, contests, features; 6% simple hot-links.

Lessons learned: According to Maher, "You must update, update, update as frequently as possible. Remember to keep the activities and contests new and exciting and use your marketing and creative teams everywhere possible. Promote your Web site on-air every day, morning, noon, and night."

Live has often been called the thinking man's rock band. There is pressure in living up to that sound bite, but there is also honor, according to lead vocalist Ed Kowalezyk.

"Live has had a vision for a long time, and our growth has been very organic," Kowalezyk says. "We aren't capable of playing into trends, although we are comfortable with being big. We just want to make the best music we can and go against the grain. We recognize the power of pop music with a sense of passion and responsibility, like John Lennon or U2. We struggle to meet that goal."

Kowalezyk feels Live accomplished the goal on the new single "The Dolphins Cry," this issue's No. 5.

"It's the kind of song you dream of as a writer. It only took about five tries at the acoustic guitar, and it was finished. It was one of the last songs written for 'The Distance To Here,' and I feel like



it's a culmination of the whole path that we went down. It's the romantic eve of this record," he says.

Not that it's a stereotypical love song. "I wanted to express a bigger vision of love, an intimacy,

an Eros type of love, even a universal love. Let's call it a tantric love, in that the idea of tantric sex is that you transcend the act of sex and move into a metaphysical space."

And how does the dolphin work into the vision of love? Don't get any sick ideas. "Some people think it has an ecological message, but I see the dolphin as a symbol. It's an invitation to sweetness."

Deep yes, depressing no, according to Kowalezyk. "This record has a lot of hope in it. And fun. There is a misconception out there that Live can't be happy or have a good time. Live parties, I assure you, but having an effect, sympathizing, or giving people a reason and a call to arms is more important."

SITES + SOUNDS

(Continued from page 108)

office of Mitsubishi's planning and development department.

But Hikiami admits that interest from Japanese labels in a2b, which promises CD-quality sound, has so far been "so-so." "They are hesitant to enter the digital music market," he says.

Says music copyright consultant Kazuhiro Ando, "The non-package business is very attractive to record companies, but they can't say that loudly."

Labels aren't yet ready for a confrontation with Japan's politically well-connected music retailers' lobby, Ando explains. That could soon change, however, following the announcement in August by Sony Music Entertainment Japan (SMEJ)—the country's biggest label—that it plans to become the first major label here to sell music via downloadable Internet files. Although SMEJ has yet to decide on a specific format, the label reportedly could be selling singles over the Net for around 500 yen (\$5) as soon as December.

SMEJ's announcement was followed by a report on NetBusiness, the online news site of Japan's leading business daily, the Nihon Keizai Shimbun. It quoted Warner Music Japan (WMJ) chairman Hiroshi Inagaki as saying his company hopes to start offering downloadable music files by the end of this year.

Masao Mineo, the WMJ director who heads the company's newly established E-commerce project group, says the label may offer some downloadable sound files on a free promotional basis early next year, but he stresses the label's online strategy will be coordinated with other Warner Music companies.

Mineo says WMJ does not plan to sell music over the Internet directly but instead will distribute it through online retail sites such as CDnow Japan, HMV Japan, Tower Japan, and Shinseido sometime in the next two years, once issues such as copyright protection are sorted out. The comment by Inagaki is seen by observers as a statement of general intent on the part of the label.

Other Japanese labels, such as Universal Music K.K., have set up in-house teams to map out their Web strategies, but so far none besides Sony has said anything about when it will enter the cyber-market.

Inagaki is among those in Japan who see mobile phones, not PCs, as playing the crucial role in online music delivery. "Demand for music distribution over the Internet will skyrocket if music players with built-in high-speed mobile phones of the next generation are launched after 2001," he says in the NetBusiness report.

The main reason for Japan's low per capita Internet connection rate is Nippon Telegraph and Telephone's (NTT) high phone connection rates (about 10 cents for every three minutes), which are even higher for those who live far from Internet access providers. That's set to change as soon as December, when NTT is slated to introduce a flat 8,000 yen-per-month (\$77) Internet connection package. With the expected launch next spring of a wireless Internet connection service by a group led by software developer Softbank, the price of a Net connection will likely fall further.

Billboard®

NOVEMBER 20, 1999

Mainstream Rock Tracks™

| T. WK. | L. WK. | WKS. ON | WKS. ON | TRACK TITLE | ARTIST |
|---------------------|----------|---------|------------------|--------------------------|--|
| | | | | ALBUM TITLE (IF ANY) | IMPRINT/PROMOTION LABEL |
| ◀ No. 1 ▶ | | | | | |
| 1 | 1 | 11 | 9 weeks at No. 1 | HIGHER HUMAN CLAY | CREED WIND-UP ↑ |
| 2 | 2 | 12 | | THE DOLPHIN'S CRY | LIVE RADIOACTIVE/MCA † |
| 3 | 3 | 8 | | LEARN TO FLY | FOO FIGHTERS ROSWELL/RCA † |
| 4 | 4 | 9 | | THE CHEMICALS BETWEEN US | BUSH TRAUMA † |
| 5 | 5 | 8 | | DOWN | STONE TEMPLE PILOTS ATLANTIC † |
| 6 | 6 | 7 | 6 | IN 2 DEEP | KENNY WAYNE SHEPHERD BAND GIANT/REPRISE |
| 7 | 7 | 6 | 16 | ENEMY | DAYS OF THE NEW OUTPOST/INTERSCOPE † |
| 8 | 8 | 8 | 29 | KEEP AWAY | GODSMACK REPUBLIC/UNIVERSAL † |
| 9 | 12 | 17 | 9 | PUT YOUR LIGHTS ON | SANTANA FEATURING EVERLAST ARISTA |
| 10 | 15 | 18 | 6 | RE-ARRANGED | LIMP BIZKIT FLIP/INTERSCOPE † |
| 11 | 17 | 20 | 4 | FEAR THE VOICES | ALICE IN CHAINS COLUMBIA |
| 12 | 16 | 16 | 6 | GUERRILLA RADIO | RAGE AGAINST THE MACHINE EPIC † |
| 13 | 10 | 12 | 16 | MUDSHOVEL | STAIND FLIP/ELEKTRA/EEG † |
| 14 | 9 | 9 | 25 | SCAR TISSUE | RED HOT CHILI PEPPERS WARNER BROS. † |
| 15 | 13 | 11 | 11 | PAPER SUN | DEF LEPPARD MERCURY/IDJMG |
| 16 | 14 | 15 | 15 | DENIAL | SEVENDUST TVT † |
| ◀ AIRPOWER ▶ | | | | | |
| 17 | 34 | — | 2 | FALLING AWAY FROM ME | KORN IMMORTAL/EPIC † |
| 18 | 24 | 32 | 3 | TAKE A PICTURE | FILTER REPRISE † |
| 19 | 11 | 10 | 13 | CAN'T CHANGE ME | CHRIS CORNELL A&M/INTERSCOPE † |
| 20 | 20 | 23 | 5 | AROUND THE WORLD | RED HOT CHILI PEPPERS WARNER BROS. † |
| 21 | 18 | 13 | 13 | COWBOY | KID ROCK DEVIL WITHOUT A CAUSE TOP DOG/LAVA/ATLANTIC † |
| 22 | 19 | 14 | 8 | FEARLESS BOOGIE | ZZ TOP RCA |
| 23 | 21 | 21 | 20 | SMOOTH | SANTANA FEATURING ROB THOMAS ARISTA † |
| 24 | 23 | 22 | 10 | WE'RE IN THIS TOGETHER | NINE INCH NAILS NOTHING/INTERSCOPE † |
| 25 | 27 | 28 | 7 | PUSH IT | STATIC-X WARNER BROS. † |
| 26 | 22 | 19 | 10 | ONE MAN ARMY | OUR LADY PEACE COLUMBIA † |
| 27 | 25 | 24 | 20 | WHEN WORLDS COLLIDE | POWERMAN 5000 DREAMWORKS † |
| 28 | 28 | 26 | 6 | SHOCK THE MONKEY | COAL CHAMBER FEAT. OZZY OSBOURNE ROADRUNNER † |
| 29 | 31 | 31 | 24 | THE KIDS AREN'T ALRIGHT | THE OFFSPRING COLUMBIA † |
| 30 | NEW ▶ | 1 | | VOODOO | GODSMACK REPUBLIC/UNIVERSAL † |
| 31 | 29 | 25 | 11 | I WALK ALONE | OLEANDER REPUBLIC/UNIVERSAL † |
| 32 | 26 | 29 | 4 | OH MY GOD | GUNS N' ROSES GEFEN/INTERSCOPE |
| 33 | 36 | — | 2 | KNOCK DOWN WALLS | TONIC UNIVERSAL |
| 34 | 32 | 35 | 5 | SHE'S GOT ISSUES | THE OFFSPRING COLUMBIA † |
| 35 | 30 | 30 | 23 | NOOKIE | LIMP BIZKIT FLIP/INTERSCOPE † |
| 36 | 40 | — | 2 | TRUE FRIENDS | SHANNON CURFMAN POP SENSE/ARISTA |
| 37 | 37 | 40 | 3 | SIMON SAYS | DRAIN STH FREAKS OF NATURE THE ENCLAVE/MERCURY/IDJMG |
| 38 | 35 | 38 | 4 | NO TEARS LEFT | CROSBY, STILLS, NASH & YOUNG REPRISE |
| 39 | RE-ENTRY | 11 | | SUPERBEAST | ROB ZOMBIE GEFEN/INTERSCOPE † |
| 40 | NEW ▶ | 1 | | SUGAR | SYSTEM OF A DOWN AMERICAN/COLUMBIA † |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 mainstream rock stations and 66 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 1999, Billboard/BPI Communications

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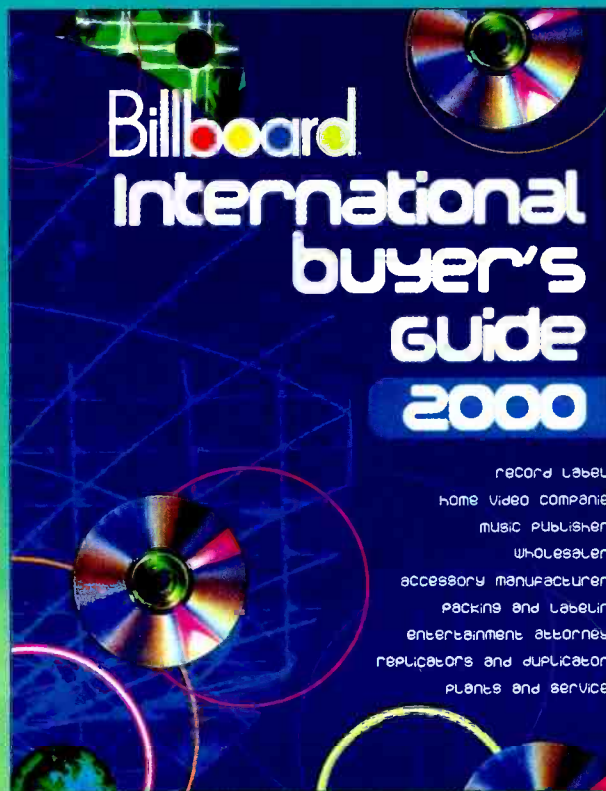
NOVEMBER 20, 1999

Modern Rock Tracks™

| T. WK. | L. WK. | WKS. ON | WKS. ON | TRACK TITLE | ARTIST |
|---------------------|--------|---------|---------|--------------------------|--|
| | | | | ALBUM TITLE (IF ANY) | IMPRINT/PROMOTION LABEL |
| ◀ No. 1 ▶ | | | | | |
| 1 | 1 | 2 | 9 | THE CHEMICALS BETWEEN US | BUSH TRAUMA † |
| 2 | 3 | 3 | 11 | HIGHER HUMAN CLAY | CREED WIND-UP † |
| 3 | 2 | 1 | 8 | LEARN TO FLY | FOO FIGHTERS ROSWELL/RCA † |
| 4 | 5 | 8 | 7 | RE-ARRANGED | LIMP BIZKIT FLIP/INTERSCOPE † |
| 5 | 4 | 4 | 12 | THE DOLPHIN'S CRY | LIVE RADIOACTIVE/MCA † |
| 6 | 6 | 10 | 6 | TAKE A PICTURE | FILTER REPRISE † |
| 7 | 8 | 9 | 9 | AROUND THE WORLD | RED HOT CHILI PEPPERS WARNER BROS. † |
| 8 | 10 | 12 | 6 | ALL THE SMALL THINGS | BLINK-182 MCA † |
| 9 | 11 | 11 | 6 | GUERRILLA RADIO | RAGE AGAINST THE MACHINE EPIC † |
| 10 | 9 | 6 | 11 | COME ORIGINAL | 311 CAPRICORN/IDJMG † |
| 11 | 7 | 5 | 13 | COWBOY | KID ROCK DEVIL WITHOUT A CAUSE TOP DOG/LAVA/ATLANTIC † |
| 12 | 13 | 15 | 12 | DO RIGHT | JIMMIE'S CHICKEN SHACK ROCKET/ISLAND/IDJMG † |
| 13 | 12 | 7 | 13 | CAN'T CHANGE ME | CHRIS CORNELL A&M/INTERSCOPE † |
| ◀ AIRPOWER ▶ | | | | | |
| 14 | 30 | — | 2 | FALLING AWAY FROM ME | KORN IMMORTAL/EPIC † |
| 15 | 19 | 21 | 5 | SHE'S GOT ISSUES | THE OFFSPRING COLUMBIA † |
| 16 | 15 | 16 | 29 | WHAT'S MY AGE AGAIN? | BLINK-182 MCA † |
| 17 | 14 | 13 | 8 | DOWN | STONE TEMPLE PILOTS ATLANTIC † |
| 18 | 20 | 20 | 12 | MUDSHOVEL | STAIND FLIP/ELEKTRA/EEG † |
| 19 | 17 | 19 | 8 | PUT YOUR LIGHTS ON | SANTANA FEATURING EVERLAST ARISTA |
| 20 | 16 | 14 | 25 | SCAR TISSUE | RED HOT CHILI PEPPERS WARNER BROS. † |
| 21 | 21 | 24 | 4 | ALIVE | BEASTIE BOYS GRAND ROYAL/CAPITOL † |
| 22 | 22 | 23 | 6 | HANGINAROUND | COUNTING CROWS DGC/INTERSCOPE † |
| 23 | 25 | 25 | 7 | LITTLE BLACK BACKPACK | STROKE9 CHERRY/UNIVERSAL † |
| 24 | NEW ▶ | 1 | | ANYTHING | THIRD EYE BLIND ELEKTRA/EEG |
| 25 | 24 | 27 | 5 | SEXZ LAWS | BECK DGC/INTERSCOPE † |
| 26 | 18 | 17 | 10 | WE'RE IN THIS TOGETHER | NINE INCH NAILS NOTHING/INTERSCOPE † |
| 27 | 28 | 28 | 6 | THEN THE MORNING COMES | SMASH MOUTH INTERSCOPE † |
| 28 | 26 | 30 | 9 | DENIAL | SEVENDUST TVT † |
| 29 | 23 | 18 | 13 | ONE MAN ARMY | OUR LADY PEACE COLUMBIA † |
| 30 | 27 | 22 | 24 | NOOKIE | LIMP BIZKIT FLIP/INTERSCOPE † |
| 31 | 32 | 34 | 5 | KEEP AWAY | GODSMACK REPUBLIC/UNIVERSAL † |
| 32 | 31 | 33 | 4 | IT'S SATURDAY | MARCY PLAYGROUND CAPITOL † |
| 33 | 34 | 40 | 3 | FAST AS YOU CAN | FIONA APPLE CLEAN SLATE/ERG † |
| 34 | 36 | — | 2 | SMOOTH | SANTANA FEATURING ROB THOMAS ARISTA † |
| 35 | NEW ▶ | 1 | | THE GREAT BEYOND | R.E.M. WARNER BROS. |
| 36 | 38 | — | 2 | PARDON ME | INCUBUS IMMORTAL/EPIC |
| 37 | 35 | 31 | 26 | THE KIDS AREN'T ALRIGHT | THE OFFSPRING COLUMBIA † |
| 38 | 33 | 29 | 19 | WHEN WORLDS COLLIDE | POWERMAN 5000 DREAMWORKS † |
| 39 | 29 | 26 | 15 | ZIP-LOCK | LIT RCA † |
| 40 | NEW ▶ | 1 | | SUNBURN | FUEL 550 MUSIC/ERG |

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Radio

PROGRAMMING

SUMMER '99 ARBITRONS

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| Call | Format | Su '98 | Fa '98 | W '99 | Sp '99 | Su '99 | Call | Format | Su '98 | Fa '98 | W '99 | Sp '99 | Su '99 | | | | | | | |
|-----------------------------------|---------------|--------|--------|-------|--------|--------|---------------------------------|---------------|--------|--------|-------|--------|--------|--|--|--|--|--|--|--|
| AUSTIN, TEXAS—(49) | | | | | | | | | | | | | | | | | | | | |
| KASE | country | 9.4 | 8.2 | 8.6 | 8.4 | 8.3 | KKSS | R&B | 4.1 | 4.1 | 4.1 | 4.4 | 3.0 | | | | | | | |
| KQBT | top 40/rhythm | 7.8 | 6.8 | 5.4 | 6.9 | 8.1 | KZKL-AM-FM | oldies | 3.7 | 3.1 | 2.2 | 1.6 | 2.8 | | | | | | | |
| KLBI-AM | N/T | 5.6 | 4.6 | 5.3 | 5.5 | 5.8 | KYLZ | top 40/rhythm | 4.5 | 3.7 | 3.0 | 4.1 | 2.7 | | | | | | | |
| KAMX | adult top 40 | 5.0 | 5.1 | 5.2 | 5.2 | 5.6 | KCHQ | top 40 | 1.9 | 2.1 | 1.7 | 1.7 | 2.6 | | | | | | | |
| KLBI-FM | album | 5.7 | 3.9 | 4.8 | 4.6 | 5.4 | KLVO | Spanish | 2.6 | 1.7 | 3.0 | 3.4 | 2.5 | | | | | | | |
| KHFI | top 40 | 5.4 | 4.5 | 4.7 | 5.0 | 5.0 | KLSK | cls rock | 2.5 | 1.8 | 2.3 | 2.5 | 1.7 | | | | | | | |
| KMMJ | AC | 5.9 | 7.3 | 5.2 | 5.5 | 5.0 | KROS | album | 1.2 | 2.7 | 1.7 | 1.6 | 1.7 | | | | | | | |
| KVET-FM | country | 5.7 | 6.1 | 5.0 | 5.5 | 5.0 | KIVA | adult std | — | — | — | 0.3 | 1.6 | | | | | | | |
| KGSR | triple-A | 2.8 | 3.9 | 3.8 | 3.4 | 4.6 | KNKT | religious | 1.5 | 1.0 | 1.0 | 0.8 | 1.6 | | | | | | | |
| KROX | modern | 2.6 | 3.1 | 3.7 | 5.1 | 4.2 | KRZY-AM | sports | 1.0 | 0.5 | 0.8 | 0.5 | 1.6 | | | | | | | |
| KFMK | R&B oldies | 1.1 | 3.4 | 5.4 | 2.8 | 3.7 | KRZY-FM | Spanish | 0.7 | 0.9 | 1.3 | 2.0 | 1.2 | | | | | | | |
| KPEZ | cls rock | 3.5 | 3.8 | 4.2 | 3.5 | 3.4 | KBTK | N/T | 3.4 | 3.8 | 2.5 | 3.5 | 1.1 | | | | | | | |
| KEYI | oldies | 3.8 | 4.5 | 4.1 | 3.6 | 3.2 | COASTAL N.C.—(81) | | | | | | | | | | | | | |
| KLNC | country | 1.9 | 1.2 | 1.9 | 2.1 | 1.9 | WRNS-AM-FM | country | 12.1 | 16.4 | 17.1 | 13.4 | 14.4 | | | | | | | |
| KVET-AM | sports | 1.2 | 1.1 | 1.0 | 1.0 | 1.7 | WKS | R&B adult | 12.1 | 13.4 | 12.0 | 10.7 | 13.6 | | | | | | | |
| KFTF | N/T | 1.8 | 1.3 | 1.5 | 2.4 | 1.5 | WSFL | cls rock | 8.6 | 9.9 | 10.6 | 8.9 | 6.2 | | | | | | | |
| KKLB | Spanish | 1.5 | 1.4 | 1.5 | 1.3 | 1.3 | WRHT/WCBZ | top 40 | 5.0 | 4.7 | 4.7 | 5.8 | 6.0 | | | | | | | |
| KELG | Spanish | 0.9 | 1.1 | 1.0 | 1.0 | 1.1 | WMGV | adult top 40 | 4.3 | 3.0 | 3.5 | 3.7 | 4.9 | | | | | | | |
| KUCE | R&B adult | 1.3 | 2.0 | 1.4 | 0.7 | 1.1 | WYXR | modern | 4.0 | 5.3 | 5.4 | 6.8 | 4.6 | | | | | | | |
| KQQA | Spanish | — | 0.3 | — | 0.6 | 1.1 | WNCT-FM | oldies | 4.6 | 3.9 | 3.1 | 4.2 | 3.9 | | | | | | | |
| WEST PALM BEACH, FLA.—(51) | | | | | | | | | | | | | | | | | | | | |
| WEAT-FM | AC | 7.3 | 7.4 | 10.9 | 9.2 | 9.7 | WERS | religious | 2.5 | 3.3 | 2.5 | 2.4 | 2.5 | | | | | | | |
| WIBW | adult std | 6.4 | 5.7 | 6.0 | 5.4 | 6.3 | WERO | adult top 40 | 3.2 | 1.7 | 2.3 | 2.1 | 2.2 | | | | | | | |
| WIRK | country | 5.5 | 6.6 | 5.5 | 5.7 | 5.6 | WRDU | cls rock | 1.1 | 1.0 | 1.1 | 1.3 | 2.2 | | | | | | | |
| WJNO/WJNX | N/T | 4.9 | 4.6 | 3.4 | 4.7 | 4.6 | WXOR | cls rock | 1.4 | 0.9 | 0.8 | 1.7 | 2.0 | | | | | | | |
| WEDR | R&B | 4.9 | 6.2 | 4.1 | 4.1 | 4.5 | WRSV | R&B | 2.2 | 2.0 | 2.4 | 1.6 | 1.9 | | | | | | | |
| WRMF | AC | 6.4 | 6.1 | 4.9 | 5.0 | 4.5 | WANG/WANJ | cls rock | 1.8 | 2.0 | 3.1 | 2.1 | 1.7 | | | | | | | |
| WLDI | top 40 | 1.8 | 2.5 | 3.5 | 3.4 | 3.6 | WOOO | oldies | 2.8 | 2.4 | 2.0 | 2.3 | 1.6 | | | | | | | |
| WWLV/WLVE | jazz | 2.6 | 2.8 | 3.6 | 3.8 | 3.4 | WQSL | top 40 | 2.5 | 1.9 | 1.4 | 2.1 | 1.6 | | | | | | | |
| WKGR | cls rock | 3.5 | 3.6 | 3.1 | 2.8 | 3.3 | WFXK | R&B adult | 1.0 | 0.9 | 1.3 | 1.6 | 1.5 | | | | | | | |
| WPBZ | modern | 3.4 | 3.1 | 2.8 | 3.1 | 3.0 | WMNX | R&B | 1.4 | 1.6 | 1.8 | 1.3 | 1.5 | | | | | | | |
| WTMI | classical | 1.9 | 2.4 | 2.3 | 3.0 | 3.0 | WNRB/WZBR | R&B oldies | 1.3 | 1.5 | 0.9 | 0.9 | 1.5 | | | | | | | |
| WPOW | top 40/rhythm | 1.9 | 2.2 | 2.5 | 1.8 | 2.3 | WTKF | N/T | 1.3 | 1.3 | 1.3 | 1.6 | 1.3 | | | | | | | |
| WBGQ | cls rock | 2.4 | 2.4 | 2.0 | 2.3 | 2.2 | WCZI | sports | 1.0 | 0.6 | 0.7 | 0.4 | 1.0 | | | | | | | |
| WDBF/WDBE | adult std | 3.4 | 2.2 | 3.3 | 2.5 | 2.2 | WTRG | oldies | 0.8 | 1.1 | 1.1 | 1.3 | 1.0 | | | | | | | |
| WHOT | R&B adult | 2.2 | 2.1 | 2.2 | 2.0 | 2.1 | BATON ROUGE, LA.—(82) | | | | | | | | | | | | | |
| WMBX | adult top 40 | 3.3 | 2.1 | 2.1 | 2.3 | 2.1 | WEMX | R&B | 7.1 | 9.8 | 9.1 | 7.8 | 10.3 | | | | | | | |
| WINA | adult std | 1.6 | 1.1 | 1.2 | 1.5 | 1.9 | WYMK-FM | country | 8.1 | 7.4 | 7.4 | 8.1 | 7.5 | | | | | | | |
| WMXI | oldies | 1.1 | 1.1 | 1.2 | 0.9 | 1.7 | WQGL | cls rock | 8.1 | 6.4 | 5.9 | 7.0 | 5.9 | | | | | | | |
| WOLL | oldies | 2.3 | 2.4 | 2.0 | 2.2 | 1.7 | WQXL | R&B adult | 6.1 | 5.8 | 5.2 | 5.7 | 5.7 | | | | | | | |
| WRLX | R&B oldies | 2.2 | 2.0 | 2.1 | 1.9 | 1.7 | WJBO | N/T | 4.6 | 5.8 | 5.2 | 5.8 | 5.6 | | | | | | | |
| WZZR | album | 1.6 | 1.4 | 1.5 | 1.8 | 1.7 | WXOK | R&B oldies | 5.6 | 4.9 | 5.5 | 5.8 | 5.4 | | | | | | | |
| WQAM | sports | 2.1 | 2.2 | 1.4 | 1.6 | 1.6 | WLSS | top 40 | 5.0 | 4.7 | 6.1 | 5.7 | 5.3 | | | | | | | |
| WBZT | N/T | 2.8 | 2.4 | 1.5 | 2.0 | 1.4 | KRVE | AC | 6.8 | 5.2 | 7.0 | 6.4 | 4.9 | | | | | | | |
| WHYI | top 40 | 1.6 | 1.5 | 1.1 | 1.1 | 1.3 | VTGE | R&B oldies | 1.6 | 1.3 | 2.3 | 3.6 | 4.3 | | | | | | | |
| WKIS | country | 1.1 | 1.4 | 1.5 | 1.8 | 1.3 | WXCT | country | 5.5 | 7.4 | 5.2 | 5.2 | 4.1 | | | | | | | |
| WLYF | AC | 1.0 | 1.5 | 1.1 | 0.7 | 1.3 | KOOJ | oldies | 3.7 | 2.7 | 2.9 | 3.6 | 4.0 | | | | | | | |
| WMGE | R&B oldies | 0.8 | 0.6 | 0.9 | 0.8 | 1.1 | KUMX | top 40 | 3.7 | 4.2 | 4.1 | 3.5 | 3.5 | | | | | | | |
| WZTA | album | 1.3 | 1.7 | 1.4 | 1.2 | 1.1 | WQCK | religious | 2.2 | 2.4 | 2.0 | 2.2 | 2.5 | | | | | | | |
| WRMA | Spanish | 0.9 | 1.3 | 1.7 | 0.9 | 1.0 | WCAC | country | 2.5 | 2.2 | 2.9 | 3.2 | 2.4 | | | | | | | |
| WRTO | Spanish | 0.6 | 0.5 | 1.0 | 0.4 | 1.0 | WCWK-FM | album | 4.1 | 3.7 | 2.3 | 2.3 | 2.3 | | | | | | | |
| WSWN | R&B oldies | 0.5 | 1.0 | 1.0 | 1.3 | 1.0 | WQUE-FM | R&B | 1.0 | 1.8 | 2.0 | 0.9 | 1.9 | | | | | | | |
| GREENVILLE, S.C.—(58) | | | | | | | | | | | | | | | | | | | | |
| WJMZ | R&B | 10.8 | 9.3 | 9.5 | 10.7 | 11.4 | WQAR | oldies | 0.6 | 1.0 | 0.5 | 0.6 | 1.2 | | | | | | | |
| WSSL | country | 8.1 | 8.8 | 9.9 | 10.8 | 10.3 | WKAY-FM | sports | 1.5 | 0.9 | 1.2 | 1.2 | 1.2 | | | | | | | |
| WFBC-FM | top 40 | 8.2 | 7.7 | 8.9 | 9.8 | 9.0 | WVBR | N/T | 0.9 | 0.9 | 0.8 | 0.4 | 1.2 | | | | | | | |
| WESC-AM-FM | country | 8.3 | 8.2 | 6.6 | 8.8 | 7.7 | WPFC | religious | 1.2 | 1.8 | 1.2 | 2.3 | 1.0 | | | | | | | |
| WROQ | album | 8.6 | 7.8 | 6.8 | 7.6 | 7.6 | LITTLE ROCK, ARK.—(83) | | | | | | | | | | | | | |
| WSPA-FM | AC | 5.8 | 7.5 | 6.8 | 6.3 | 6.0 | KSSN | country | 10.8 | 10.2 | 12.9 | 12.6 | 9.2 | | | | | | | |
| WMYI | AC | 7.1 | 5.6 | 6.8 | 6.2 | 5.6 | KIPR | R&B | 5.2 | 7.9 | 7.1 | 10.0 | 9.1 | | | | | | | |
| WTPT | album | 6.1 | 5.5 | 6.0 | 5.9 | 4.7 | KMIX | album | 10.3 | 8.9 | 10.2 | 7.3 | 7.3 | | | | | | | |
| WOL/WOLT | N/T | 3.9 | 3.0 | 2.8 | 3.3 | 3.7 | KARN-AM-FM/KYRN-FM | N/T | 7.3 | 7.8 | 6.6 | 6.9 | 6.7 | | | | | | | |
| WYRD/WORD | oldies | 3.8 | 4.0 | 3.9 | 2.9 | 3.5 | KKPT | cls rock | 5.7 | 5.3 | 5.0 | 4.4 | 6.0 | | | | | | | |
| WMUU-FM | easy | 2.2 | 2.1 | 3.4 | 2.4 | 2.7 | KQAR | top 40 | 3.4 | 4.2 | 4.4 | 6.2 | 5.9 | | | | | | | |
| WPEK | N/T | 1.8 | 2.7 | 2.0 | 1.8 | 2.5 | KURB-FM | adult top 40 | 4.1 | 5.5 | 6.5 | 4.6 | 4.7 | | | | | | | |
| WPJM | gospel | 0.8 | 1.7 | 1.2 | 1.5 | 1.5 | KLAL | top 40 | 4.1 | 2.9 | 3.5 | 2.7 | 4.1 | | | | | | | |
| WSPA-AM | N/T | 1.7 | 1.1 | 1.5 | 0.8 | 1.3 | KLKC | modern | 1.0 | 1.1 | 1.4 | 2.7 | 3.8 | | | | | | | |
| WPEG | R&B | 1.7 | 1.3 | 1.6 | 1.2 | 1.2 | KHTE/KBBL | top 40 | 2.6 | 3.2 | 3.3 | 3.3 | 3.6 | | | | | | | |
| WMIT | religious | 1.2 | 0.7 | 0.9 | 1.0 | 1.1 | KOKY | R&B adult | 4.2 | 3.8 | 3.5 | 2.6 | 3.6 | | | | | | | |
| EL PASO, TEXAS—(70) | | | | | | | | | | | | | | | | | | | | |
| KPRR | top 40/rhythm | 17.3 | 13.5 | 14.5 | 15.9 | 16.3 | KOLL | oldies | 6.1 | 4.1 | 3.9 | 5.3 | 3.6 | | | | | | | |
| KLAQ | album | 10.5 | 11.6 | 12.6 | 10.3 | 12.1 | KYFX | R&B adult | 2.6 | 2.3 | 3.0 | 3.0 | 3.3 | | | | | | | |
| KBNA-AM-FM | Spanish | 10.1 | 14.4 | 11.6 | 11.4 | 11.8 | KDDK | country | 2.6 | 3.3 | 3.5 | 3.6 | 3.2 | | | | | | | |
| KTSM-FM | AC | 6.0 | 7.7 | 8.7 | 6.6 | 6.5 | KDRE/KAWW | adult std | 1.5 | 1.8 | 1.7 | 2.1 | 3.0 | | | | | | | |
| KSII | adult top 40 | 8.0 | 6.6 | 6.8 | 6.8 | 6.2 | KSYG-FM | N/T | 5.1 | 4.4 | 3.6 | 4.4 | 3.0 | | | | | | | |
| KOFX | oldies | 7.4 | 5.7 | 5.3 | 5.7 | 5.8 | KVLO | AC | 4.2 | 5.2 | 3.2 | 3.6 | 2.7 | | | | | | | |
| KINT | Spanish | 2.3 | 3.8 | 4.3 | 5.1 | 4.7 | KGHT | religious | 1.9 | 1.5 | 1.1 | 0.8 | 1.7 | | | | | | | |
| KHEY-FM | country | 5.1 | 4.9 | 4.1 | 3.6 | 4.2 | KITA | religious | 1.9 | 1.5 | 1.1 | 1.5 | 1.7 | | | | | | | |
| KTSM-AM | N/T | 3.4 | 4.1 | 3.7 | 4.0 | 3.6 | BAKERSFIELD, CALIF.—(84) | | | | | | | | | | | | | |
| KATH | country | 2.9 | 2.5 | 3.4 | 4.1 | 3.3 | KUZZ-AM-FM | country | 11.4 | 10.9 | 10.2 | 11.9 | 10.3 | | | | | | | |
| XHH/XPV | Spanish | 3.6 | 3.4 | 3.2 | 3.5 | 3.0 | KRAB | album | 4.9 | 5.6 | 5.7 | 6.0 | 7.2 | | | | | | | |
| KHEY-AM | Spanish | 0.7 | 1.1 | 0.6 | 0.8 | 2.0 | KGFM | AC | 6.7 | 5.2 | 5.5 | 4.3 | 6.4 | | | | | | | |
| KROD | sports | 1.3 | 1.5 | 1.3 | 1.9 | 1.7 | KISV | top 40/rhythm | 7.3 | 5.2 | 4.2 | 5.7 | 6.4 | | | | | | | |
| XEFV | Spanish | 0.8 | 0.5 | 0.6 | 1.1 | 1.6 | KERN-AM | N/T | 6.1 | 6.9 | 7.0 | 5.9 | 5.5 | | | | | | | |
| KAMA | Spanish | 0.5 | 0.4 | 0.9 | 0.6 | 1.5 | KLLY | adult top 40 | 5.2 | 4.3 | 4.2 | 5.0 | 5.3 | | | | | | | |
| XEWR | Spanish | 1.6 | 1.3 | 1.6 | 1.1 | 1.4 | KKXX-FM | top 40 | 7.0 | 5.4 | 4.6 | 5.3 | 4.3 | | | | | | | |
| KSVE | Spanish | 0.3 | 0.7 | 0.9 | 1.2 | 1.2 | KIWI | Spanish | 4.8 | 5.0 | 5.2 | 4.3 | 4.0 | | | | | | | |
| ALBUQUERQUE, N.M.—(71) | | | | | | | | | | | | | | | | | | | | |
| KRST | country | 7.8 | 7.4 | 9.5 | 8.3 | 9.4 | | | | | | | | | | | | | | |

Motown's McKnight Strides Forward At Cross-Format Radio With 'Back At One'

RISE TO THE OCCASION: No one ever said that inspiration for a love song had to come from romance.

Take Motown artist **Brian McKnight's** biggest crossover hit to date, the smooth and easy lesson in loving, "Back At One."

"I had just built a new house and was putting in a home theater," he says. "The satellite company was there and drilling holes all over the walls, and I picked up one of the manuals. It said, 'Do step one, two, and three, and if it doesn't work, then do this and that for troubleshooting, then repeat steps one through three.'"

That translated into the song lyric as, "One, you're like a dream come true/Two, just want to be with you/Three, girl, it's plain to see that you're the only one for me/And four, repeat steps one through three/Five, make you fall in love with me/If ever I believe my work is done, then I start back at one."

"This is a situation that no matter what your background is, how old you are, from 12 to 60, you have felt this way about somebody," says McKnight, who just crossed into his 30s. "You may not have the words to tell them, so I've given you steps. Once you get through those, the only way to have any kind of consistency is to go back and do them again. Anything you do, it's all about follow-through."

Radio's followed the directions on this one, too. Step one: simultaneous saturation at most every contemporary format; step two: turn McKnight into a name brand; step three: top 10 on the charts.

"I was in a car with some folks from Universal heading to a 98° concert in Rochester [N.Y.], and they kept playing 'Back At One' over and over," says **Dave Universal**, PD of mainstream top 40 **WKSE** Buffalo, N.Y., McKnight's hometown. "I knew then that it sounded like a smash with those words. It was just so powerful. We put it on the air four weeks before it was even released," becoming the first station in the nation to spin the track.

Adds **Diana Laird**, PD of mainstream top 40 **KHTS** San Diego, "It's a beautiful song and very appealing to a female core. I liked it the first 57,000 times I heard it, and still, after all these spins, it sounds good."

From the label perspective, "when we first heard this song, we knew it was a smash and decided to hit all formats and video outlets at the same time," says **Barbara Seltzer**, senior VP of pop promotion at Motown. "We figured that since there were only four months of airplay left in the year, it would peak right after Thanksgiving," in time to fuel album sales for the holidays.

"Back At One" is currently No. 2 on The Billboard Hot 100, peaked at No. 9 on Hot R&B Singles & Tracks, and is No. 6 on Airplay Monitor's

Crossover Airplay chart and has had success on a number of niche charts. (And it's just been remixed by the **Groove Brothers** for added impact.)

The song has also received the highest form of flattery; it was just recorded as a cover by country artist



by Chuck Taylor

Mark Wills, currently ranked at No. 41 on Hot Country Singles & Tracks in its third week.

McKnight's accompanying album, named after the song, was deemed platinum after just a month, peaking in the top 10 on both Top R&B Albums and The Billboard 200.

"I see Brian as the next **Babyface**," says **Gary Young**, PD of mainstream R&B **WKKV** (V100) Milwaukee. "He's a great songwriter, producer, [and] entrepreneur, and females love him. He could sing 'Mary Had A Little Lamb,' and they'd eat it up. Brian is very talented and a great guy to work with."

"He's one of the premier urban artists in the country right now," says **WKSE's** Universal. "With him crossing over to pop, everyone is now seeing him as a top 40 act, too. When a new song comes out from him, you automatically think, 'This could be big for us.' It's not like you have to watch and wait for the urbans to warm it up, because they don't own him anymore."

"Back At One" also represents McKnight's transformation into a household name. The process was first fortified on the 1998 platinum smash, "Anytime," which hit No. 1 on the R&B singles chart and the Rhythmic Top 40 airplay chart, according to Airplay Monitor, and No. 6 on Billboard's Hot 100 Airplay chart. (Mind you, in all McKnight has scored 13 R&B hits, beginning with the chartbreaker "Love Is," his top three duet with **Vanessa Williams** in 1993.)

"Everybody came to know 'Anytime,' but I'm not sure they connected it with Brian McKnight. Now, I think they know that 'Back At One' is me," he says. "And all of a sudden, there's virtually no place I can go without the strangest demographic of peo-

ple—every walk of life—recognizing me.

"The message board on my Web site is now filled with people from all over the world," he says. "'Anytime' opened the door for 'Back At One' to become what it has."

The feat is all the more satisfying because McKnight is pretty much a one-man shop. He writes all of his songs, plays a majority of instruments (keyboards, bass, guitars, drum programming), arranges them, and produces his music. In fact, he's been a proficient musician since he was 17.

"Nobody is ever going to capture the way I see myself musically better than me," he says. "I write for the way I sing. When someone else writes a song, you have to reinterpret what it originally meant. I've been doing it this way since the very beginning, and it's opened up so many doors for me."

"Producing and arranging is the second part of it. I grew up learning how to play and sing before I even thought about being a singer," McKnight continues. "I played in the church and didn't even know when I learned all these instruments that that was part of production."

"My career has allowed me the opportunity to record as I write," he says. "I don't want to spend 24 hours in a studio. None of the songs on this album took more than five hours. I want to get to the next song, so I like to do it myself."

Says **Laird** at **KHTS**, "I think an artist who is in control of his songs gains the same advantage that any of us do in business when you can do more than one part of your craft. We take Brian McKnight seriously, and his songs are beautiful." She adds with a laugh, "Not to mention, you know he'll be OK onstage if the tape runs out."

"A lot of artists do only one thing, so they'll listen to other musicians but not necessarily other songwriters or producers," says **Seltzer**. "Brian is aware of everything that's around him, the competition and what's current. That's why he's able to go to five or more formats."

McKnight's next venture will be the establishment of his own boutique label in a deal he hopes to sign this month. By third-quarter 2000, he intends to develop his own acts, write with them, and produce.

"It's at the forefront of my mind," he says. "Every hot producer in the last 10 years has had such a deal."

In the meantime, McKnight intends to enjoy the fruits of what is being heralded as his most savvy, hit-filled album to date.

"In a lot of ways, I feel like I've done it all now," he says. "'Love Is' feels like 15 years ago to me. I really thought 'Anytime' was as big as it was ever going to get. I had no idea this would happen. You better believe it's fulfilling."

Top 40 Tracks™

| T. WK | L. WK | 2 WKS | WKS ON | TRACK TITLE IMPRINT/PROMOTION LABEL | ARTIST |
|-------|-------|-------|--------|---|--|
| 1 | 2 | 2 | 17 | SMOOTH (1 week at No. 1) ARISTA | SANTANA FEATURING ROB THOMAS |
| 2 | 1 | 1 | 14 | MAMBO NO. 5 (A LITTLE BIT OF...) RCA | LOU BEGA |
| 3 | 8 | 11 | 11 | BACK AT ONE MOTOWN | BRIAN MCKNIGHT |
| 4 | 6 | 9 | 7 | WAITING FOR TONIGHT WORK/ERG | JENNIFER LOPEZ |
| 5 | 4 | 3 | 15 | STEAL MY SUNSHINE WORK/ERG | LEN |
| 6 | 3 | 4 | 11 | (YOU DRIVE ME) CRAZY JIVE | BRITNEY SPEARS |
| 7 | 5 | 6 | 22 | UNPRETTY LAFACE/ARISTA | TLC |
| 8 | 11 | 15 | 14 | I NEED TO KNOW COLUMBIA | MARC ANTHONY |
| 9 | 10 | 8 | 25 | WHERE MY GIRLS AT? MOTOWN | 702 |
| 10 | 7 | 5 | 22 | GENIE IN A BOTTLE RCA | CHRISTINA AGUILERA |
| 11 | 9 | 7 | 21 | SOMEDAY LAVA/ATLANTIC | SUGAR RAY |
| 12 | 12 | 13 | 12 | LARGER THAN LIFE JIVE | BACKSTREET BOYS |
| 13 | 17 | 22 | 5 | I KNEW I LOVED YOU COLUMBIA | SAVAGE GARDEN |
| 14 | 13 | 10 | 26 | ALL STAR INTERSCOPE | SMASH MOUTH |
| 15 | 15 | 16 | 24 | SHE'S SO HIGH COLUMBIA | TAL BACHMAN |
| 16 | 18 | 18 | 12 | HEARTBREAKER COLUMBIA | MARIAH CAREY FEATURING JAY-Z |
| 17 | 14 | 12 | 17 | I DO (CHERISH YOU) UNIVERSAL | 98 DEGREES |
| 18 | 21 | 23 | 4 | WILL 2K COLUMBIA | WILL SMITH FEATURING K-CI |
| 19 | 25 | 26 | 7 | BRING IT ALL TO ME TRACK MASTERS/COLUMBIA | BLAQUE |
| 20 | 19 | 17 | 20 | BLACK BALLOON WARNER BROS | GOO GOO DOLLS |
| 21 | 16 | 14 | 13 | THERE SHE GOES SQUINT/ELEKTRA/EEG | SIXPENCE NONE THE RICHER |
| 22 | 22 | 24 | 5 | MEET VIRGINIA AWARE/COLUMBIA | TRAIN |
| 23 | 26 | 30 | 4 | THEN THE MORNING COMES INTERSCOPE | SMASH MOUTH |
| 24 | 23 | 19 | 15 | SCAR TISSUE WARNER BROS | RED HOT CHILI PEPPERS |
| 25 | 24 | 27 | 8 | AMERICAN WOMAN VIRGIN | LENNY KRAVITZ |
| 26 | 29 | 37 | 3 | MY LOVE IS YOUR LOVE ARISTA | WHITNEY HOUSTON |
| 27 | 20 | 20 | 9 | MAN! I FEEL LIKE A WOMAN! MERCURY/DJMG | SHANIA TWAIN |
| 28 | 27 | 25 | 24 | OUT OF MY HEAD HOLLYWOOD | FASTBALL |
| 29 | 33 | 39 | 3 | I WANNA LOVE YOU FOREVER COLUMBIA | JESSICA SIMPSON |
| 30 | 39 | — | 2 | SHAKE YOUR BON-BON C2 | RICKY MARTIN |
| 31 | 32 | 34 | 4 | SATISFY YOU BAD BOY/ARISTA | PUFF DADDY FEATURING R. KELLY |
| 32 | 34 | 33 | 7 | BACK THAT THANG UP CASH MONEY/UNIVERSAL | JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE |
| 33 | 37 | 35 | 6 | ANGELS CAPITOL | ROBBIE WILLIAMS |
| 34 | 30 | 28 | 21 | BAILAMOS OVERBROOK/INTERSCOPE | ENRIQUE IGLESIAS |
| 35 | 28 | 21 | 17 | SHE'S ALL I EVER HAD C2 | RICKY MARTIN |
| 36 | NEW | 1 | 1 | HANGINAROUND DGC/INTERSCOPE | COUNTING CROWS |
| 37 | 36 | 36 | 26 | HEY LEONARDO (SHE LIKES ME FOR ME) PUSH/2 | BLESSID UNION OF SOULS |
| 38 | 35 | 32 | 20 | LAST KISS EPIC | PEARL JAM |
| 39 | NEW | 1 | 1 | BUG A BOO COLUMBIA | DESTINY'S CHILD |
| 40 | 38 | 31 | 9 | ANGELS WOULD FALL ISLAND/DJMG | MELISSA ETHERIDGE |

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. 220 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. (◻) Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 1999, Billboard/BPI Communications.

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 Puff Daddy Feat. R. Kelly, Satisfy You
- 2 Destiny's Child, Bug A Boo
- 3 Mary J. Blige, Deep Inside
- 4 Montell Jordan, Get It On Tonite
- 5 Snoop Dogg, B-Please
- 6 Ol' Dirty Bastard, Got Your Money
- 7 Lil Wayne, Tha Block Is Hot
- 8 Pharoahe Monch, Simon Says
- 9 Eve, Gotta Man
- 10 Will Smith, Will 2K
- 11 B.G., Bling Bling
- 12 Donell Jones, U Know What's Up
- 13 Mariah Carey, Heartbreaker
- 14 Method Man/Redman, Da Rockwilder
- 15 Ideal, Get Gone
- 16 Warren G, I Want It All
- 17 Master P, Step To This
- 18 Brian McKnight, Back At One
- 19 Rah Digga, Tight
- 20 Mobb Deep, Quiet Storm
- 21 Brandy, U Don't Know Me
- 22 Maxwell, Let's Not Play The Game
- 23 Sole, 4, 5, 6
- 24 DMX, No Love For Me
- 25 Kelis, Caught Out There
- 26 Marc Nelson, 15 Minutes
- 27 Kevon Edmonds, 24/7
- 28 Missy "Misdemeanor" Elliott, Hot Boyz
- 29 Sisqo, Got To Get It
- 30 Case, Think Of You

NEW ONS

- Q-Tip, Breathe And Stop
Guy, Dancin'
Coko, Triffin'
Ice Cube, You Can Do It
Tracie Spencer, Still In My Heart
Catero, Something I Cannot Have
Snoop Dogg, Just Dippin'
Screwball, H.O.S.T.Y.L.E.



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Randy Travis, A Man Ain't Made Of Stone
- 2 Montgomery Gentry, Lonely & Gone
- 3 Dwight Yoakam, Thinking About Leaving
- 4 Brad Paisley, He Didn't Have To Be
- 5 Shania Twain, Come On Over
- 6 Tim McGraw, Something Like That
- 7 Tracy Lawrence, Lessons Learned
- 8 Yankee Grey, All Things Considered
- 9 John Michael Montgomery, Home To You
- 10 George Jones, The Cold Hard Truth
- 11 Brooks & Dunn, Missing You
- 12 Martina McBride, I Love You
- 13 Dixie Chicks, Ready To Run
- 14 Clint Black, When I Said I Do
- 15 Reba McEntire, What Do You Say *
- 16 The Mavericks, Things I Cannot Change
- 17 Alan Jackson, Pop A Top *
- 18 Jo Dee Messina, Because You Love Me
- 19 Ty Herndon, Steam
- 20 Barbra Streisand & Vince Gill, If You Ever Leave Me *
- 21 Trace Adkins, Don't Lie *
- 22 Charlie Robison, My Hometown *
- 23 Deralliers, The Right Place *
- 24 Lonestar, Smile *
- 25 Chris LeDoux, Stampede *
- 26 Kenny Chesney, She Thinks My Tractor's Sexy *
- 27 Mary Chapin Carpenter, Wherever You Are *
- 28 Jessica Andrews, You Go First *
- 29 Shedaais, This Woman Needs *
- 30 Clay Walker, Live, Laugh, Love
- 31 Mindy McCready, All I Want Is Everything
- 32 Kevin Welch, Anne Lisa Please
- 33 Redman & Vale, Squeezin' The Love Outta
- 34 Charlie Daniels Band, The Devil Went Down
- 35 Chely Wright, It Was
- 36 Shane Minor, Ordinary Love
- 37 Jason Sellers, A Matter Of Time
- 38 Lee Roy Parrell, She Won't Be Lonely Lonely
- 39 Keith Urban, It's A Love Thing
- 40 Shana Petrone, Something Real
- 41 Lisa Angelle, I Wear Your Love
- 42 Alecia Elliott, I'm Diggin' It
- 43 Mandy Barnett, The Whispering Wind
- 44 John Berry, Power Windows
- 45 Toby Keith, When Love Fades
- 46 Jack Ingram, How Many Days
- 47 Gary Allan, Smoke Rings In The Dark
- 48 Steve Holy, Don't Make Me Beg
- 49 Oak Ridge Boys, Ain't No Short Way Home
- 50 Cleudus T Judd, Coronary Life

NEW ONS

- Roy D. Mercer With Charlie Daniels, How Big A Boy Are Ya?
Travis Tritt With George Thorogood, Move It On Over



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Rage Against The Machine, Guerrilla Radi
- 2 Limp Bizkit Feat. Method Man, N 2 Gether Now
- 3 Will Smith, Will 2K
- 4 Destiny's Child, Bug A Boo
- 5 Backstreet Boys, Larger Than Life
- 6 Beastie Boys, Alive
- 7 Dr. Dre, Still D.R.E.
- 8 Foo Fighters, Learn To Fly
- 9 Robbie Williams, Angels
- 10 Mariah Carey, Thank God I Found You
- 11 Macy Gray, I Try
- 12 Lou Bega, Mambo No. 5
- 13 Jennifer Lopez, Waiting For Tonight
- 14 Foo Fighters, Learn To Fly
- 15 Melissa Etheridge, Angels Would Fall
- 16 Britney Spears, (You Drive Me) Crazy
- 17 Kells, Caught Out There
- 18 Fiona Apple, Fast As You Can
- 19 Juvenile, Back That Thang Up
- 20 'N Sync & Gloria Estefan, Music Of My Heart
- 21 Garbage, The World Is Not Enough
- 22 Eve, Gotta Man
- 23 Sugar Ray, Falls Apart
- 24 Creed, Higher
- 25 Red Hot Chili Peppers, Around The World
- 26 Alanis Morissette, Uninvited
- 27 Puff Daddy Feat. R. Kelly, Satisfy You
- 28 Kid Rock, Cowboy
- 29 Jennifer Lopez, Waiting For Tonight
- 30 Mariah Carey, Heartbreaker
- 31 Stone Temple Pilots, Down
- 32 Static-X, Push It
- 33 Beck, Sexx Laws
- 34 Enrique Iglesias, Rhythm Divine
- 35 Brian McKnight, Back At One
- 36 Smash Mouth, Then The Morning Comes
- 37 Staind, Mudshovel
- 38 Brandy, U Don't Know Me
- 39 Bush, Chemicals Between Us
- 40 Marilyn Manson, Astonishing Panorama Of
- 41 Whitney Houston, I Learned From The Best
- 42 Nas, Nastradamus
- 43 Methods Of Mayhem, Get Naked
- 44 Fatboy Slim, The Rockfeller Skank
- 45 311, Come Original
- 46 Sisqo, Got To Get It
- 47 Eminem, Role Model
- 48 Whitney Houston, My Love Is Your Love
- 49 Montell Jordan, Get It On Tonite
- 50 Method Man/Redman, Da Rockwilder

NEW ONS

- Filter, Take A Picture
Alanis Morissette, That I Would Be Good
R.E.M., The Great Beyond
Celine Dion, That's The Way It Is
Ice Cube, U Can Do It
Stroke 9, Little Black Backpack
M2M, Don't Say You Love Me



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Lou Bega, Mambo No. 5
- 2 Lenny Kravitz, American Woman
- 3 Santana Feat. Rob Thomas, Smooth
- 4 Smash Mouth, All Star
- 5 Shania Twain, Man! I Feel Like A Woman!
- 6 Counting Crows, Hanginaround
- 7 Red Hot Chili Peppers, Scar Tissue
- 8 Ricky Martin, Shake Your Bon-Bon
- 9 Macy Gray, I Try
- 10 Will Smith, Will 2K
- 11 Jennifer Lopez, Waiting For Tonight
- 12 Foo Fighters, Learn To Fly
- 13 Melissa Etheridge, Angels Would Fall
- 14 Train, Meant Virginia
- 15 Sting, Brand New Day
- 16 TLC, Unpretty
- 17 Mariah Carey, Heartbreaker
- 18 Whitney Houston, My Love Is Your Love
- 19 Kid Rock, Cowboy
- 20 Brandy, U Don't Know Me
- 21 Christina Aguilera, Genie In A Bottle
- 22 Robbie Williams, Angels
- 23 Brian McKnight, Back At One
- 24 Len, Steal My Sunshine
- 25 Fatboy Slim, The Rockfeller Skank
- 26 Savage Garden, I Knew I Loved You
- 27 Red Hot Chili Peppers, Around The World
- 28 Garth Brooks As Chris Gaines, Right Now
- 29 Fiona Apple, Fast As You Can
- 30 Sarah McLachlan, Ice Cream
- 31 Marc Anthony, I Need To Know
- 32 Go Go Dolls, Black Balloon
- 33 Sugar Ray, Someday
- 34 Sugar Ray, Every Morning
- 35 Shania Twain, That Don't Impress Me Much
- 36 Backstreet Boys, I Want It That Way
- 37 Smash Mouth, Then The Morning Comes
- 38 Chris Cornell, Can't Change Me
- 39 Sincere None The Richer, There She Goes
- 40 Dicky Barrett w/Dan Wilson, Shake, Rattle & Roll
- 41 Everlast, What It's Like
- 42 Will Smith, Wild Wild West
- 43 Jennifer Lopez, If You Had My Love
- 44 Lenny Kravitz, Fly Away
- 45 Ricky Martin, Livin' La Vida Loca
- 46 Guns N' Roses, Welcome To The Jungle
- 47 Red Hot Chili Peppers, Give It All Away
- 48 Soundgarden, Fell On Black Days
- 49 TLC, Waterfalls

NEW ONS

- Metallica With Michael Kamen, No Leaf Clover
Jessica Simpson, I Wanna Love You Forever

ETV Launches Promotion Dept.; Revolver Film Co. Expands To L.A.

ETV STARTS PROMOTION DEPARTMENT: ETV Network has long established itself as one of the largest music video pools in the U.S., servicing hundreds of outlets that play music videos, such as nightclubs and retailers.

Now the Burbank, Calif.-based company is starting its own independent promotion services under the direction of Derek Phillips, formerly a video promoter at Geffen Records. Phillips will head ETV Network's new department as director of promotions.

Phillips says, "To get the promotion department off the ground, we're offering free incentives, such as a free 30-second commercial spot and discounted rates on all our video services when we are promoting a video." He adds that the promotion department will service national and local outlets.

ETV Network's sister company is post-production organization Producer's Post. Phillips notes that the addition of the video promotion department will be like "one-stop shopping."

More information on ETV Network's new video promotion department can be found online at www.etvnet.com/promotion, or by E-mailing Phillips at derek@etvnet.com.

THIS & THAT: Toronto-based Revolver Film Co. has opened a Los Angeles office at 1710 N. Vermont Ave., Los Angeles, Calif. 90027.

Anthony Pinto, who was most recently senior coordinator of visual marketing at Capitol Records, has transferred from that department to a similar position in the company's radio department.

Catherine Lee has rejoined the staff of San Francisco-based pop show "Video Visions" (see Local Show Spotlight below). She had taken a two-year break from the show to travel and continue her education.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the San Francisco-based pop program "Video Vision."

TV affiliate: TCI Cable in San Francisco.

Time slot: midnight Mondays through Fridays.

Program length: 60 minutes.

Key staffers: Lee Evans, CEO/PD/R&B and rap music director; Catherine Lee, rock music director; Rodwin Pabello, creative director; John Kane, entertainment writer/editor.

Following are the show's top five videos for the week of Nov. 1:

1. 112, "Love You Like I Did" (Bad Boy/Arista).
2. 702, "Where My Girls At?" (Motown).
3. A-1 Featuring E-40, "Big Man" (Sick Wid' It).
4. Air, "Le Soleil Est Pres De Moi" (Astralwerks).
5. Amber, "Sexual (Li Da Di)" (Tommy Boy).



by Carla Hay

PRODUCTION NOTES

LOS ANGELES

Nia Long directed Made Men's clip for "I Wanna Made Man."

Michael Lewis filmed "Dig For The Light" with director Paul Beauchemin.

Jennifer Day teamed up with director Shaun Silva for "The Fun Of Your Life" video.

LFO's "Girl On TV" features Jennifer Love Hewitt. The clip was directed by Gregory Dark.

Kevin Bray directed Tracie Spencer's "Still In My Heart" clip.

NEW YORK

Lisa M.'s "La Suprema" video was directed by David Capurso.

D'Angelo teamed up with director Malik Sayeed for "Left & Right."

S.A. Baron directed Heather Nova's "Gloomy Sunday."

OTHER CITIES

Shawn Mullins filmed "What Is Life" with director Liz Friedlander in Atlanta.

Austin, Texas, was the location for Charles Robison's "My Hometown" (directed by Adrian Padsar) and Jack Ingram's "How Many Days," directed by Trey Fanjoy.

Steven Goldmann directed Lila McCann's "Crush" video in Franklin, Tenn.

The Artist Formerly Known As Prince filmed his clip for "The Greatest Romance Ever Sold," directed by Malik Sayeed, in Minneapolis.

Sophie Muller directed the Supergrass video "Mary" in London.

Chad Austin's "All My Dreams" clip was directed by Jim Shea in Smithville, Tenn.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 20, 1999.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOX TOPS

- Methods Of Mayhem, Get Naked
Lil' Wayne, Tha Block Is Hot
J Rule, How Many Wanna
Dr. Dre, Still D.R.E.
LFO, Girl On TV
Imx, Stay The Night
B.G., Bling Bling
Juvenile, Back That Thang Up
Backstreet Boys, Everybody
Bone Thugs-N-Harmony, Tha Crossroads
Korn, Clown
Limp Bizkit Feat. Method Man, N 2 Gether Now
Michael Jackson, Thriller
Warren G, I Want It All
Maxwell, Let's Not Play The Game
Makaveli, Hail Mary
Mariah Carey, Heartbreaker (Remix)
Puff Daddy Feat. R. Kelly, Satisfy You

NEW

- Catero, Something I Cannot Have
Counting Crows, Hanginaround
Earth To Andy, Still After You
Chris Gaines, Right Now
Godsmack, Voodoo
Hepburn, I Quit
High & Mighty, Dick Starbuck Porno Detective
Forbidden, Let It Rain
Jim Crow, Bandits
Korn, Falling Wavy From Me
Lonestar, Amazed
MC Eiht, Thicker Than Water
Nas, Nastradamus
Rascalz, Gametime/Sharpshooter
Sammie, I Like It
Screwball, H.O.S.T.Y.L.E.
Sisqo, Got To Get It
Sugar Ray, Falls Apart
Tamar Braxton, Get None
Zoe Pound, Coming For You



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Metallica, Hero Of The Day
Metallica, For Whom The Bell Tolls
Metallica, Fuel
Metallica, Until It Sleeps
Brian Setzer, If You Can't Rock Me
Ben Harper And The Innocent Criminals, Burn To Shine
Iggy Pop, Corruption
Korn, Falling Away From Me
Ice Cube, U Can Do It
Eurythmics, 17 Again
Collective Soul, Needs
Silverchair, Miss You Love



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Korn, Falling Away From Me (new)
Edwin, And You (new)
Nas, Nastradamus (new)
Beck, Sexx Laws (new)
Dunk, Hollywood (new)
Eiffel 65, Blue (new)
Master P, Step To Dis (new)
Will Smith, Will 2K
Lou Bega, Mambo No. 5
Matthew Good Band, Hello Time Bomb
Backstreet Boys, Larger Than Life
Santana Feat. Rob Thomas, Smooth
Our Lady Peace, One Man Army
Limp Bizkit, Re-arranged
Live, The Dolphin's Cry
The Moffats, Misery
Jennifer Lopez, Waiting For Tonight
Red Hot Chili Peppers, Around The World
Choclair, Let's Ride
Foo Fighters, Learn To Fly



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Backstreet Boys, Larger Than Life
Christine Aguilera, Genie In A Bottle
Luis Miguel, O Tu O Ninguna
Lou Bega, Mambo No. 5
James, I Know What I'm Here For
Chris Cornell, Can't Change Me
Enrique Iglesias, Rhythm Divine
Britney Spears, Sometimes
Jamiroqui, Supersonic
Mana, Te Solté La Rienda
The Cranberries, Just My Imagination
Ricky Martin, Bella
Gustavo Cerati, Puente
Limp Bizkit, Re-arranged
Foo Fighters, Learn To Fly
Savage Garden, I Knew I Loved You
Jaguars, Fin
Iliya Kuryaki Y Los Valderramas, Cool
Molotov, Parasito
Moenia, Manto Estelar



2 hours weekly
3900 Main St
Philadelphia, PA 19127

- Donnell Jones, U Know What's Up
Pharoahe Monch, Simon Says
Brandy, U Don't Know Me
Method Man/Redman, Da Rockwilder
The Roots, What You Want
Eve, Gotta Man
Ja Rule, How Many Wanna
Destiny's Child, Bug-A-Boo
Mobb Deep, Quiet Storm (Remix)
Dead Prez, Hip Hop
Versatile, No More
Memphis Bleek, What You Think/My Hood
Mary J. Blige, Deep Inside
Lost Boyz, Ghetto Jiggy
Slick Rick & Raekwon, Frozen



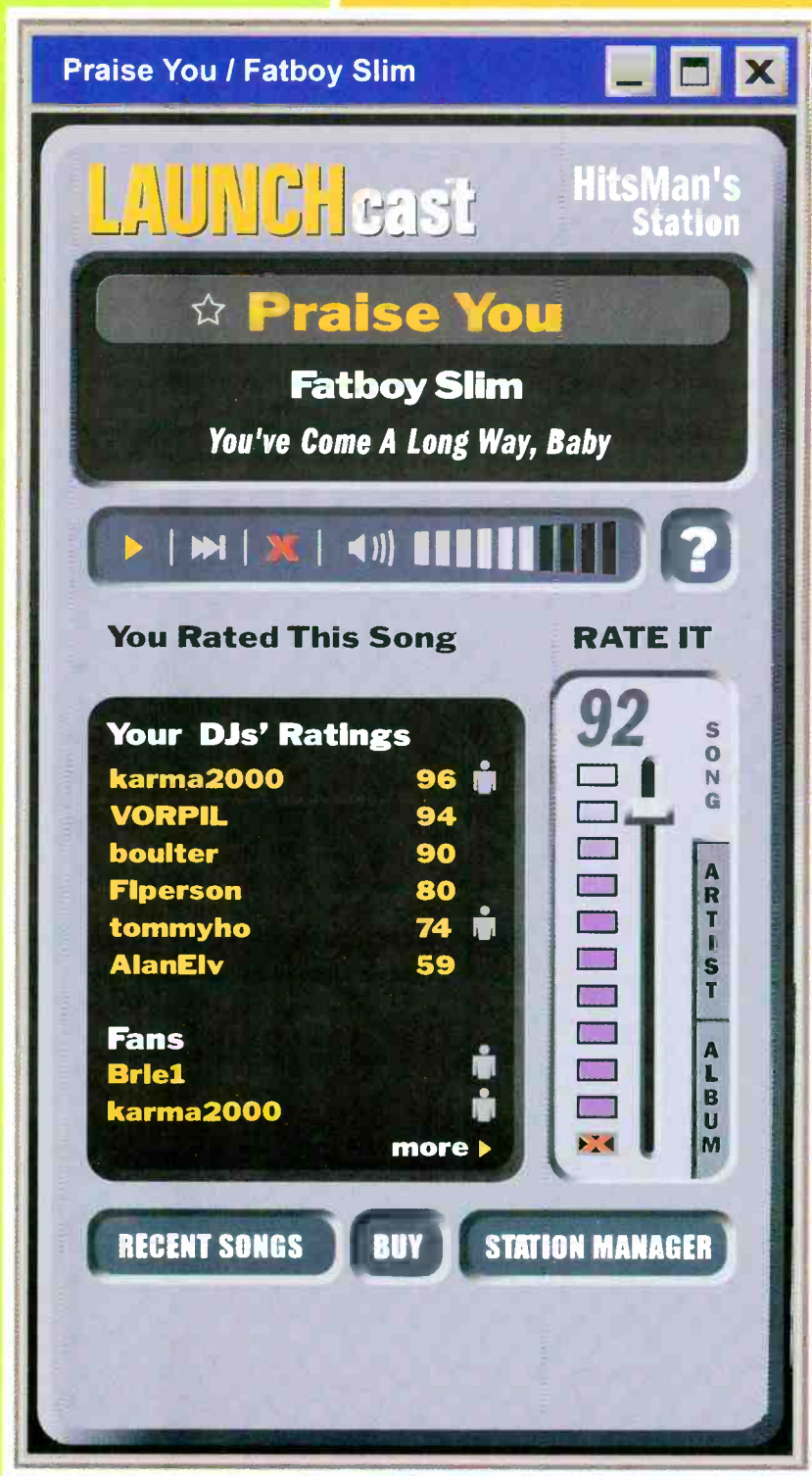
Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Beatles, Hey Bulldog
David Bowie, Thursday's Child
Ministry, Bad Religion
Live, The Dolphin's Cry
Tori Amos, 1, 000 Oceans
Melissa Etheridge, Angels Would Fall
Fiona Apple, Fast As You Can
Barry White, Staying Power
Our Lady Peace, One Man Army
Glenn Gled, Give Up
Merced Brooks, Lay Down
Kevon Edmonds, 24/7
Blinker The Star, Below The Sliding Doors
Ben Folds Five, Don't Change Your Plans
Nine Inch Nails, We're In This Together
Reno, I Think I Know
Chris Cornell, Can't Change Me
Sevendust, Denial
Boy George, When Will You Learn
Jamiroqui, Supersonic



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Dr. Dre, Still D.R.E.
Destiny's Child, Bug-A-Boo
Limp Bizkit Feat. Method Man, N 2 Gether Now
Donnell Jones, U Know What's Up
Eve, Gotta Man
Brian McKnight, Back At One
TLC, Unpretty
Jennifer Lopez, Waiting For Tonight
112, Love You Like I Did
Christine Aguilera, Genie In A Bottle
Juvenile, Back That Thang Up
702, You Don't Know
So Plush, Damn
Britney Spears, (You Drive Me) Crazy
Q-Tip, Vivrant Thing



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CALENDAR

NOVEMBER

Nov. 11-14, **25th Anniversary Of Hip-Hop Celebration**, led by Afrika Bambaataa, Wetlands and Empire Roller Disco, New York. 212-629-1997.

Nov. 13, **Indie Nation Music Conference**, Sheraton Universal Hotel, Universal City, Calif. 213-243-6440.

Nov. 14-16, **11th Annual EPM Entertainment Marketing Conference**, Universal City Hilton and Towers, Universal City, Calif. 212-941-0099.

Nov. 15, **Second Annual Miracles Event**, presented by Vistas for Blind Children and the Institute for Families of Blind Children, Beverly Hilton Hotel, Beverly Hills, Calif. 323-669-2299.

Nov. 15, **Ninth Annual L.A. Music Awards**, House of Blues, West Hollywood. www.lamusicawards.com.

Nov. 16, **Mastering 4x4: Four Top Producer/Engineers Team With Four Mastering Engineers And Master The Same Track**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Sterling Studios, New York. 212-245-5440.

Nov. 16, **Music Industry Networking Night**, One Night Stan's, Hollywood, Fla. 954-929-1566.

Nov. 16, **Nuts And Bolts: Collecting Money On The Internet Today**, presented by the California Copyright Conference, Sportsmen's Lodge, Studio City, Calif. 818-848-6783.

Nov. 17, **Annual Achievement In Technology And New Media Awards Honoring Candice Carpenter And Mike Levy**, Puck Building, New York. 212-836-1129.

Nov. 17-21, **Sheryl Lee Ralph's Jamerican**

Film And Music Festival Honoring Richard Roundtree And Jimmy Cliff, Wyndham at Rose Hall, Montego Bay, Jamaica. 323-938-2364.

Nov. 18, **Songwriter Network Meeting**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, BMI, New York. 212-957-9230.

Nov. 29, **Rainforest Alliance's Smart Sounds: Music For The Planet III Concert**, featuring James Taylor, Shawn Colvin, Robert Cray, and Levon Helm, among others, Beacon Theatre, New York. 516-681-2037.

Nov. 30, **The American Foundation For AIDS Research Seasons Of Hope Awards Dinner Honoring Quincy Jones, Sharon Stone, And Robin Williams**, Pier 60, Chelsea Piers, New York. 212-806-1657.

Nov. 30, **Norman Corwin's Memos To A New Millennium**, presented by the Museum of Television And Radio, the Museum of Television And Radio, Beverly Hills, Calif. 310-786-1066.

DECEMBER

Dec. 5, **VH1 Vogue Fashion Awards**, The Armory, New York. 212-258-7800.

Dec. 6, **1999 New York Heroes Awards**, honoring Tony Bennett, Mary J. Blige, Celia Cruz, Philip Glass, Tom Silverman, and Billboard editor in chief Timothy White, at Laura Belle, New York. 212-245-5440.

Dec. 8, **Billboard Music Awards**, MGM Grand Hotel, Las Vegas. 212-536-5100.

Dec. 8, **Annual Spirit Of Music Award Dinner**, presented by the Entertainment, Media, and Com-

munications Division of the UJA-Federation of New York, Lincoln Center, New York. 212-836-1853.

Dec. 9, **Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Elbow Room, New York. 212-957-9230.

Dec. 14, **Songwriter Night Holiday Party**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

Dec. 31, **Artists For The New Millennium**, St. Regis Hotel, Aspen, Colo. 610-667-0501.

GOOD WORKS

RAISING AWARENESS: Nashville-based indie Broken Bow has formed an alliance with the Carole Sund/Carrington Memorial Reward Foundation, which aids families and law-enforcement officials in locating missing persons. The label will assist in raising public awareness and revenue for the foundation through artist tours and record sales. Contact: **Jim Yerger** at 615-297-0148.

QUAKE RELIEF: Modern rockers Viva voce were among eight bands that took part in an Oct. 12 Turkish Earthquake Relief concert at Chicago's House of Blues. The benefit raised funds to aid the government of Turkey, a country recently hit by a devastating earthquake. Contact: **Randy Spencer** at 615-673-7744.

A TRIBUTE WITH ATTITUDE: Limp Bizkit will be among acts appearing on the upcoming album "A Tribute To Jacksonville, Fla.," to be issued by the Jacksonville-based Attitude Records. The album features acts performing songs written by **Lynyrd Skynyrd**. **.38 Special**, and other famous residents of the city. Proceeds benefit the North Florida Music Assn., a service organization dedicated to preserving and promoting the area's live music scene. Contact: **Michael R. Fitzgerald** at 904-249-7200.

STUDIO MONITOR

(Continued from page 45)

to 3,000 bands upload material," he says. "Hundreds of thousands come in and listen to music. It's an interesting way to approach finding talent."

Once acts are signed, they will be hooked up with a producer on the advisory board. (Zito says he expects to announce new members in the near future.) "We're close to having one or two of our producers go into studios with bands, and we're close to signing bands," says Zito.

Garageband.com does not plan to charge acts for submitting material. Instead, the company will take a cut of the royalties on the records it produces. In addition, garageband.com's



There's Lots Of Business. With the revival of Irving Berlin's "Annie Get Your Gun" a big hit on Broadway, executives from Angel Records, which has released the revival cast album, greeted the show's stars backstage. Shown, from left, are Gilbert Hetherwick Sr., VP/GM at Angel; Tom Wopat and Bernadette Peters, the show's stars; and Bruce Lundvall, president of Angel parent Capitol Jazz & Classics.

VETERAN BRIT ROCKERS DOMINATE AWARDS

(Continued from page 86)

director Richard Manners returned to the Dorchester podium time and time again as other works by Clapton were recognized: "Layla" for 4 million performances, "Wonderful Tonight" for 2 million, and compositions for the "Lethal Weapon 4" soundtrack.

Meanwhile, Universal Music Publishing executives collected BMI certificates for the output of Elton John, whose "Candle In The Wind," "Philadelphia Freedom," and "Sad Songs Say So Much," all written with Bernie Taupin, were honored for attaining the 3 million performance level.

Other multi-platinum BMI songs included Lennon and McCartney's "Michelle" and Bert Kaempfert's GEMA-affiliated copyright, "Strangers In The Night," both of which reached 5 million performances, and Jagger and Richards' "(I Can't Get No)

Satisfaction" and Graham Gouldman and Eric Stewart's "I'm Not In Love," both at 4 million. Also joining the millionaires' club were hits associated with Abba, Phil Collins, the Bee Gees, and the Who, plus some songs from relative youngsters: Everything But The Girl's "Missing" and Ace Of Base's "The Sign."

While the U.K. music publishing community was well-represented at the Dorchester, the dinner was less successful than in previous years at attracting major-name singer/songwriters. The evening's big stars were absent, but the crowd warmed to the presence of movie music maven Michael Kamen and Tin Pan Alley veterans Norman Newell, whose "Portrait Of My Love" (published by Edward Kassner Music) was celebrated for its 1 million U.S. performances, and Don Black.

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EMI COUNTS ON LOTT TO REVIVE CAPITOL'S FORTUNES

(Continued from page 1)

wrong-headed decision to be only in the rock arena and to be a major record company . . . It was wrong economically, it was wrong philosophically, and it was just silly, from a business standpoint."

"Our mission is to sort of reinvent Capitol Records as Capitol Records, really," Berry says. "We want it to be a full-service record company able to deal with all genres of music with the highest level of expertise, whether it's R&B through to rock, whether it's American artists or international artists, whether it's artists that have been with the company for a long time or our latest breakthrough act, whether it's jazz or classics."

The depth of the challenges facing Lott may be exemplified by one fact: For two weeks in September of this year, not a single Capitol title appeared on The Billboard 200. Lott—who retains his title with EMI Recorded Music North America (Billboard, July 4, 1998)—will seek to reverse the trend by maximizing the efforts of the label's reactivated black music department and by marketing a more diversified roster.

Lott notes, "Capitol, in the past, in the '50s and '60s, was big in popular music, [with] the Beatles, Beach Boys, Frank Sinatra when he was here, Nat King Cole . . . My vision [is] for Capitol [to be] the label that has the next century's Beatles and Frank Sinatra and Nat King Cole and Beach Boys."

To achieve this goal, Capitol's staff will have to attain a greater understanding of diversity, Lott says. "The artist roster, the structure of the company, the employees within the organization all need to have a knowledge of, an appreciation of, a love for artists and music from all walks of life."

Len Cosimano, VP of merchandising at the 270-store Borders Books & Music chain based in Ann Arbor, Mich., observes, "[Capitol's] a company that hasn't had much luck in breaking any artists, nor have they introduced many artists this year."

Cosimano—who spent 14 years with Capitol's one-time retail unit Music Den—adds, "They have to really look inside themselves and decide what they want it to be."

Some of Capitol's woes may be explained by marketplace trends: Its roster of rock acts generally boasts a far lighter sound than bands like current chart-topper Rage Against The Machine, Korn, or Limp Bizkit, whose hard alternative/hip-hop fusions have attained massive popularity this year. And a prevailing antipathy towards off-shore acts among American consumers has played against such prominent Capitol artists as U.K. star Robbie Williams and ex-Spice Girl Geri Halliwell.

"All record companies are cyclical," says Stan Goman, executive VP/COO at the 112-store Tower Records chain, based in West Sacramento, Calif. "I remember when RCA couldn't sell a record . . . You've got Roy Lott in there now. Give him some time. He needs at least a year to get the lay of the land, sign some acts, and then get the records out."

Praising Capitol's "top-notch" sales staff, its policies and discounting, EMI's distribution, and the strength of the label's catalog, Goman adds, "They're in the down trough [currently] . . . I wouldn't worry about it. They'll sell a record one day, it'll go to No. 1, and everybody'll say how smart they are."

Looking at Capitol's overall A&R picture, Lott says, "A&R does need to be refocused, in the context of being broader. We have added two new A&R guys—VPs Ron Lafitte and Steve Schnurr—and we are looking to add additional A&R bod-

'Our mission is to sort of reinvent Capitol Records as Capitol Records'

- KEN BERRY -

ies focusing in the rock area, as well as adding A&R bodies in the pop and R&B areas."

While Lott says the label, "like every record label, is constantly looking at their artist roster," he envisions no sweeping roster changes. "If I had, I would have done it 15 months ago. We've added 19 artists in the past 12 months. Of that 19, eight are urban, seven are pop, and four are rock, broadly speaking. We've probably released somewhere around eight to 10 artists at the same time. Eight to 10 artists [dropped] over a year is something I think would be looked at as normal for any record company."

Some changes have been implemented at Capitol's senior management levels this year; in a couple of cases, Lott turned to his ex-associates at Arista. Long-term executives who departed the company include senior VP/GM Lou Mann, executive VP of new media Liz Heller, and senior VP of promotion and marketing Phil Costello.

In February, former Work Group senior VP of promotion Burt Baumgartner was brought in as senior VP of promotion; in July, ex-Arista VP of business and legal affairs Susan Genco was hired as senior VP of business and legal affairs; and in August, former Arista senior VP of marketing Jay Krugman joined the label as senior VP of domestic and international marketing.

Lott suggests that while sweeping personnel changes are not in the offing at Capitol, which has 263 staffers, some were inevitable, given what he perceives as the mind-set at the company when he came on board. "The organization was clearly designed [as], 'Well, we are a modern rock label, and we may have other artists on the label, but that's not our calling.'"

Some of Capitol's major modern-rock acts have left the fold since Gersh's exit. The Butthole Surfers, whose 1996 album "Electriclarryland" sold more than 630,000 units, according to SoundScan, negotiated their release from the label and are now on their own Hollywood Records-distributed label (Billboard, Sept. 11). Foo Fighters,

whose two Roswell/Capitol albums each sold more than 1 million units, exercised a key-man clause in their contract and moved to RCA. Also, Matador Records bought back Capitol's 49% interest in the indie-rock label earlier this year, leaving behind only singer/songwriter Liz Phair.

"Shapeshifter," a Nov. 2 release by Marcy Playground—whose self-titled 1997 release on EMI spawned a modern rock radio hit with "Sex And Candy" and sold 1.4 million units—sold just 5,800 units in its first week and failed to chart on The Billboard 200.

Marcy Playground's manager, Chris Blake, says, "We're disappointed the album didn't crack [The Billboard 200]. I happen to think it's a function of airplay. It's building, but slowly . . . If you don't get more exposure at radio, it doesn't matter who's running the company."

One radio outlet supporting the band is modern rock XTRA (91X) San Diego. The station's music director, Chris Muckley, says that 91X was an early booster of "Sex And Candy" and is spinning Marcy Playground's current single, "It's Saturday," more than 20 times a week. "It's working for us, and I think there's another track on the record, 'Bye Bye,' that's going to be a hit," Muckley says.

In Lott's view, "Nearly every one of [these acts], at least, is an act that really modern rock [radio] has sort of passed by over the last two or three years, in the sense that [the sound of] modern rock is now far more Korn, Limp Bizkit, Rage, etc."

Lott waxes positive about the performance of ska-punk group Less Than Jake, whose 1998 sophomore album, "Hello Rockview," sold 165,000 copies, and Southern California punk/funk unit Kottonmouth Kings, whose August 1998 release "Royal Highness" has sold more than 145,000 units without an appearance on The Billboard 200.

Muckley of 91X says, "Kottonmouth Kings is a band that tours extensively and whose management is an impeccable street-level marketing company . . . That band is lucky, because the people behind them know how to build things from the grass roots up. They don't need radio."

There is good news regarding Capitol's established modern rock roster: A Capitol spokeswoman confirms that the label is finalizing a long-term worldwide recording deal with Beastie Boys, whose triple-platinum 1998 album, "Hello Nasty," went to No. 1. The group's two-CD retrospective, "Beastie Boys Anthology: The Sounds Of Science," is due Nov. 23. Discussions about the future of the Beasties' Grand Royal imprint at Capitol are anticipated.

Phair—whose Capitol-distributed 1998 Matador release, "whitechocolatespaceegg," sold 228,000 units—is working on her first Capitol set for an early-summer release.

Though Capitol has brought its marketing and promotional weight to bear behind a number of big-name releases this year, they have failed to bring home big sales numbers.

Halliwell's solo debut, "Schizo-

phonic," has spawned a No. 1 U.K. single, "Lift Me Up," but Lott admits that the project is moribund in the U.S. Released in June, the album spent six weeks on The Billboard 200, peaking at No. 42 and selling 160,000 units. Former Take That vocalist Williams' U.S. bow, "The Ego Has Landed," has fared better. The set, drawn from Williams' two hit U.K. albums, has sold 291,000 units to date. The album, which was released in May, fell off The Billboard 200 in August and September but returned in late October.

'It was an absolute wrong-headed decision to be only in the rock arena and to be a major record company'

- ROY LOTT -

Both Berry and Lott note that 1999 has not been a big year for foreign talent in the U.S. "Right now the climate is not particularly friendly to international repertoire, as you can see from the charts," Berry says.

One of Capitol's most daunting setbacks is Meredith Brooks' sophomore set, "Deconstruction." The singer/guitarist's 1997 debut, "Blurring The Edges," sold 1.2 million, but her September follow-up has moved little more than 20,000 units.

Lott admits that the set's first single, a remake of Melanie's "Lay Down (Candles In The Rain)" featuring Queen Latifah, did not connect with listeners familiar with Brooks' hard-edged hit "Bitch." The company is now working a second single, the tougher "Shout."

To increase her visibility, Lott says, he personally secured Brooks opening slots at Eurythmics' November dates in New York and L.A.

Garth Brooks' unusual "In . . . The Life Of Chris Gaines," on which the country superstar assumes the persona of fictitious Australian rocker Gaines (Billboard, July 31), continues to move down the chart. The album, being worked jointly between Capitol and its Nashville division, debuted at No. 2 on The Billboard 200 after its Sept. 28 release and drops from No. 25 to No. 36 this issue. It has sold 639,000 units.

Lott says Brooks' decision to take on an artistic guise set up a marketing quandary. "He's so concerned that people not buy it and be disappointed that he sort of negative-sells it to people and says, 'Don't go buying it just because it's Garth. This is not the record you've been thinking Garth is gonna do.' [That's] a very big hurdle he decided to put out there. Because of [that], there weren't [big sales] expectations."

"The only thing was a commitment by myself and by all the people here that we were gonna work our butt off and try to do everything

possible to maximize the sales of this record," Lott says. "We've got the [Gaines] 'Lamb' soundtrack album coming this summer, and we're totally committed to this album and 'The Lamb' soundtrack album next year. From the standpoint of 600,000 scans already in five weeks, that's a very successful result to date."

Brooks' second seasonal album, "Garth Brooks & The Magic Of Christmas," is due Nov. 23.

One key to Capitol's commercial recovery will likely be its re-entry into the R&B and hip-hop markets. In 1996, Capitol's black music department was folded into now-defunct EMI Records. In January, Capitol renewed its commitment when it brought in David Linton as senior VP of urban promotion and marketing (Billboard, Dec. 19, 1998). Lott says that further staffing for the department, including someone to head A&R, will be forthcoming.

Capitol's first recent R&B venture came from Tracie Spencer, who was signed to the label as a 12-year-old in the late '80s. The singer's first album in nine years, the June release "Tracie," sold 120,000 units, according to SoundScan.

Qadree El-Amin, president of Southpaw Entertainment, which manages Spencer, says Capitol has "been very hands-on with Tracie. I haven't had to worry about my artist being pushed aside for another. I have the feeling from Capitol that Tracie is a priority."

Capitol already has a hefty complement of talent in place, including label veteran Rachele Ferrell; hip-hop group Dilated Peoples; Teddy Riley protégé Michael E.; former Work Group artist Puff Johnson; and Sunday, a quintet of New Jersey women brought to the label by Whitney Houston's production company.

Lott has also entered a joint venture with producer Dallas Austin's imprint Freeworld Records. A first project from Austin, rapper JT Money's "Pimpin' On Wax," was worked successfully by Priority Records, which is wholly owned by EMI, in late 1998 before Capitol's black music team was in place. Freeworld makes its Capitol bow in February with the release of "Life On Earth" by the Detroit-bred vocal quartet Vega.

Lott has no plans to hire a president of black music or to operate the R&B department as a separate division. "I have always firmly believed in the approach that there shouldn't be a separate black music division, that if you do that, you basically hamper and hinder the long-term career of R&B artists because you don't have the whole company working on their behalf."

Berry says he is pleased with steps being taken. "I'm expecting 2000, 2001 to be the years where I look for a more significant level of breaking new talent. I believe in this company very much, I believe in the people here, and I feel we're on a good trajectory."

Assistance in preparing this story was provided by Melinda Newman and Gail Mitchell.

Lott Sees Brighter Future

Debuts, New Releases Planned For Next Year

LOS ANGELES—While Capitol Records has negotiated some turbulent patches over the past few years, Capitol president/CEO Roy Lott sees bright skies on the horizon.

Looking ahead, Lott sees potential in both some Capitol hitmakers and a number of fresh signings.

Lott foresees a brilliant future for saxophonist Dave Koz, who has been signed to Capitol since 1990. His album "The Dance" has sold more than 30,000 units to date since its Sept. 28 release; it is No. 2 on Billboard's Top Contemporary Jazz Albums chart,

right behind Arista's saxophone star Kenny G.

Lott, who worked at Arista for 19 years, says of Koz, "We are looking for having the kind of success

Kenny G had, including both here and overseas. We're doing things in Asia similar to what we did with Kenny G, frankly, to break Dave overseas."

Koz has nothing but good things to say about the label and its handling of his album.

"I'm coming off five years of somewhat feeling like a fish out of water [during Gary Gersh's presidency] and feeling like my music wasn't understood," Koz told Billboard this fall. "It was a dark period for the last several years for me, and when Roy came in, here was a guy who respected and completely understood instrumental music that leaned toward pop and R&B. It was really a dream come true."

Despite sales of only 5,500 units for Kendall Payne's debut, "Jordan's Sister" (released on Capitol senior VP of A&R Perry Watts-Russell's imprint Anise Records), Lott sees potential in the singer/songwriter.

Lott says, "Kendall's second single, 'Supermodels,' is the theme for the [WB] TV show 'Popular,' and we're gonna launch that second single. She's a wonderful artist."

Some established names should soon deliver new records to the label as well.

The major U.K. band Radiohead, whose 1997 album "OK Computer" sold 1.2 million in the U.S., is recording a follow-up album for release between May and September of 2000, according to Lott.

Everclear may drop a follow-up to its 1997 hit "So Much For The Afterglow" in April. "[Leader] Art [Alexakis] was thinking of maybe doing a solo record, and that's off, and he's doing an Everclear record," Lott says.

Veteran Capitol star Bonnie Raitt, whose 1998 release, "Fundamental," went gold, "is going to have an album next year, obviously," Lott says.

"Is There Anybody Out There?—The Wall Live," a concert

recording of Pink Floyd's 1979 bestseller, is now set for release on Feb. 8.

Due Feb. 1 is a debut album by vocalist Bosson, who is signed to Scandinavian's MNW Records. "That's our first really pure pop release," Lott says.

Lott is especially high about the potential of Canadian singer/songwriter Tara MacLean, whose Capitol debut, "Passenger," is scheduled for Feb. 29. The release is a by-product of parent company EMI's joint venture with Vancouver-based Nettwerk Records (Billboard, Jan. 16).

'Tara MacLean is an artist I am wild about'

—ROY LOTT—

"She is an artist I am wild about," Lott says. "She was brought to me shortly after coming to EMI by Nettwerk, and by Sarah [McLachlan], specifically,

as an artist they had been nurturing and grooming. She actually had an album that came out on Nettwerk here in the States that scanned 20,000 in 1997, totally below the radar."

Lott anticipates that Capitol's long-term involvement with producer Glen Ballard's Java Records—which to date has only produced an album by Block that had disappointing sales and the "Clubland" soundtrack—will bear significant fruit.

"One of our big releases for 2000 is a soundtrack album for 'Titan AE,'" Lott says. "It's Fox's big animated [feature]. Glen is the music supervisor and the producer, and Java has the soundtrack album. It'll have major pop artists that Glen is writing and producing with. That's [due] next summer."

"Really, you can't judge Java Records and Glen Ballard until it does what Glen does. He's very high on an artist called Celeste Prince. He's obviously in the recording stages with Lisa Marie Presley."

Capitol has just finalized a deal with Marquee Tollin/Robbins Productions, producers of the hit Nickelodeon series "Cousin Skeeter," to manufacture, distribute, and market albums featuring music from the company's TV and film properties. "That's designed to [address the fact that] there's no film studio automatically servicing us stuff," Lott says.

The label will maintain Odeon Records as an enclave for its baby acts. The imprint, which has already issued albums by Shiva-ree and U.K. band Idlewild, is run by Ben Weber, who previously headed Dedicated Records' American operation during the U.K. alternative label's tenure with Arista. "Freak's Express" by the raucous Japanese band Zoobombs will be released Feb. 1 on Odeon.

CHRIS MORRIS

CHILD CO-FOUND'S PUBLISHING COMPANY WITH EDEL

(Continued from page 1)

three partners; Michael Haentjes, edel CEO; and David Hockman, edel Music Publishing Worldwide chairman.

Edel made headlines in recent weeks through its purchase of 80% of RED and 16% of German music channel Viva (Billboard, Nov. 6).

In a prepared statement, Haentjes said, "As we proved with our recent investment and acquisitions, we believe in partnerships with capable individuals and strong companies to grow our



CHILD

company."

"This deal with Deston Songs is important to edel because it involves us not only with first-class North American-based creative talent like Desmond Child, but also with first-class management and administrative partners in the shape of Winston Simone and David Simoné, both of whom I have known for many years and am delighted to be doing business with," Hockman says.

Says Child, "There are two things that made me decide I wanted to set up my own shop. First, I wanted to have a very tight team that answered to me inasmuch as people plugging songs for me. Second, the publishing business has really become a business of signing catalogs and artists with record deals. I feel the art of song plugging goes hand in hand with



SIMONÉ

songwriters."

While Child says the company will sign songwriting performers, its first signing, other than Child, is songwriter Peter Amato. "We already have eight to 10 of his songs on hold for artists," says Simoné.

"I don't think we'll have more than 10 or 12 writers in the first 18 months of this deal, and Des, Winston, and I are going to be song pluggers, and we're going to hire song pluggers in Los Angeles, Nashville, Miami, and New York," continues Simoné. "When I was about to take the PolyGram job, one of my songwriting friends said, 'Every songwriter hates their publisher; we just never get real attention.' We're going to have 12

writers max, and I don't know if they've ever had the level of attention we'll be able to give them."

Simoné says that in addition to signing new talents, Deston will also go after established writers and catalogs: "Absolutely we'll be buying other catalogs. We're going to be very aggressive."

In fact, Deston is rumored to be sniffing around Rondor, which is on the block. However, Simoné is relatively mum on the subject. "The truth is, if we were going to buy Rondor, it would be the decision of Michael Haentjes and David Hockman," he says. "We are not that integrated into the company to know whether that's a possibility. Let me say this: Rondor's an incredible catalog, and I would salivate to be involved in it."

One complete catalog they won't have access to is Child's. All future Child copyrights will belong to Deston Songs; songs written under his four-year deal with Universal Music Publishing Group, which ends Nov. 30, will revert to the new company "after a relatively short period," says Simoné. However, songs written prior to his current Universal deal (then PolyGram Music Publishing bought his cata-

log 4½ years ago, six months before it signed him as a writer) belong to Universal in perpetuity.

Deston Songs writers will have the opportunity to work with artists signed to Deston Entertainment, the Universal-distributed label run by Child and Winston Simone. "Our label is signing many kinds of pop acts that need material," says Child. "This interfaces perfectly with Deston Songs. That's not to say we're not open to songwriters from other publishing companies, and I'm not going to favor a song written by a Deston Songs writer over a song that's perfect for my artist from another publishing company."

For Child, the publishing company is a way to treat writers the way he's wanted to be treated as a songwriter. "I remember once asking the top executive at a publishing company I was with along the line to find me one person, even if it was just an intern, who could learn my catalog and could discuss the 'who's looking for songs' list, and we could discuss which songs of mine would be appropriate. He basically brushed me off and said, 'We're not set up for that.' My heart fell. We'll absolutely have people who can do that."

LYCOS TARGETS ARTISTS, FANS

(Continued from page 1)

tunity for us to leverage the millions of music fans already coming to our sites."

Lycos—which is the fourth-most visited portal on the Web behind America Online, Microsoft, and Yahoo!—claims to have a user base of more than 30 million.

According to research conducted by Media Metrix, 12 million Lycos users are "interested in music"; that number is larger than the combined audience of CDnow, MTV.com, and MP3.com.

Billed as "the most comprehensive online music destination," music.lycos.com will offer MP3 search and hosting areas, legal MP3 downloads, 35 genre-specific radio channels, music news, reviews, chat rooms, message boards, commerce, and an MP3 player download.

In addition to its branded site, Lycos owns search engine HotBot and home page tool and community sites Tripod and Angelfire.

It also owns several other popular sites, such as HotWired, Wired News, E-mail service Webmonkey, Quote.com, and MailCity.com.

Lycos Music, though, will partner with a number of established sites, such as listen.com, barnesandnoble.com, rollingstone.com, DMX, and Westwood Media, to support its existing infrastructure.

While the site will attempt to lure consumers with its depth of content and ease of use, it will also service independent musicians.

Through an "MP3 Hosting Service" on the site, artists will be able to create their own home page, add songs to the site's down-

load directory, and provide bio and touring information free of charge.

Pritchard says the site will not contain any major-label content at launch, and it has not secured a digital rights management (DRM) technology. Intertrust, though, does provide its DRM services for Sonique, a desktop player application Lycos acquired earlier this year. The player has "a couple of million users," Pritchard says.

Since Lycos Music will not immediately offer its own content, a DRM partner is not a priority, Pritchard says.

"It's a question of when rights management will become necessary for us," says Pritchard. "Within the near future, we'll be looking to add our own content. But all downloads from all of our affiliated sites will be legal."

Marketing for the new site will include music event sponsorship and television advertising scheduled to run in the new year.

Like Lycos' other sites, a majority of the revenue will be generated through advertising, but Pritchard predicts 50% of the site's revenue will come from commerce within a year or two.

Other announcements expected at Webnoize include a content deal between Rioport and U.K.-based label Ministry of Sound.

Under the deal, Rioport will distribute Ministry's content over its site and all MTV sites. Rioport struck an alliance with MTV Networks Online earlier this year.

More than 1,000 executives have registered to attend the conference, which runs Monday (15) through Wednesday (17) in Los Angeles.

BLACK PROMOTERS' ASSESS THEIR PROGRESS

(Continued from page 1)

motors say nothing has changed since the suit was filed.

Notes BPA president and Atlanta-based promoter Leonard Rowe, "Discrimination is still running rampant in the concert industry."

BPA attorney Martin Gold concurs. "It's still business as usual," he says.

Some maintain that business for black promoters has actually gotten worse, compounded by SFX's manifest destiny. Out of SFX's more than \$1 billion in concert promoter acquisitions over the past three years, only one purchase has involved a black promoter.

In May, SFX secured its first toe-hold in the black music arena by buying 50% of black promoter Al Hay-

'Discrimination is still running rampant in the concert industry'

- LEONARD ROWE -

mon's A.H. Enterprises. The Boston-based concern has produced national tours by Whitney Houston, Janet Jackson, and Boyz II Men, as well as the Budweiser Superfest, since 1984. Haymon—who is not part of the lawsuit—could not be reached for comment.

Concerning Haymon's partnership with SFX, Al Wash—who operates Dallas-based ALW Entertainment—says, "It's a smart business move on his part . . . Should he not do it because other black promoters across the country don't have a deal like that? I don't think so."

But BPA member Wash, who says the lawsuit was filed before he joined the organization, firmly believes SFX's consolidation efforts have further strengthened his white concert counterparts' already unfair advantage.

"It's not a level playing field," says the 22-year promotion vet. "I can't talk about the lawsuit, but as far as anything changing in this industry? Nothing has changed for the better."

Wash cites SFX's facility ownerships and radio station ties as factors that make it hard for smaller companies to compete.

He adds that some of the fault lies with black acts that get lured away by bigger, white-owned promotion companies. "We can groom those acts while they're playing 1,500- to 2,000-seaters. But when they start to play arenas, the tables turn and they go straight to the SFXs of the world."

Of the top 10 R&B concerts staged so far this year, four were co-promoted by black promoters with white-owned companies, while only one concert was promoted solely by black-owned promotion companies, according to data compiled by Billboard sister publication Amusement Business.

On the rap side, at least five of the top 10 shows were co-promoted by black-owned promotion companies.

LAWSUIT UPDATE

One year after its filing, the lawsuit stands in limbo. Gold says, "[The defendants] got a judge to dismiss the

first complaint, saying we didn't put in enough facts." He adds that the plaintiffs have since submitted another complaint with more facts. However, another motion to dismiss has been filed by the defendants.

"We have to submit our papers by Nov. 23," says Gold. "Then the judge will decide what he wants to do."

The suit, originally filed Nov. 19, 1998, in U.S. District Court in New York, alleged that "the entrenched racism and exclusionary practices in the concert promotion industry which this lawsuit seeks to remedy are a repulsive vestige of another era."

The suit's plaintiffs are BPA members Rowe Entertainment, Atlanta; BAB Productions, Charlotte, N.C. (Bernard Bailey); Sun Song Productions, New York (Jesse Boseman); Summitt Management, Memphis (Fred Jones); and Lee King Productions, Jackson, Miss.

Among the major booking agencies and concert promoters named as defendants in the lawsuit are the William Morris Agency, Creative Artists Agency, Monterey Peninsula Artists, Premier Talent, QBQ, and virtually every major buyer, including SFX Entertainment-owned venues.

Among promoters and booking

agencies that were excluded are Metropolitan Entertainment Group, TNA International, International Creative Management, and Famous Artists Agency.

FINDING NEW BUSINESS

Bill Washington, head of Washington, D.C.-based Dimensions Entertainment, is not a BPA member, nor is he involved in the lawsuit. But with 28 years in the concert business, he contends that "there are two kinds of promoters: rock and black/urban. The white rock promoter can buy any acts white or black; he has all the breaks. The black promoter can only buy black acts—and not all of them a lot of times. And there is only a handful of black acts who can sell out an arena."

"The way the industry has changed has led me to do more gospel," says Wash, who is currently producing the 29-city Iyanla Vanzant speaking tour, as well as the 10-city Living Proof gospel tour in November with Yolanda Adams, Fred Hammond, Take 6, and Dawkins & Dawkins. In the past, he has worked with Kirk Franklin, B.B. King, Luther Vandross, and The Artist Formerly Known As Prince.

"This is something the SFXs and

others don't understand . . . yet," Wash adds. "But as a matter of fact, that's changing because Kirk Franklin's doing a tour now, and it's with a group of white promoters. There was a time when [whites] would never have come to a Kirk Franklin."

New to the black concert promotion scene—and with different takes on the issue—are Magic Johnson Enterprises, headed by former L.A. Laker Magic Johnson, and 44 Ways Entertainment, operated by Charlotte (N.C.) Hornet Derrick Coleman and ex-MTV producer Todd-1.

Phil Robinson, director of music for Magic Johnson Enterprises, says the company hasn't had "any problems getting the talent we want. Some of the things the BPA is speaking about are old issues that we can't speak on because we're new . . . But our philosophy has always been to use the best available vendors in each city to do the job. As a result, we've done a lot toward our goal of redevelopment and economic growth in African-American communities."

Johnson's concert productions division—launched in June 1998—recently wrapped the successful 40-city Maxwell tour. Although its name

did not appear as a co-promoter on Amusement Business' Boxscore chart, Robinson says the company served in that capacity.

Earlier this year, 44 Ways promoted six shows on the Master P/No Limit tour and produced three dates in October as part of the Hot Boys tour featuring 44 Ways rap duo Born Suspicious opening for Cash Money artists BG, Lil' Wayne, Juvenile, and Young Turk.

Coleman, who entered the concert promotion game just this year; wants to also move into R&B on the level of Gerald Levert and Brian McKnight. "I'm serious about this," says Coleman. "We have to create our own business; link up together and buy our own venues instead of having to go through others. We need to gain control."

However, Wash cautions that the field is too competitive for those doing it part time. "I don't want to discourage anyone, but it's too difficult now. It's like me saying I want to play professional basketball because I can play a little. The same is true for someone wanting to come into this profession. If you don't have the right people working with you, all you're going to do is lose a lot of money."

METALLICA ISSUES SYMPHONIC SET ON ELEKTRA

(Continued from page 1)

ducted by Michael Kamen.

On Nov. 19, the entire Elektra set will become available for audio streaming, hosted by Entertaindom, a Warner Bros. online property. Not only will online music listeners be able to hear the tracks first, but the tracks will be available 24 hours a day via Metallica's fan site (www.metallica.com), Elektra's site (www.elektra.com), and MTV Online (www.mtv.com).

Also, an estimated 200 local radio and retail Web sites are providing links to those sites for access to the album, which features the band's hits, as well as two new songs. The music will be available online until Nov. 26.

"It's like going to a listening station," says Camille Hackney, VP of multimedia, marketing, and business development for Elektra. "You can listen to any track—or the entire album—over and over again. It's an excellent way of introducing this unique project to a wide audience."

Hackney says part of the Internet promotion is "dealing with the symphonic aspect of the project. We want to give people who might have questions about the concept of a symphonic Metallica album a chance to hear how truly exceptional it is."

The Internet promotion sits well with radio and retail. "It will be an excellent way of drawing people in," says Tom Brisbane, assistant music director at KBAT Midland, Texas. "By making the music available this way, it shows that they're a band of the people."

Marlon Creaton, manager of San Francisco indie retail outlet Record Kitchen, says, "The band's desire to maintain a close relationship with their street-level audience is what makes the promotion work. They're not only involved with the big kingpins, they're working with us little guys, too . . . That matters a lot."

Says Metallica's Lars Ulrich, "Paying attention to our underground base is always of prime importance. We enjoy our success tremendously, but we refuse to lose sight of our roots."

At the same time, Ulrich says, the band "thrives on testing new ground

'By making the music available [on the Net] this way, it shows that they're a band of the people'

- TOM BRISBANE -

that will challenge" loyalists.

"At this point, one of the best things about Metallica is that we can do odd projects like this," he adds. "To be honest, I've totally dug watching people's facial expressions when they hear the word 'symphony.' It totally trips them out."

Ulrich says that "S&M" was born out of the band's desire "to push the envelope." The band had already worked with Kamen—the famed producer/composer/arranger who has been nominated for nine Grammys and two Academy awards—on its 1991 hit "Nothing Else Matters."

"Doing an entire concert with such arrangements was an idea that intrigued us," he says. "We decided that it would be cool to hear songs like 'Enter Sandman' and 'Master Of Puppets' in an orchestral context."

That led to two performances on April 21 and 22 at the Berkeley Community Center with the San Francisco Symphony, which were recorded for future use. Director Wayne Isham filmed the evening for eventual video release.

"Putting the album together was an overwhelming process," Ulrich says. "But it's rewarding to hear these songs given a fresh, new life."

In conjunction with "S&M," Metallica will reunite with Kamen for two live shows: Nov. 19 at Germany's Berlin Velodrome with the Berlin Symphony, and Nov. 23 at New York's Madison Square Garden with the Orchestra of St. Luke's.

"We survived the first shows, so we thought we'd give it a couple more tries," Ulrich says with a laugh.

The SFX Radio Network will broadcast live from the New York concert. The network reports over 200 station clearances for the event.

According to Dana Brandwine, senior director of marketing at Elektra, VH1 and MTV will soon begin airing clips of the songs "Hero Of The Day," "Until It Sleeps," "Fuel," and "For Whom The Bell Tolls" from the San Francisco concert.

On Nov. 22, Metallica will appear on MTV's "Total Request Live" to premiere the clip for "No Leaf Clover," one of two new songs on "S&M."

All of the clips can be seen on the home video version of "S&M," which is due Nov. 23. The tape will offer backstage footage, as well as interview segments with Kamen and the band. A DVD version of "S&M" will be released in early 2000.

"The DVD will employ new technology that is still being developed," Brandwine says. "It's in keeping with Metallica's desire to stay one step ahead of everyone else."

Shortly after the release of "S&M," Metallica will begin preparing for a special millennium concert in Detroit with Ted Nugent and Kid Rock.

After that, Ulrich says, the band will "disappear for a while. We need to clear our heads and come up with

a few new ideas. We've been putting out a lot of music over the past few years, and it's time for a break."

Since its inception in 1981, Metallica has become one of rock's seminal bands, selling approximately 65 million albums worldwide, according to the label. SoundScan reports state-side career sales of 45 million. The act's most recent studio recording, 1997's "Re-Load," sold 9 million copies in the U.S., while its 1998 release, "Garage, Inc." (a two-CD set of new and old cover songs) has sold 5.2 million copies here.

"S&M" is the latest album in a career of a band that always brings something fresh to the table," says Greg Thompson, GM of Elektra.

EARLY TWAIN DEMOS

(Continued from page 8)

"Paul owned the tapes through his contract with Harry Hinde when the rights reverted to him in 1996," says Edwards.

Hinde tells Billboard he has no comment and has put the matter of the release of the tapes in the hands of his Nashville attorney James Zwickel, who was traveling and was unavailable for comment at press time.

Edwards says he has heard nothing directly from Twain, Mercury, or Universal Music Group. "We've heard of [intimidating] kind of comments made to people we've tried to distribute the product to." He declined to identify those people. Edwards says he had several outlets lined up to handle the product, without identifying them by name. He says distribution agreements were still being finalized at press time.

JoMaTo is offering the release on its Web page for \$15.98, and the songs also appear on musicmaker.com.

newsline...

CREATIVE TECHNOLOGY, developer of the Nomad portable digital music player, and InterTrust Technologies, a digital rights management company, have forged a technology development and licensing agreement. Under the deal, InterTrust's secure downloading technology will be part of the Nomad II player, which comes out next year. The Nomad II, unlike the original product, will be compliant with Secure Digital Music Initiative guidelines. Hector Marinez, spokesman for Creative Technology, says the new player will be out in early 2000. Its list price is likely to range from \$199 to \$399, depending upon options. InterTrust also has a rights technology deal with portable digital player developer Diamond Multimedia. **DON JEFFREY**

PALM PICTURES plans a Nov. 16 U.S. release of a dance remix of Bob Marley's "Sun Is Shining." The song, remixed by Ibiza All Stars and Messy Boys, uses a 1978 version of the recording, owned by Island Records and licensed by Palm Pictures for U.S. release. Royalties will be paid to the Marley family. Another remix of "Sun Is Shining," by Funkstar De Luxe, was released earlier this year on Danish label Hypnotic Records and licensed to edel worldwide. According to Palm Pictures, that track, a hit in Europe, has been at the center of a dispute regarding ownership and royalties, with four companies claiming licensing rights to the 1970 version of the song used in the remix. **DON JEFFREY**



MTV NETWORKS Online is expected to announce a major relaunch of its Web sites at Webnoize '99, which will be held Monday (15) through Wednesday (17) in Los Angeles. The revamp is believed to include a 35-channel radio network called Radio SonicNet. In addition to the expected relaunch, the division is planning to open online "franchise" stores based on such popular shows as "Total Request Live" and "Behind The Music," according to MTV Networks Online president Fred Seibert, who delivered the keynote at the Billboard Music Video Conference on Nov. 11. The stores are expected to open early next year, Seibert says. **EILEEN FITZPATRICK**

TRANS WORLD Entertainment Corp. turned in a profit of \$8 million, or 15 cents per diluted share, on sales of \$276 million in its fiscal third quarter, which ended Oct. 30. Its total net income was more than double the \$3.7 million, or 7 cents per diluted share, the company turned in during the same time frame last year, when total sales were \$270.7 million. Comparable-store sales for the period were up 1%; the stores acquired in the Camelot acquisition were down 4% for the quarter, while the rest of the Trans World chain had a same-store increase of 5%. During the quarter, the company continued to finance operations from cash flow, resulting in interest income of \$108,000 for the quarter. For the 39-week period that ended Oct. 30, the company reported net income of \$5 million, or 9 cents per diluted share, down from the \$9.4 million, or 18 cents per diluted share, that the company posted in the same time frame last year. Sales for the nine-month period were \$840.3 million, up 7% from the \$784.6 million garnered in the first nine months of fiscal 1998. **ED CHRISTMAN**

PERFORMANCE RIGHT group SESAC expects to have its first West Coast office in operation by Dec. 15, Billboard has learned. Senior VP of writer/publisher relations Pat Rogers has left Nashville to set up and operate the office there, while still maintaining her current national responsibilities. The move will also signal a shift of SESAC's Latin department to Los Angeles from New York, partly to be closer to the Mexican market. It is expected that four or five staffers will be located at the Los Angeles office. **IRV LICHTMAN**



MICROSOFT CORP. has launched Windows Media Device Manager, which creates a standard platform for the secure transfer of digital music files to portable players. The application has the support of more than 20 companies, including Diamond Multimedia, Creative Labs, Thomson Consumer Electronics, Matsushita, Toshiba, RioPort, MusicMatch, Cirrus Logic, Reciprocal, and others. The technology is available to manufacturers for free on the company's Web site. **EILEEN FITZPATRICK**

CUSTOMDISC.COM has signed an exclusive five-year marketing and digital-distribution deal with Sub Pop Records. The deal allows for the creation of CustomDisc compilations with Sub Pop tracks by Nirvana, Mudhoney, Afghan Whigs, Supersuckers, Pigeonhed, and others. **EILEEN FITZPATRICK**

SAMSUNG ELECTRONICS has unveiled plans for a line of portable digital audio players branded around the Yepp logo. The announcement is part of a refocusing of the company on the digital marketplace and its SmartMedia storage cards. Two MP3-based Yepps will debut in the States this year at about \$170 and \$250. The Photo Yepp, which displays photos and graphics, is due in first-quarter 2000 at \$400. The Yepp New E, with a "hip-hop design," and Yepp New D, with 3D sound, bow in the second quarter at \$200 and \$250, respectively. Also due then is Motion Yepp, which can store and display motion pictures, such as videos; it will be priced around \$500. **MARILYN A. GILLEN**

AMIGO SHOW BROADCAST PAYING OFF, SAYS INDUSTRY

(Continued from page 10)

stickering are among the initiatives being used to generate demand. November, says López, is being presented to consumers as "the month of music" because of the Premios Amigo and the 46th Premios Ondas, organized by the Grupo Prisa media group, which took place Nov. 11 in Barcelona, and other marketing initiatives being used to stimulate sales.

Eight-store music chain Madrid Rock is cooperating with all major labels on a November campaign, focused mainly on midprice catalog albums. Juan Donoso, manager of the chain's central Madrid store, says sales have picked up as a result of the Amigo but also pointed out that Nov. 1 and 9 were public holidays. "We've started the month with two lousy weekends," he says.

Among acts whose catalog is being promoted is Texas, the Mercury U.K. act that performed at the event and won best international group.

The chain is offering the band's first three albums for 9 euros (\$9.40) each or all three for 24.60 euros (\$25.75).

The campaign is much wider, says Donoso. "Most of the majors are taking part, including BMG, EMI, Sony, and Warner."

However, the effect of the Amigo is not immediately being felt everywhere. Javier Lopez, record manager of the Madrid store of the FNAC music and book chain, said that after four days there was not much of a sales difference.

"Tina Turner [a lifetime achievement award winner] and Luz, who performed live, have sold well, and we expect things to pick up slowly through the month. People are not in a hurry to react to the Amigo ceremony by buying, but they will," he said.

TVE 1 says the ratings vindicate the decision to broadcast the Amigo ceremony with only one hour's delay for the first time. "As a public broadcaster we're always keen to boost Spanish programs," says Teresa Alfageme, the station's communications director.

"The show was the fifth most popular program that evening in Spain, and it did better than we expected. Let's hope those in charge decide to show the Amigo live again," she says.

The show was produced by Lisa Anderson of LA Associates, known for her work as executive producer of the U.K.'s industry awards, the Brits.

Anderson brought in a team from the U.K. that included producer Helen Terry, director Janet Fraser-Cook, and staging company MJK, which designed the Brit Awards.

A key indicator of the show's international target audience was that the show opened and closed with Latin acts: Puerto Rico's Chayanne kicked off the event, while Maná from Mexico closed the show. Maná lead singer Alex Gonzalez symbolically tied together the Spanish and Mexican flags before the performance ended in a climax of chords, confetti, and fireworks.

"We need to export," says AFYVE's López. He says the pres-

'The show was the fifth most popular program that evening in Spain, and it did better than we expected'

- TERESA ALFAGEME -

ence of Latin acts in the lineup also reflects the market in Spain, which has accepted Spanish-speaking acts from the Latin region rather than simply exporting its own acts. "We're giving an image that the Spanish awards reflect the market."

TVE 1 is handling sales of the show, and López is confident it can be sold to most broadcasters in the region.

López says that while Spanish business already has an awards culture with events such as the Premios Ondas, his aim during his two-year presidency of the show's committee "is to enforce the idea that everybody will be there from the artist and musical community."

"There's a feeling that if you

weren't a winner, you shouldn't be there," says López. "I want to make it so that it feels as if you are important just by being there."

Key winners at the show included:
Spanish male: Joaquin Sabina (BMG Ariola)

Spanish female: Rosana (Universal)

Spanish group: Presuntos Implicados (Warner Music)

Spanish album: La Oreja De Van Gogh, "Dile Al Sol" (Warner Music)

Spanish newcomer: Hevia (EMI-Odeon)

Latin male: Chayanne (Columbia)

Latin female: Shakira (Columbia)

Latin group: So Pra Contrariar (BMG/RCA)

Latin newcomer: Chayanne (Columbia)

International male: Luis Miguel (WEA Latino)

International female: Cher (WEA)

International group: Texas (Mercury)

International newcomer: Britney Spears (Jive).

International album: Cher, "Believe"

Outstanding achievement: Tina Turner (EMI)

Lifetime achievement award: Joan Manuel Serrat (BMG-Ariola)

Dance singles: "Waiting For Tonight," Maria Christensen, Sweet Woo Music, Denotation Music; "Release The Pressure," Alvin Mack Jr., Soul Deluxxx.

Gospel albums: "The Prince Of Egypt" soundtrack (inspirational), Shirley Caesar, Shu'Bel Music; "Live

During the 12-month eligibility period, Brickman wrote four of the top five AC singles in the SESAC repertory

From The Potter's House," Alexander Ingram, Ingram Music; "We Got Next," Michael Winans Jr., Baby Mike's Music Publishing.

Alternative rock albums: "Something To Write Home About," the Get Up Kids; "Dee Snider's Strangeland" soundtrack, Dee Snider, Snidest Music, Denotation Music, Zomba Melodies; "Very Emergency," Promise Ring.

Christmas album: "The Christmas Angel," Chip Davis, Dots and Lines, Ink.

Jazz albums: "The Gathering," Geri Allen, Antoinette Music, Pacific Wind Music; "Smile," Matt Wilson, Grainfed Music; "Traveling Miles," Cassandra Wilson, Onakomaya Music, W.B.M. Music; "Ethnomusicology Vol. 1," Russell Gunn, Groid Music; "Friendly Fire," Greg Osby, Daigoro Music; "Third Eye," Ben Allison, Sonic Camera.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 738 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|----------|---|--|
| | | | NO. 1 | |
| 1 | 1 | 17 | SMOOTH | SANTANA FEAT. ROB THOMAS (ARISTA) 2 wks at No. 1 |
| 2 | 3 | 13 | BACK AT ONE | BRIAN MCKNIGHT (MOTOWN) |
| 3 | 2 | 13 | MAMBO NO. 5 (A LITTLE BIT OF...) | LOU BEGA (RCA) |
| 4 | 4 | 22 | UNPRETTY | TLC (LAFACE/ARISTA) |
| 5 | 5 | 15 | STEAL MY SUNSHINE | LEN (WORK/ERG) |
| 6 | 11 | 6 | WAITING FOR TONIGHT | JENNIFER LOPEZ (WORK/ERG) |
| 7 | 7 | 30 | WHERE MY GIRLS AT? | 702 (MOTOWN) |
| 8 | 14 | 11 | I NEED TO KNOW | MARC ANTHONY (COLUMBIA) |
| 9 | 6 | 10 | (YOU DRIVE ME) CRAZY | BRITNEY SPEARS (JIVE) |
| 10 | 13 | 12 | HEARTBREAKER | MARIAH CAREY FEAT. JAY-Z (COLUMBIA) |
| 11 | 8 | 21 | SOMEDAY | SUGAR RAY (LAVA/ATLANTIC) |
| 12 | 9 | 20 | BACK THAT THANG UP | JUWEL FEAT. MANNE FRESH & LL WYNNIE CASH-MONEY (UNIVERSAL) |
| 13 | 10 | 21 | GENIE IN A BOTTLE | CHRISTINA AGUILERA (RCA) |
| 14 | 24 | 5 | I KNEW I LOVED YOU | SAVAGE GARDEN (COLUMBIA) |
| 15 | 12 | 16 | I DO (CHERISH YOU) | 98 DEGREES (UNIVERSAL) |
| 16 | 16 | 9 | SATISFY YOU | PUFF DADDY FEAT. R. KELLY (BAD BOY/ARISTA) |
| 17 | 15 | 13 | I LOVE YOU | MARTINA MCBRIDE (RCA (NASHVILLE)/COLUMBIA) |
| 18 | 31 | 5 | BRING IT ALL TO ME | BLAQUE (TRACK MASTERS/COLUMBIA) |
| 19 | 19 | 10 | GOTTA MAN | EVE (RUFF RYDERS/INTERSCOPE) |
| 20 | 17 | 27 | ALL STAR | SMASH MOUTH (INTERSCOPE) |
| 21 | 30 | 12 | MY LOVE IS YOUR LOVE | WHITNEY HOUSTON (ARISTA) |
| 22 | 20 | 25 | SCAR TISSUE | RED HOT CHILI PEPPERS (WARNER BROS.) |
| 23 | 23 | 10 | LARGER THAN LIFE | BACKSTREET BOYS (JIVE) |
| 24 | 34 | 4 | WILL 2K | WILL SMITH FEATURING K-CI (COLUMBIA) |
| 25 | 18 | 23 | MAN! I FEEL LIKE A WOMAN! | SHANIA TWAIN (MERCURY (NASHVILLE)) |
| 26 | 32 | 7 | U KNOW WHAT'S UP | DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA) |
| 27 | 26 | 23 | SHE'S SO HIGH | TAL BACHMAN (COLUMBIA) |
| 28 | 22 | 9 | BUG A BOO | DESTINY'S CHILD (COLUMBIA) |
| 29 | 25 | 10 | BLING BLING | B.G. (CASH MONEY/UNIVERSAL) |
| 30 | 29 | 31 | I WANT IT THAT WAY | BACKSTREET BOYS (JIVE) |
| 31 | 38 | 6 | WHEN I SAID I DO | CLINT BLACK (RCA (NASHVILLE)) |
| 32 | 27 | 15 | SOMETHING LIKE THAT | TIM MCGRAW (CURB) |
| 33 | 21 | 14 | VIVRANT THING | Q-TIP (VIOLATOR/DEF JAM/DJMG) |
| 34 | 36 | 12 | WHAT DO YOU SAY TO THAT | GEORGE STRAIT (MCA NASHVILLE) |
| 35 | 39 | 8 | GET GONE | IDEAL (NOONTIME/VIRGIN) |
| 36 | 33 | 20 | BLACK BALLOON | GOO GOO DOLLS (WARNER BROS.) |
| 37 | 40 | 7 | MEET VIRGINIA | TRAIN (AWARE/COLUMBIA) |

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

HOT 100 RECURRENT AIRPLAY

| | | | | |
|----|----|----|---|---|
| 1 | 1 | 5 | AMAZED | LONESTAR (BNA) |
| 2 | — | 1 | OUT OF MY HEAD | FASTBALL (HOLLYWOOD) |
| 3 | 3 | 16 | SLIDE | GOO GOO DOLLS (WARNER BROS.) |
| 4 | 4 | 9 | KISS ME | SIXPENCE NONE THE RICHER (SQUINT/ELEKTRA/EEG) |
| 5 | 2 | 5 | LESSON IN LEAVIN' | JO DEE MESSINA (CURB) |
| 6 | 7 | 7 | I WILL REMEMBER YOU (LIVE) | SARAH McLACHLAN (ARISTA) |
| 7 | 9 | 12 | NO SCRUBS | TLC (LAFACE/ARISTA) |
| 8 | 5 | 3 | IF YOU HAD MY LOVE | JENNIFER LOPEZ (WORK/ERG) |
| 9 | 10 | 19 | FLY AWAY | LENNY KRAVITZ (VIRGIN) |
| 10 | 8 | 11 | MY OWN WORST ENEMY | LIT (RCA) |
| 11 | 12 | 15 | EVERY MORNING | SUGAR RAY (LAVA/ATLANTIC) |
| 12 | 13 | 2 | I COULD NOT ASK FOR MORE | EDWIN MCCAIN (LAVA/ATLANTIC) |
| 13 | 6 | 3 | BILLS, BILLS, BILLS | DESTINY'S CHILD (COLUMBIA) |
| 14 | 14 | 11 | WRITE THIS DOWN | GEORGE STRAIT (MCA NASHVILLE) |
| 15 | 17 | 40 | THIS KISS | FAITH HILL (WARNER BROS.) |
| 16 | 11 | 5 | LAST KISS | PEARL JAM (EPIC) |
| 17 | 22 | 49 | TORN | NATALIE IMBRUGLIA (RCA) |
| 18 | 20 | 11 | THE HARDEST THING | 98 DEGREES (UNIVERSAL) |
| 19 | — | 1 | YOU'LL BE IN MY HEART | PHIL COLLINS (WALT DISNEY/HOLLYWOOD) |
| 20 | 19 | 4 | HEY LEONARDO (SHE LIKES ME FOR ME) | BLESS'D UNION OF SOULS (PUSH/2) |
| 21 | 15 | 6 | TELL ME IT'S REAL | K-CI & JOJO (MCA) |
| 22 | 23 | 40 | TOO CLOSE | NEXT (ARISTA) |
| 23 | 16 | 8 | FORTUNATE | MAXWELL (ROCK LANO/INTERSCOPE/COLUMBIA) |
| 24 | 21 | 18 | BELIEVE | CHER (WARNER BROS.) |
| 25 | 18 | 6 | BETTER DAYS (AND THE BOTTOM DROPS OUT) | CITIZEN KING (WARNER BROS.) |

Records are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

| | | | |
|-----|----|---|--|
| 41 | 15 | MINUTES | (Pink Jeans, SESAC/Zomba, ASCAP/Hitco South, ASCAP/A Salt On The Charts, ASCAP/Tabulous, ASCAP/Universal, SESAC/Songs Of Universal, SESAC/MTI, SESAC) WBM |
| 42 | 24 | 7 (I-7) | (Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/Honey From Missouri, ASCAP/Money Man, BMI/EMI April, ASCAP) HL |
| 43 | 5 | ALL STAR | (Squish Moth, BMI/Warner-Tamerlane, BMI) WBM |
| 44 | 21 | ALL THINGS CONSIDERED | (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM |
| 45 | — | AMERICAN WOMAN | (Shillelagh, SOCAN/Shillelagh, BMI/Bug, BMI) HL |
| 46 | — | ANGELS WOULD FALL | (M.E., ASCAP/Almo, ASCAP/EMI Virgin, ASCAP/Line One, ASCAP) HL/WBM |
| 47 | — | ANGELS | (EMI Blackwood, BMI/BMG, BMI) HL |
| 48 | — | BACK AT ONE | (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM |
| 49 | — | BACK THAT THANG UP | (Money Mack, BMI) |
| 50 | — | BAILAMOS | (Rive Droite, ASCAP/Right Bank, ASCAP) WBM |
| 51 | — | BEAUTY | (North Avenue, ASCAP/Manuriti L.A., ASCAP/Philip Weatherspoon, ASCAP) |
| 52 | — | BIG DEAL | (Mighty Nice, BMI/AI Andersons, BMI/Blue Water, BMI/Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM |
| 53 | — | BLACK BALLOON | (Corner Of Clark And Kent, BMI/EMI Virgin, BMI) HL |
| 54 | — | BLING BLING | (Money Mack, BMI) |
| 55 | — | B-PLEASE | (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Hard Workin' Black Folks, ASCAP/EMI Blackwood, BMI/My Own Chit, BMI) HL/WBM |
| 56 | — | BREATHE | (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/Hope-Chart, BMI) WBM |
| 57 | — | BRING IT ALL TO ME | (B.K. Lawrence, BMI/Warner-Tamerlane, BMI/Cori Tiffani, BMI/Sony/ATV Songs, BMI/Copyright Control/Mawkeens, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM |
| 58 | — | BUG A BOO | (Shek'em Down, BMI/Hitco, BMI/Windswept Pacific, BMI/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Beyonce, ASCAP/Le Toya, ASCAP) HL/WBM |
| 59 | — | CANDY | (Fictions, ASCAP/BMG, ASCAP/Dream Image IDG, BMI/Connotation, BMI/Warner-Tamerlane, BMI/Reptilian, BMI) HL/WBM |
| 60 | — | THE CHEMICALS BETWEEN US | (Mad Dog Winston, BMI/Ensign, BMI) CLM |
| 61 | — | COME ON OVER | (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM |
| 62 | — | CONBOY | (Thirty Two Mile, BMI/Gage, BMI/Sqamosa, BMI/Cradle The Belis, ASCAP/Warner-Tamerlane, BMI) WBM |
| 63 | — | DEEP INSIDE | (May J. Blige, ASCAP/Universal-MCA, ASCAP/Universal-Songs Of PolyGram International, BMI) |
| 64 | — | THE DOLPHIN'S CRY | (Loco De Amor, BMI/Audible Sun, BMI) WBM |
| 65 | — | DON'T SAY YOU LOVE ME | (WB, ASCAP/Pez, BMI/Connotation, BMI/Fancy Footwork, ASCAP/Vapoleon, BMI/Mewtwo, ASCAP) WBM |
| 66 | — | GENIE IN A BOTTLE | (Stephen A. Kupner, ASCAP/EMI April, ASCAP/AppleTree, BMI/Griff Griff, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM |
| 67 | — | GET GONE | (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Baby's Little, ASCAP/KDH, ASCAP/Noontime, ASCAP) WBM |
| 68 | — | GET IT ON TONITE | (Montell Jordan, ASCAP/Famous, ASCAP/Chubby, ASCAP/PLX, ASCAP/Tobaku, ASCAP/Levans Cribb, ASCAP/Warner/Chappell GmbH Germany/WB, ASCAP) HL/WBM |
| 69 | — | GIRL ON TV | (Trans Continental, ASCAP/Dow Tone, ASCAP/BK, ASCAP) |
| 70 | — | GIRLS' BEST FRIEND | (Karima, BMI/Warner-Tamerlane, BMI/Li Lu, BMI/EMI Blackwood, BMI/Colpx, BMI/Sony/ATV Songs, BMI/Swiss Beat, ASCAP/Dead Game, ASCAP) HL/WBM |
| 71 | — | GIVE YOU WHAT YOU WANT (FA SURE) | (Lungale Fever, BMI/EMI Blackwood, BMI/Souljag, BMI/Ecstasy, ASCAP/Chrysalis, ASCAP/Joseph's Dream, SESAC/Caravans Of Kedar, SESAC/Monetam, BMI) HL/WBM |
| 72 | — | GOTTA MAN | (Blondie Rockwell, ASCAP/Swiss Beat, ASCAP/Dead Game, ASCAP/Warner-Tamerlane, BMI/Karima, BMI) WBM |
| 73 | — | GOT TO GET IT | (Da Ish, ASCAP/AI West, BMI/Copyright Control) |
| 74 | — | GOT YOUR MONEY | (The Waters Of Nazerath, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Old Dirty, BMI) HL |
| 75 | — | THE GREATEST ROMANCE EVER SOLD | (Emancipated, ASCAP) |
| 76 | — | GUERRILLA RADIO | (Sony/ATV Songs, BMI/Retribution, BMI) HL |
| 77 | — | HANGIN' AROUND | (EMI Blackwood, BMI/Jones Falls, BMI) HL |
| 78 | — | HEARTBREAKER | (EMI Blackwood, BMI/Li Lu, BMI/EMI AI Gallico, BMI/WB, ASCAP/When Words Collide, ASCAP/See No Evil, ASCAP) HL/WBM |
| 79 | — | HE DIDN'T HAVE TO BE | (EMI April, ASCAP/Sea Gayle, ASCAP/love Ranch, ASCAP) HL |
| 80 | — | HIGHER | (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) |
| 81 | — | HOME TO YOU | (Arlon Smith, SESAC/Good Ol' Delta Boy, SESAC/Mamalama, ASCAP) |
| 82 | — | I DO (CHERISH YOU) | (Smash Vegas, BMI/Big Picture, BMI/If Dreams Had Wings, BMI) WBM |
| 83 | — | IF I COULD TURN BACK THE HANDS OF TIME | (Zomba, BMI/R. Kelly, BMI) WBM |
| 84 | — | IF YOU LOVE ME | (Mint Factory, ASCAP/EMI April, ASCAP) HL |
| 85 | — | I KNEW I LOVED YOU | (Rough Cut, ASCAP/WB, ASCAP) WBM |
| 86 | — | I'LL GO CRAZY | (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL |
| 87 | — | I LOVE YOU | (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Blaze, ASCAP) CLM/HL |
| 88 | — | I'M ALREADY TAKEN | (Fleetside, BMI/EMI, BMI/Steve Warner, BMI) WBM |
| 89 | — | I NEED TO KNOW | (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control) HL |
| 90 | — | I WANNA LOVE YOU FOREVER | (EMI April, ASCAP/27th And May, ASCAP/S.M.Y., ASCAP) HL |
| 91 | — | I WANT IT ALL | (Warren G, ASCAP/WB, ASCAP/Real N' Ruff, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL/WBM |
| 92 | — | I WANT IT THAT WAY | (Zomba, ASCAP/Grantsville, ASCAP) WBM |
| 93 | — | LARGER THAN LIFE | (Zomba, ASCAP/Grantsville, ASCAP/B-Rok, ASCAP) WBM |
| 94 | — | LEARN TO FLY | (M.J. Twelve, BMI/Flying Earform, BMI/Living Under A Rock, BMI/EMI Virgin, BMI) HL |
| 95 | — | LONELY AND GONE | (House Of Integrity, BMI/Little Tornadoes, BMI/Nomad-Noman, BMI/Universal-Songs Of PolyGram International, BMI/Warner-Tamerlane, BMI) HL/WBM |
| 96 | — | MAMBO NO. 5 (A LITTLE BIT OF...) | (Peer International/Copyright Control) HL |
| 97 | — | MAN AIN'T MADE OF STONE | (Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI/Puckalea, BMI/Nomad-Noman, BMI/Franne Gee, BMI) HL/WBM |
| 98 | — | MAN! I FEEL LIKE A WOMAN! | (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM |
| 99 | — | MEET VIRGINIA | (Lo Gene, BMI/Wandering Tower, BMI/Timon, BMI/Jaywood, BMI/Woodward, BMI/EMI Blackwood, BMI) HL |
| 100 | — | MUSIC OF MY HEART | (Realsongs, ASCAP) WBM |
| 101 | — | MY LOVE IS YOUR LOVE | (Sony/ATV Tunes, ASCAP/Huss-Zwingle, ASCAP/Tebass, BMI/EMI Blackwood, BMI) HL |
| 102 | — | NEVER GONNA LET YOU GO | (Demis, ASCAP/EZ, ASCAP/EMI April, ASCAP/ATV Tree, BMI) HL |
| 103 | — | POP A TOP | (Sony/ATV Tree, BMI) HL |
| 104 | — | READY TO RUN | (Woody Puddin', BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Bug, BMI) HL |
| 105 | — | THE ROCKFELLER SKANK | (Universal-PolyGram International, ASCAP/EMI Robbins, ASCAP/Glenwood, ASCAP) HL/WBM |
| 106 | — | SATISFY YOU | (Justin Combs, ASCAP/EMI April, ASCAP/Dub's World, ASCAP/Sony/ATV Tunes, ASCAP/Thelma's Boy, BMI/Songs Of Universal, BMI/The Price Is Right, BMI/R. Kelly, BMI) HL/WBM |
| 107 | — | SCAR TISSUE | (Moebetoblane, BMI) HL |
| 108 | — | SEXUAL (LI DA DI) | (Jerk Awake, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP/SharK Media, GEMA/Warner-Tamerlane, BMI) HL/WBM |
| 109 | — | SHAKE YOUR BON-BON | (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/DESMOPHOBIA, ASCAP/Universal-PolyGram International, ASCAP) WBM |
| 110 | — | SHE'S ALL I EVER HAD | (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/Foreign Imported, BMI) WBM |
| 111 | — | SHE'S SO HIGH | (Bachman & Sons, BMI/EMI Blackwood, BMI) HL |
| 112 | — | SHE THINKS MY TRACTOR'S SEXY | (EMI Blackwood, BMI/Johns, BMI/EMI Blackwood, BMI/Scarlett Moon, BMI/EMI, BMI) HL |
| 113 | — | SIMON SAYS | (Trescadecaphobia, BMI) |
| 114 | — | SMOOTH | (Itaal Shur, BMI/Bidnis, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI) HL/WBM |
| 115 | — | SO ANXIOUS | (WB, ASCAP/Virginia Beach, ASCAP/Herbaceous, ASCAP/Blazicious, ASCAP/Black Foundation, ASCAP) WBM |
| 116 | — | SOMEDAY | (Warner-Tamerlane, BMI/See Squared, BMI/Grave Lack Of Talent, BMI/Joseph 'McG' Nichol, BMI) WBM |
| 117 | — | SOMETHING LIKE THAT | (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazoc, ASCAP) CLM |
| 118 | — | SPEND MY LIFE WITH YOU | (India B., BMI/Universal-Songs Of PolyGram International, BMI/Putty Tat, BMI/Demontes, BMI/Paradise Forever, BMI/Warner-Tamerlane, BMI) HL/WBM |
| 119 | — | STAY THE NIGHT | (Blue Khaki's, SESAC/Put It Down, SESAC/Young Fiano, SESAC/Jerome Jones, SESAC/CT Style, SESAC/AKA World Wide) |
| 120 | — | STEAL MY SUNSHINE | (EMI April, ASCAP/Big Meanie, ASCAP/Buddah, ASCAP/MI, ASCAP/Gregg Diamond, ASCAP/BMG, BMI/EMI U Catalog, BMI) HL/WBM |
| 121 | — | STEAM | (Sony/ATV Tree, BMI/BMG, BMI/Yessiree Bob, ASCAP) HL |
| 122 | — | STEP TO THIS | (Big P, BMI) |
| 123 | — | THAT'S THE WAY IT IS | (Grantsville, ASCAP/Zomba, ASCAP) |
| 124 | — | THEN THE MORNING COMES | (Squish Moth, BMI/Warner-Tamerlane, BMI) WBM |

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|----------|---|---|
| | | | NO. 1 | |
| 1 | 2 | 14 | SMOOTH | SANTANA FEAT. ROB THOMAS (ARISTA) 1 wk at No. 1 |
| 2 | 5 | 6 | I WANNA LOVE YOU FOREVER | JESSICA SIMPSON (COLUMBIA) |
| 3 | 3 | 10 | MY LOVE IS YOUR LOVE | WHITNEY HOUSTON (ARISTA) |
| 4 | 1 | 5 | SATISFY YOU | PUFF DADDY FEAT. R. KELLY (BAD BOY/ARISTA) |
| 5 | 8 | 7 | IF I COULD TURN BACK THE HANDS OF TIME | R. KELLY (JIVE) |
| 6 | 6 | 8 | I NEED TO KNOW | MARC ANTHONY (COLUMBIA) |
| 7 | 9 | 10 | I WANT IT ALL | WARREN G FEAT. MACK 10 (G-FUNK/RESTLESS) |
| 8 | 4 | 8 | HEARTBREAKER | MARIAH CAREY FEAT. JAY-Z (COLUMBIA) |
| 9 | 13 | 3 | IF YOU LOVE ME | MINT CONDITION (ELEKTRA/EEG) |
| 10 | 11 | 17 | GET GONE | IDEAL (NOONTIME/VIRGIN) |
| 11 | 27 | 2 | DON'T SAY YOU LOVE ME | M2M (ATLANTIC) |
| 12 | 10 | 7 | STAY THE NIGHT | IMX (MCA) |
| 13 | 14 | 11 | U KNOW WHAT'S UP | DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA) |
| 14 | 7 | 8 | WE CAN'T BE FRIENDS | DEBORAH COX WITH R.L. (ARISTA) |
| 15 | 16 | 4 | 5, 6, 7, 8 | SOLE FEAT. JT MONEY & KANDI (DREAMWORKS) |
| 16 | 12 | 12 | CANDY | MANDY MOORE (550 MUSIC/ERG) |
| 17 | 17 | 9 | 15 MINUTES | MARC NELSON (COLUMBIA) |
| 18 | — | 1 | GIRL ON TV | LFO (ARISTA) |
| 19 | 15 | 6 | MUSIC OF MY HEART | 'N SYNC & GLORIA ESTEFAN (MIRAMAX/EPIC) |
| 20 | 20 | 4 | STEP TO THIS | MASTER P FEAT. D.I.G. (NO LIMIT/PRIORITY) |
| 21 | 19 | 5 | THE GREATEST ROMANCE EVER SOLD | † (NPG/ARISTA) |
| 22 | 21 | 6 | BIG DEAL | LEANN RIMES (CURB) |
| 23 | 18 | 11 | LOST IN YOU | GARTH BROOKS AS CHRIS GAINES (CAPITOL) |
| 24 | 22 | 8 | SCAR TISSUE | RED HOT CHILI PEPPERS (WARNER BROS.) |
| 25 | 24 | 21 | SPEND MY LIFE WITH YOU | ERIC BENET FEAT. TAMIA (WARNER BROS.) |
| 26 | 23 | 5 | GIVE YOU WHAT YOU WANT (FA SURE) | |

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



NOVEMBER 20, 1999

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|---------------------------------|-----------|-----------|---------------|--|---|---------------|
| ◀ No. 1/Hot Shot Debut ▶ | | | | | | |
| 1 | NEW | 1 | 1 | RAGE AGAINST THE MACHINE EPIC 69630* (11.98 EQ/17.98) | THE BATTLE OF LOS ANGELES | 1 |
| 2 | NEW | 1 | 1 | MARIAH CAREY COLUMBIA 63800*/CRG (11.98 EQ/17.98) | RAINBOW | 2 |
| 3 | NEW | 1 | 1 | LIL' WAYNE CASH MONEY 153919/UNIVERSAL (11.98/17.98) | THA BLOCK IS HOT | 3 |
| 4 | NEW | 1 | 1 | JIM JOHNSTON KOCH 8808 (10.98/16.98) | WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4 | 4 |
| 5 | 1 | 1 | 21 | SANTANA ▲ ARISTA 19080 (11.98/17.98) | SUPERNATURAL | 1 |
| ▶ Greatest Gainer ▶ | | | | | | |
| 6 | 4 | 2 | 25 | BACKSTREET BOYS ▲ JIVE 41672 (11.98/17.98) | MILLENNIUM | 1 |
| 7 | 5 | 5 | 43 | BRITNEY SPEARS ▲ JIVE 41651 (11.98/17.98) | ...BABY ONE MORE TIME | 1 |
| 8 | NEW | 1 | 1 | COUNTING CROWS DGC 490415*/INTERSCOPE (11.98/17.98) | THIS DESERT LIFE | 8 |
| 9 | 3 | 4 | 11 | LOU BEGA ▲ RCA 67887 (10.98/16.98) | A LITTLE BIT OF MAMBO | 3 |
| 10 | NEW | 1 | 1 | FOO FIGHTERS ROSWELL 67892*/RCA (11.98/17.98) | THERE IS NOTHING LEFT TO LOSE | 10 |
| 11 | 7 | 3 | 6 | CREED ▲ WIND-UP 13053* (11.98/17.98) | HUMAN CLAY | 1 |
| 12 | 10 | 6 | 20 | LIMP BIZKIT ▲ FLIP 490335*/INTERSCOPE (11.98/17.98) | SIGNIFICANT OTHER | 1 |
| 13 | 12 | 7 | 45 | KID ROCK ▲ LAVA/ATLANTIC 83119*/AG (10.98/17.98) HS | DEVIL WITHOUT A CAUSE | 5 |
| 14 | 13 | 8 | 11 | CHRISTINA AGUILERA ▲ RCA 67690 (10.98/16.98) | CHRISTINA AGUILERA | 1 |
| 15 | 2 | — | 2 | MASTER P NO LIMIT 50092*/PRIORITY (11.98/17.98) | ONLY GOD CAN JUDGE ME | 2 |
| 16 | 8 | — | 2 | LEANN RIMES CURB 77947 (10.98/17.98) | LEANN RIMES | 8 |
| 17 | 14 | 9 | 53 | JUVENILE ▲ CASH MONEY 153162/UNIVERSAL (11.98/17.98) | 400 DEGREEZ | 9 |
| 18 | 17 | 11 | 10 | DIXIE CHICKS ▲ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98) | FLY | 1 |
| 19 | 15 | 10 | 7 | BRIAN MCKNIGHT ▲ MOTOWN 153708/UNIVERSAL (11.98/17.98) | BACK AT ONE | 7 |
| 20 | 9 | — | 2 | ALAN JACKSON ARISTA NASHVILLE 18892 (10.98/17.98) | UNDER THE INFLUENCE | 9 |
| 21 | 6 | — | 2 | STONE TEMPLE PILOTS ATLANTIC 83255/AG (10.98/16.98) | NO. 4 | 6 |
| 22 | 22 | 19 | 26 | RICKY MARTIN ▲ C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98) | RICKY MARTIN | 1 |
| 23 | 18 | 14 | 23 | BLINK-182 ▲ MCA 111950 (11.98/17.98) | ENEMA OF THE STATE | 9 |
| 24 | 11 | — | 2 | BUSH TRAUMA 490483/INTERSCOPE (11.98/17.98) | THE SCIENCE OF THINGS | 11 |
| 25 | 21 | 18 | 105 | SHANIA TWAIN ◆ MERCURY (NASHVILLE) 536003 (10.98/17.98) | COME ON OVER | 2 |
| 26 | 16 | 21 | 4 | SOUNDTRACK COLUMBIA 69924/CRG (11.98 EQ/17.98) | THE BEST MAN | 16 |
| 27 | 20 | 15 | 6 | METHOD MAN/REDMAN DEF JAM 546609*/DJJMG (11.98/18.98) | BLACKOUT! | 3 |
| 28 | 19 | 12 | 8 | EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98) | LET THERE BE... EVE—RUFF RYDERS' FIRST LADY | 1 |
| 29 | NEW | 1 | 1 | ROSIE O'DONNELL COLUMBIA 63685/CRG (11.98 EQ/17.98) | A ROSIE CHRISTMAS | 29 |
| 30 | 27 | 22 | 22 | SMASH MOUTH ▲ INTERSCOPE 490316 (11.98/17.98) | ASTRO LOUNGE | 6 |
| 31 | 23 | 13 | 6 | MARC ANTHONY ● COLUMBIA 69726*/CRG (11.98 EQ/17.98) | MARC ANTHONY | 8 |
| 32 | 24 | 17 | 5 | LIVE RADIOACTIVE 111966/MCA (11.98/17.98) | THE DISTANCE TO HERE | 4 |
| 33 | 31 | 30 | 15 | DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98) | THE WRITING'S ON THE WALL | 6 |
| 34 | 33 | 37 | 27 | TIM MCGRAW ▲ CURB 77942 (10.98/17.98) | A PLACE IN THE SUN | 1 |
| 35 | 28 | 23 | 11 | PUFF DADDY ▲ BAD BOY 73033*/ARISTA (11.98/17.98) | FOREVER | 2 |
| 36 | 25 | 16 | 6 | GARTH BROOKS CAPITOL 20051 (10.98/17.98) | IN...THE LIFE OF CHRIS GAINES | 2 |
| 37 | 30 | 24 | 6 | STING A&M 490443/INTERSCOPE (11.98/17.98) | BRAND NEW DAY | 15 |
| 38 | 32 | 35 | 12 | MARY J. BLIGE ▲ MCA 111929* (11.98/17.98) | MARY | 2 |
| 39 | 29 | 20 | 4 | ERIC CLAPTON CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON DUCK/REPRISE 47553/WARNER BROS. (11.98/17.98) | CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON | 20 |
| 40 | 34 | 31 | 22 | RED HOT CHILI PEPPERS ▲ WARNER BROS. 47386* (10.98/17.98) | CALIFORNICATION | 3 |
| 41 | 36 | 33 | 54 | 98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (11.98/17.98) | 98 DEGREES AND RISING | 14 |
| 42 | 35 | 36 | 23 | JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98) | ON THE 6 | 8 |
| 43 | 50 | — | 2 | VARIOUS ARTISTS SPARROW 51703 (10.98/19.98) | WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS | 43 |
| 44 | 37 | 26 | 7 | BARBRA STREISAND ▲ COLUMBIA 69601/CRG (11.98 EQ/17.98) | A LOVE LIKE OURS | 6 |
| 45 | 45 | 28 | 3 | 98 DEGREES UNIVERSAL 153918 (11.98/17.98) | THIS CHRISTMAS | 28 |
| 46 | NEW | 1 | 1 | JEWEL ATLANTIC 83250/AG (10.98/17.98) | JOY: A HOLIDAY COLLECTION | 46 |
| 47 | 39 | 34 | 30 | LIL' TROY ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) HS | SITTIN' FAT DOWN SOUTH | 20 |
| 48 | 55 | 55 | 11 | LFO ● ARISTA 14605 (10.98/16.98) | LFO | 21 |
| 49 | 63 | 59 | 85 | 'N SYNC ▲ RCA 67613 (11.98/17.98) | 'N SYNC | 2 |
| 50 | NEW | 1 | 1 | THE ROOTS MCA 112059* (11.98/17.98) | THE ROOTS COME ALIVE | 50 |
| 51 | 43 | 42 | 15 | VARIOUS ARTISTS ▲ UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98) | NOW 2 | 3 |
| 52 | 40 | 29 | 4 | WARREN G G-FUNK 73710*/RESTLESS (10.98/16.98) | I WANT IT ALL | 21 |
| 53 | 56 | 48 | 93 | DIXIE CHICKS ▲ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS | WIDE OPEN SPACES | 4 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|-----------------------|-----------|-----------|---------------|--|---|---------------|
| 54 | 52 | 49 | 37 | TLC ▲ LAFACE 26055*/ARISTA (11.98/17.98) | FANMAIL | 1 |
| 55 | 60 | 57 | 117 | BACKSTREET BOYS ◆ JIVE 41589 (11.98/17.98) | BACKSTREET BOYS | 4 |
| 56 | 75 | 50 | 3 | AMY GRANT A&M 490462/INTERSCOPE (11.98/17.98) | A CHRISTMAS TO REMEMBER | 50 |
| 57 | 26 | — | 2 | CROSBY, STILLS, NASH & YOUNG REPRISE 47436/WARNER BROS. (11.98/17.98) | LOOKING FORWARD | 26 |
| 58 | 41 | — | 2 | CHICO DEBARGE MOTOWN 153263/UNIVERSAL (11.98/17.98) | THE GAME | 41 |
| 59 | 42 | 46 | 4 | DONELL JONES UNTOUCHABLES/LAFACE 26060*/ARISTA (10.98/16.98) | WHERE I WANNA BE | 35 |
| 60 | 71 | 65 | 59 | GOO GOO DOLLS ▲ WARNER BROS. 47058 (10.98/16.98) | DIZZY UP THE GIRL | 15 |
| 61 | 54 | 47 | 21 | SARAH MCLACHLAN ▲ ARISTA 19049 (11.98/17.98) | MIRRORBALL | 3 |
| 62 | 48 | 40 | 16 | POWERMAN 5000 ● DREAMWORKS 450107/INTERSCOPE (10.98/16.98) | TONIGHT THE STARS REVOLT! | 29 |
| 63 | 38 | — | 2 | ROB ZOMBIE Geffen 490349*/INTERSCOPE (11.98/17.98) | AMERICAN MADE MUSIC TO STRIP BY | 38 |
| 64 | 53 | 39 | 4 | MOS DEF RAWKUS 50141*/PRIORITY (10.98/16.98) | BLACK ON BOTH SIDES | 25 |
| 65 | 58 | 52 | 29 | B.G. ● CASH MONEY 153265/UNIVERSAL (11.98/17.98) | CHOPPER CITY IN THE GHETTO | 9 |
| 66 | 51 | 45 | 12 | MOBB DEEP ▲ LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98) | MURDA MUZIK | 3 |
| 67 | 46 | 38 | 5 | MELISSA ETHERIDGE ISLAND 546518*/DJJMG (11.98/17.98) | BREAKDOWN | 12 |
| 68 | 44 | 27 | 4 | 311 CAPRICORN 546645/IDJMG (10.98/16.98) | SOUNDSYSTEM | 9 |
| 69 | 70 | 64 | 23 | LONESTAR ▲ BNA 67762/RLG (10.98/16.98) | LONELY GRILL | 28 |
| 70 | 57 | 66 | 78 | LENNY KRAVITZ ▲ VIRGIN 47758 (12.98/17.98) | 5 | 28 |
| 71 | 59 | 60 | 26 | SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98) | NO LIMIT TOP DOGG | 2 |
| 72 | 64 | 56 | 8 | OL' DIRTY BASTARD ELEKTRA 62414*/EEG (11.98/17.98) | N***A PLEASE | 10 |
| 73 | 68 | 61 | 44 | GODSMACK ▲ REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS | GODSMACK | 22 |
| 74 | 62 | 54 | 8 | MARTINA MCBRIDE ● RCA (NASHVILLE) 67824/RLG (10.98/16.98) | EMOTION | 19 |
| 75 | 47 | 25 | 3 | EURHYTHMICS ARISTA 14617 (11.98/17.98) | PEACE | 25 |
| 76 | 72 | 62 | 110 | CREED ▲ WIND-UP 13049 (11.98/17.98) HS | MY OWN PRISON | 22 |
| 77 | 61 | 53 | 15 | HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98) | GUERRILLA WARFARE | 5 |
| 78 | 69 | 69 | 43 | SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/17.98) | 14:59 | 17 |
| 79 | 76 | 74 | 15 | STAINED ● FLIP/ELEKTRA 62356/EEG (10.98/16.98) HS | DYSFUNCTION | 74 |
| 80 | 78 | 72 | 51 | WHITNEY HOUSTON ▲ ARISTA 19037* (11.98/17.98) | MY LOVE IS YOUR LOVE | 13 |
| 81 | 82 | 77 | 19 | VARIOUS ARTISTS ▲ RAZOR & TIE 89024 (11.98/17.98) | MONSTER BALLADS | 27 |
| 82 | NEW | 1 | 1 | TRACE ADKINS CAPITOL (NASHVILLE) 96618 (10.98/16.98) | MORE... | 82 |
| 83 | 74 | 67 | 37 | EMINEM ▲ WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98) | THE SLIM SHADY LP | 2 |
| 84 | NEW | 1 | 1 | PET SHOP BOYS PARLOPHONE 31086/SIRE (10.98/17.98) | NIGHTLIFE | 84 |
| 85 | 67 | 41 | 3 | PHAROAEH MONCH RAWKUS 50137*/PRIORITY (10.98/16.98) | INTERNAL AFFAIRS | 41 |
| ▶ Pacesetter ▶ | | | | | | |
| 86 | 113 | 107 | 5 | POINT OF GRACE WORD 63609/EPIC (11.98 EQ/17.98) | A CHRISTMAS STORY | 52 |
| 87 | 66 | 43 | 7 | NINE INCH NAILS ▲ NOTHING 490473*/INTERSCOPE (11.98/24.98) | THE FRAGILE | 1 |
| 88 | 83 | 76 | 17 | TRAIN ● AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98) HS | TRAIN | 76 |
| 89 | 88 | 90 | 36 | KENNY CHESNEY ● BNA 67655/RLG (10.98/16.98) | EVERYWHERE WE GO | 51 |
| 90 | NEW | 1 | 1 | WHITNEY HOUSTON, CHER, TINA TURNER, BRANDY ARISTA 14904 (11.98/17.98) | VH1 DIVAS LIVE/99 | 90 |
| 91 | 65 | — | 2 | GENESIS ATLANTIC 83244/AG (10.98/16.98) | TURN IT ON AGAIN — THE HITS | 65 |
| 92 | RE-ENTRY | 3 | 3 | VARIOUS ARTISTS TIME LIFE 3397/MADACY (17.98/19.98) | LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES | 92 |
| 93 | 49 | 32 | 3 | VARIOUS ARTISTS HYBRID 63770/EPIC (19.98 EQ/24.98) | WOODSTOCK 99 | 32 |
| 94 | 112 | 99 | 34 | CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98) | VOICE OF AN ANGEL | 28 |
| 95 | 93 | 86 | 52 | CHER ▲ WARNER BROS. 47121 (10.98/17.98) | BELIEVE | 4 |
| 96 | 79 | 63 | 15 | SOUNDTRACK ▲ COLUMBIA 69923/CRG (11.98 EQ/17.98) | RUNAWAY BRIDE | 4 |
| 97 | 91 | — | 2 | B*WITCHED EPIC 63985 (11.98 EQ/17.98) | AWAKE AND BREATHE | 91 |
| 98 | 77 | — | 2 | KEVON EDMONDS RCA 67704 (10.98/13.98) | 24/7 | 77 |
| 99 | 87 | 82 | 6 | CLINT BLACK RCA (NASHVILLE) 67823/RLG (10.98/16.98) | D'ELECTRIFIED | 75 |
| 100 | 99 | 98 | 23 | JA RULE ▲ MURDER INC./DEF JAM 538920*/IDJMG (11.98/17.98) HS | VENNI VETTI VECCI | 3 |
| 101 | 107 | 94 | 64 | KORN ▲ IMMORTAL 69001*/EPIC (11.98 EQ/17.98) | FOLLOW THE LEADER | 1 |
| 102 | 132 | 173 | 15 | MACY GRAY EPIC 69490* (11.98 EQ/16.98) HS | ON HOW LIFE IS | 97 |
| 103 | 94 | 108 | 6 | ANGIE STONE ARISTA 19092 (10.98/16.98) HS | BLACK DIAMOND | 94 |
| 104 | 90 | 80 | 34 | GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98) | 100% GINUWINE | 5 |
| 105 | NEW | 1 | 1 | VARIOUS ARTISTS REDLINE 75997 (21.98 CD) | THE HARD + THE HEAVY VOLUME ONE | 105 |
| 106 | 103 | 101 | 21 | STEVEN CURTIS CHAPMAN SPARROW 51695 (11.98/16.98) | (SPEECHLESS) | 31 |
| 107 | 104 | 96 | 11 | FILTER REPRISE 47388/WARNER BROS. (10.98/16.98) | TITLE OF RECORD | 30 |
| 108 | 81 | — | 2 | A TRIBE CALLED QUEST JIVE 41679* (11.98/17.98) | THE ANTHOLOGY | 81 |

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST | TITLE | PEAK POSITION |
|--|------------|-----------|---------------|------------------------------------|--|---------------|
| IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | | | | | | |
| 109 | 142 | 116 | 19 | SOUNDTRACK ● | POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES | 90 |
| 110 | 95 | 83 | 28 | VARIOUS ARTISTS ▲ | RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98) RUFF RYDERS: RYDE OR DIE VOL. 1 | 1 |
| 111 | 97 | 122 | 7 | IDEAL | NOONTIME 47882/VIRGIN (10.98/16.98) FS | 97 |
| 112 | 116 | 104 | 47 | FATBOY SLIM ▲ | SKINT 66247*/ATLANTIC (10.98/16.98) FS YOU'VE COME A LONG WAY, BABY | 34 |
| 113 | 100 | 79 | 7 | ADAM SANDLER | WARNER BROS. 47429 (11.98/17.98) STAN AND JUDY'S KID | 16 |
| 114 | 117 | 92 | 51 | THE OFFSPRING ▲ | COLUMBIA 69661*/CRG (11.98 EQ/17.98) AMERICANA | 2 |
| 115 | 119 | 135 | 26 | SHEDAISSY ● | LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) FS THE WHOLE SHEBANG | 77 |
| 116 | 127 | 120 | 11 | STATIC-X | WARNER BROS. 47271 (10.98/16.98) FS WISCONSIN DEATH TRIP | 116 |
| 117 | 109 | 85 | 19 | KENNY G ● | ARISTA 19085 (11.98/17.98) CLASSICS IN THE KEY OF G | 17 |
| 118 | 111 | 95 | 20 | K-CI & JOJO ▲ | MCA 111937* (10.98/17.98) IT'S REAL | 8 |
| 119 | 96 | 70 | 4 | KENNY WAYNE SHEPHERD BAND | GIANT/REPRISE 24729/WARNER BROS. (10.98/16.98) LIVE ON | 52 |
| 120 | 86 | 51 | 3 | SOUNDTRACK | TVT SOUNDTRAX 8300/TVT (10.98/17.98) BUFFY THE VAMPIRE SLAYER — THE ALBUM | 51 |
| 121 | 85 | 44 | 3 | PRIMUS | INTERSCOPE 490414* (11.98/17.98) ANTI POP | 44 |
| 122 | 131 | 111 | 25 | SOUNDTRACK ▲ | WALT DISNEY 860645 (11.98/17.98) TARZAN | 5 |
| 123 | 84 | — | 2 | GARY ALLAN | MCA NASHVILLE 170101 (11.98/17.98) SMOKE RINGS IN THE DARK | 84 |
| 124 | NEW | 1 | 1 | TY HERNDON | EPIC (NASHVILLE) 69899/SONY (NASHVILLE) (10.98 EQ/16.98) STEAM | 124 |
| 125 | 124 | 103 | 33 | SILK ● | ELEKTRA 62234/EEG (10.98/16.98) TONIGHT | 21 |
| 126 | 101 | — | 2 | IMX | MCA 112061 (11.98/17.98) INTRODUCING IMX | 101 |
| 127 | 102 | 81 | 7 | CHRIS CORNELL | A&M 490412/INTERSCOPE (11.98/17.98) EUPHORIA MORNING | 18 |
| 128 | 130 | 121 | 20 | MISSY "MISDEMEANOR" ELLIOTT | THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98) DA REAL WORLD | 10 |
| 129 | 135 | 132 | 3 | CECE WINANS | WELLSPRING GOSPEL 51711/SPARROW (11.98/15.98) ALABASTER BOX | 129 |
| 130 | 105 | 75 | 7 | TORI AMOS ▲ | ATLANTIC 83230/AG (19.98/24.98) TO VENUS AND BACK | 12 |
| 131 | 133 | 117 | 86 | JO DEE MESSINA ▲ | CURB 77904 (10.98/16.98) I'M ALRIGHT | 61 |
| 132 | 121 | 100 | 6 | GEORGE WINSTON | WINDHAM HILL 11465 (10.98/16.98) PLAINS | 76 |
| 133 | 134 | 142 | 8 | SYSTEM OF A DOWN | AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) FS SYSTEM OF A DOWN | 125 |
| 134 | 108 | 84 | 8 | THE BEATLES ● | APPLE 21481/CAPITOL (11.98/17.98) YELLOW SUBMARINE SONGTRACK | 15 |
| 135 | 153 | 131 | 21 | VARIOUS ARTISTS ● | WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98) | 70 |
| 136 | 149 | 147 | 16 | ROBBIE WILLIAMS ● | CAPITOL 97726 (10.98/16.98) THE EGO HAS LANDED | 63 |
| 137 | 137 | 127 | 81 | FAITH HILL ▲ | WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98) FAITH | 7 |
| 138 | 106 | 88 | 7 | BROOKS & DUNN ● | ARISTA NASHVILLE 18895 (10.98/16.98) TIGHT ROPE | 31 |
| 139 | 118 | 91 | 21 | LEN ● | WORK 69528/EPIC (11.98 EQ/16.98) FS YOU CAN'T STOP THE BUM RUSH | 46 |
| 140 | 159 | 146 | 6 | SOLE | DREAMWORKS 450118/INTERSCOPE (10.98/16.98) FS SKIN DEEP | 127 |
| 141 | 120 | 78 | 6 | SOUNDTRACK | JIVE 41692 (11.98/17.98) DRIVE ME CRAZY | 44 |
| 142 | 171 | 157 | 28 | ERIC BENET | WARNER BROS. 47072 (10.98/16.98) A DAY IN THE LIFE | 25 |
| 143 | 89 | 68 | 5 | INSPECTAH DECK | LOUD 1865* (10.98/16.98) UNCONTROLLED SUBSTANCE | 19 |
| 144 | 136 | 129 | 58 | JAY-Z ▲ | ROC-A-FELLA 55890*/IDJMG (11.98/17.98) VOL. 2... HARD KNOCK LIFE | 1 |
| 145 | 115 | 110 | 15 | BARRY WHITE | PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98) STAYING POWER | 43 |
| 146 | 146 | 126 | 63 | LAURYN HILL ▲ | RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98) THE MISEDUCATION OF LAURYN HILL | 1 |
| 147 | 129 | 105 | 32 | SOUNDTRACK ▲ | MAVERICK 47390/WARNER BROS. (11.98/17.98) THE MATRIX | 7 |
| 148 | 148 | 115 | 19 | WEIRD AL YANKOVIC ● | WAY MOBY 32118/VOLCANO (11.98/17.98) RUNNING WITH SCISSORS | 16 |
| 149 | NEW | 1 | 1 | DANZIG | E-MAGINE 61005 (16.98 CD) 6:66 SATAN'S CHILD | 149 |
| 150 | 125 | 89 | 6 | INDIGO GIRLS | EPIC 69914 (11.98 EQ/17.98) COME ON NOW SOCIAL | 34 |
| 151 | 155 | 156 | 7 | BRAD PAISLEY | ARISTA NASHVILLE 18871 (10.98/16.98) FS WHO NEEDS PICTURES | 151 |
| 152 | 140 | 119 | 7 | TERROR SQUAD | MYSTIC/ATLANTIC 83232*/AG (10.98/16.98) THE ALBUM | 22 |
| 153 | 158 | 170 | 57 | PHIL COLLINS ▲ | FACE VALUE/ATLANTIC 83139/AG (10.98/17.98) ...HITS | 18 |
| 154 | 161 | 168 | 23 | BLAQUE | TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98) BLAQUE | 79 |
| 155 | 147 | 133 | 52 | 112 ▲ | BAD BOY 73021*/ARISTA (10.98/16.98) ROOM 112 | 20 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST | TITLE | PEAK POSITION |
|--|-----------------|-----------|---------------|---|---|---------------|
| IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | | | | | | |
| 156 | 110 | 73 | 5 | VARIOUS ARTISTS | RAP-A-LOT 50119/PRIORITY (19.98/24.98) J PRINCE PRESENTS R.N.D.S. | 58 |
| 157 | 145 | 114 | 37 | LIT ▲ | RCA 67775 (10.98/16.98) FS A PLACE IN THE SUN | 31 |
| 158 | 92 | 58 | 3 | U-GOD | WU-TANG 50086*/PRIORITY (10.98/16.98) GOLDEN ARMS REDEMPTION | 58 |
| 159 | 154 | 140 | 7 | DMX ▲ | RUFF RYDERS 55822*/IDJMG (11.98/17.98) IT'S DARK AND HELL IS HOT | 1 |
| 160 | 156 | 139 | 32 | ANDREA BOCELLI ▲ | POLYDOR 547222 (12.98/18.98) SOGNO | 4 |
| 161 | 126 | 97 | 13 | VARIOUS ARTISTS ● | VIOLATOR/DEF JAM 558941*/IDJMG (10.98/16.98) VIOLATOR THE ALBUM | 8 |
| 162 | 141 | 109 | 27 | VARIOUS ARTISTS ● | RHINO 75699 (11.98/16.98) MILLENNIUM HIP-HOP PARTY | 63 |
| 163 | 114 | 71 | 5 | PAUL MCCARTNEY | MPL 22351/CAPITOL (10.98/17.98) RUN DEVIL RUN | 27 |
| 164 | 138 | 106 | 6 | EVERYTHING BUT THE GIRL | ATLANTIC 83214*/AG (10.98/16.98) TEMPERAMENTAL | 65 |
| 165 | 160 | 145 | 46 | DMX ▲ | RUFF RYDERS 538640*/IDJMG (11.98/17.98) FLESH OF MY FLESH BLOOD OF MY BLOOD | 1 |
| 166 | 144 | 125 | 11 | VARIOUS ARTISTS | TOMMY BOY 1364 (12.98/17.98) JOCK JAMS VOLUME 5 | 51 |
| 167 | 151 | 118 | 11 | SEVENDUST | TVT 5820 (10.98/16.98) HOME | 19 |
| 168 | 80 | — | 2 | INCUBUS | IMMORTAL 63652/EPIC (11.98 EQ/16.98) MAKE YOURSELF | 80 |
| 169 | 166 | 186 | 8 | SOUNDTRACK ● | MIRAMAX 67861/EPIC (11.98 EQ/17.98) MUSIC OF THE HEART | 51 |
| 170 | 162 | 149 | 63 | ROB ZOMBIE ▲ | GEFFEN 425212*/INTERSCOPE (11.98/17.98) HELLBILLY DELUXE | 5 |
| 171 | 169 | 150 | 19 | SLIPKNOT | 1 AM 8655/ROADRUNNER (10.98/16.98) FS SLIPKNOT | 112 |
| 172 | 187 | 192 | 20 | GEORGE JONES | ASYLUM 62368/EEG (10.98/16.98) COLD HARD TRUTH | 53 |
| 173 | 150 | 93 | 3 | BIG BAD VOODOO DADDY | COOLSVILLE 490387/INTERSCOPE (11.98/17.98) THIS BEAUTIFUL LIFE | 93 |
| 174 | NEW | 1 | 1 | TRACY BYRD | RCA (NASHVILLE) 67881/RLG (10.98/16.98) IT'S ABOUT TIME | 174 |
| 175 | 174 | 153 | 36 | SIXPENCE NONE THE RICHER ● | SQUINT 7032* (10.98/16.98) FS SIXPENCE NONE THE RICHER | 89 |
| 176 | 170 | 148 | 80 | DAVE MATTHEWS BAND ▲ | RCA 67660* (11.98/17.98) BEFORE THESE CROWDED STREETS | 1 |
| 177 | 128 | 87 | 10 | SOUNDTRACK ● | EPIC 63615* (11.98 EQ/17.98) BLUE STREAK — THE ALBUM | 31 |
| 178 | 172 | 141 | 42 | DAVE MATTHEWS/TIM REYNOLDS ▲ | BAMA RAGS 67755/RCA (19.98 CD) LIVE AT LUTHER COLLEGE | 2 |
| 179 | 167 | 137 | 21 | VARIOUS ARTISTS ● | EPIC 63653 (11.98 EQ/17.98) NO BOUNDARIES — A BENEFIT FOR THE KOSOVAR REFUGEES | 18 |
| 180 | NEW | 1 | 1 | GEORGE STRAIT | MCA NASHVILLE 170093 (11.98/17.98) MERRY CHRISTMAS WHEREVER YOU ARE | 180 |
| 181 | 98 | — | 2 | BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS | SPRING HOUSE 42220 (11.98/15.98) MOUNTAIN HOMECOMING | 98 |
| 182 | 173 | 160 | 36 | GEORGE STRAIT ▲ | MCA NASHVILLE 170050 (10.98/16.98) ALWAYS NEVER THE SAME | 6 |
| 183 | 200 | 188 | 51 | MARIAH CAREY ▲ | COLUMBIA 69670*/CRG (11.98 EQ/17.98) # 1'S | 4 |
| 184 | 182 | 171 | 50 | 2PAC ▲ | AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98) GREATEST HITS | 3 |
| 185 | 175 | 152 | 21 | EDWIN MCCAIN ● | LAVA/ATLANTIC 83197/AG (10.98/16.98) MESSENGER | 59 |
| 186 | 176 | 143 | 8 | LUIS MIGUEL ● | WEA LATINA 29288 (10.98/16.98) AMARTE ES UN PLACER | 36 |
| 187 | 157 | 124 | 10 | DAYS OF THE NEW | OUTPOST 030037/INTERSCOPE (11.98/17.98) DAYS OF THE NEW | 40 |
| 188 | 168 | 151 | 21 | 702 ● | MOTOWN 549526/UNIVERSAL (10.98/16.98) 702 | 34 |
| 189 | 143 | 112 | 5 | SOUNDTRACK | HOO-BANGIN' 50016*/PRIORITY (11.98/17.98) THICKER THAN WATER | 64 |
| 190 | NEW | 1 | 1 | FIVE IRON FRENZY | 5 MINUTE WALK 65248/SARBELLUM (11.98 CD) FS LIVE: PROOF THAT THE YOUTH ARE REVOLTING | 190 |
| 191 | 152 | 123 | 11 | NOREAGA ● | PENALTY 3097*/TOMMY BOY (11.98/17.98) MELVIN FLYNT — DA HUSTLER | 9 |
| 192 | NEW | 1 | 1 | REBA MCENTIRE | MCA NASHVILLE 170092 (11.98/17.98) SECRET OF GIVING: A CHRISTMAS COLLECTION | 192 |
| 193 | 139 | 102 | 6 | LOST BOYZ | UNIVERSAL 153268 (10.98/16.98) LB IV LIFE | 32 |
| 194 | 73 | — | 2 | DREAM THEATER | EASTWEST 62448/EEG (11.98/17.98) SCENES FROM A MEMORY | 73 |
| 195 | 188 | — | 2 | SOUNDTRACK | MORE MUSIC FROM AUSTIN POWERS: THE SPY WHO SHAGGED ME MAVERICK 47538/WARNER BROS. (11.98/17.98) | 188 |
| 196 | RE-ENTRY | 97 | 97 | WILL SMITH ▲ | COLUMBIA 68683*/CRG (11.98 EQ/17.98) BIG WILLIE STYLE | 8 |
| 197 | NEW | 1 | 1 | SOUNDTRACK | FOX 75480/RHINO (10.98/16.98) GO SIMPSONIC WITH THE SIMPSONS | 197 |
| 198 | NEW | 1 | 1 | DOLLY PARTON | SUGAR HILL 3900 (12.98/16.98) THE GRASS IS BLUE | 198 |
| 199 | 164 | 187 | 3 | ROY D. MERCER | VIRGIN (NASHVILLE) 48214 (9.98/15.98) FS HOW BIG A BOY ARE YA? VOLUME 6 | 164 |
| 200 | 184 | 174 | 27 | CASE ● | DEF SOUL 538871*/IDJMG (10.98/16.98) PERSONAL CONVERSATION | 33 |

TOP ALBUMS A-Z (LISTED BY ARTISTS)

| | | | | | | | |
|--|---|---|---|--|--|---------------|---------------|
| 112 155 2Pac 184 311 68 702 188 98 Degrees 41, 45 | 151 155 152 140 153 158 154 161 155 147 | 156 156 157 145 158 92 159 154 160 156 161 126 162 141 163 114 164 138 165 160 166 144 167 151 168 80 169 166 170 162 171 169 172 187 173 150 174 NEW 175 174 176 170 177 128 178 172 179 167 180 NEW 181 98 182 173 183 200 184 182 185 175 186 176 187 157 188 168 189 143 190 NEW 191 152 192 NEW 193 139 194 73 195 188 196 RE-ENTRY 197 NEW 198 NEW 199 164 200 184 | 116 116 83 83 122 122 104 104 79 79 92 92 135 135 120 120 85 85 95 95 70 70 51 51 44 44 111 111 — 84 1 124 103 103 — 101 81 81 121 121 132 132 75 75 117 117 100 100 142 142 84 84 131 131 147 147 127 127 88 88 91 91 146 146 78 78 157 157 68 68 129 129 110 110 126 126 105 105 115 115 NEW 89 89 156 156 119 119 170 170 168 168 133 133 | 19 19 28 28 7 7 47 47 7 7 51 51 26 26 11 11 19 19 20 20 4 4 3 3 3 3 25 25 2 2 1 124 33 33 2 2 7 7 20 20 3 3 7 7 86 86 6 6 8 8 8 8 21 21 16 16 81 81 7 7 31 31 21 21 6 6 28 28 5 5 58 58 15 15 63 63 32 32 19 19 6 6 149 149 6 6 7 7 22 22 57 57 23 23 52 52 | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
| 112 155 2Pac 184 311 68 702 188 98 Degrees 41, 45 | 151 155 152 140 153 158 154 161 155 147 | 116 116 83 83 122 122 104 104 79 79 92 92 135 135 120 120 85 85 95 95 70 70 51 51 44 44 111 111 — 84 1 124 103 103 — 101 81 81 121 121 132 132 75 75 117 117 100 100 142 142 84 84 131 131 147 147 127 127 88 88 91 91 146 146 78 78 157 157 68 68 129 129 110 110 126 126 105 105 115 115 NEW 89 89 156 156 119 119 170 170 168 168 133 133 | 19 19 28 28 7 7 47 47 7 7 51 51 26 26 11 11 19 19 20 20 4 4 3 3 3 3 25 25 2 2 1 124 33 33 2 2 7 7 20 20 3 3 7 7 86 86 6 6 8 8 8 8 21 21 16 16 81 81 7 7 31 31 21 21 6 6 28 28 5 5 58 58 15 15 63 63 32 32 19 19 6 6 149 149 6 6 7 7 22 22 57 57 23 23 52 52 | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION | |
| Trace Adkins 82 Christina Aguilera 14 Gary Allan 123 Tori Amos 130 Marc Anthony 31 Backstreet Boys 6, 55 The Beatles 134 Lou Bega 9 Eric Benet 142 B.G. 65 Big Bad Voodoo Daddy 173 Clint Black 99 Blaque 154 Mary J. Blige 38 Blink-182 23 Andrea Bocelli 160 Brooks & Dunn 138 Garth Brooks 36 Bush 24 B*Witched 97 Tracy Byrd 174 | 156 156 157 145 158 92 159 154 160 156 161 126 162 141 163 114 164 138 165 160 166 144 167 151 168 80 169 166 170 162 171 169 172 187 173 150 174 NEW 175 174 176 17 | | | | | | |

S3, MACROMEDIA MAY SPIN OFF NET ASSETS

(Continued from page 5)

then use the Web site to retrieve and download video, music, animation, and games.

"Maybe you end up with a little less traffic [than on the combined site], but hopefully the quality of content improves a lot more," says Greg Vogel, an analyst with Banc of America Securities. "So you get a lot more viewers and users out there who want to find that kind of content and then are going to both sites."

BIG PUBLIC PAYOFF?

Strategic considerations aside, Wall Street observers point out that there is an even more obvious reason behind the current spinoff considerations: the big payday.

"It's absolutely about maximizing shareholder value," says Charles Finnie, an analyst at Volpe Brown Whelan and Co. "If you have a valuable asset buried deep inside your business and you don't think it is being reflected in your stock, then the best way to unlock that value is to spin out that company to the public. Let investors see it and put their own value on it."

With the type of price tags currently being placed on Internet companies, it is a tempting option. Analysts estimate that an Internet company generating roughly \$20 million in revenue over the next year

can expect a market capitalization of somewhere between 10 and 20 times its forward revenue. That means Wall Street could value such a spinoff at anywhere between \$200 million and \$500 million.

Certainly, in the cases of Macro-media and S3, both companies also face a practical need to get the dragging financials of cash-hungry Internet subsidiaries off their books.

Hany Nada, an analyst with US Bancorp Piper Jaffray, says Shockwave.com is dragging on Macromedia's earnings by anywhere from 15 to 20 cents this year and probably another 20 cents next year. (For the quarter ending June 30, Macromedia said its net income was \$7.2 million, or 15 cents a share, up from 2.9 million, or 7 cents a share, a year ago. Revenue for the same period was \$48.9 million, up from \$32.3 million the previous year.)

Similar projections do not exist for S3 and RioPort. The Santa Clara, Calif.-based chip maker, which only completed its acquisition of the business from Diamond Multimedia last month, reported Oct. 26 that net revenue for the third quarter of 1999 increased to \$70.5 million from \$47.3 million during the same three-month period a year ago.

Meanwhile net losses decreased year over year, shrinking to \$11.1

million for the current quarter, including a \$7.6 million charge associated with the acquisition of Diamond Multimedia Systems, or 20 cents per diluted share. That compares with a net loss of \$35.4 million, or 69 cents per diluted share, for the third quarter of 1998.

But analysts familiar with S3 say a look at the earnings potential of the company post-merger makes it likely the RioPort business would weigh down earnings, "as would just about any other Internet-related business."

Indeed, major Web ventures can cost north of \$30 million to build out before profits even begin to become a consideration, according to some estimates. But even if the businesses were not losing money, it is still questionable whether the Web units would receive fair valuations housed inside companies like S3 and Macromedia—whose core businesses exist outside the Net.

Arnab Chandax, an analyst with Robertson Stephens covering S3, says that the situation facing S3 and Macromedia promises to be a recurring theme for many companies whose Web efforts do not directly correspond with the core businesses. As a result, he expects more companies to spin off their online holdings.

NEW SPANISH COMPANY COVERS ALL BASES

(Continued from page 1)

repertoire sources and artist representatives.

Gran Via Musical (GVM), launched officially here on Nov. 3, is a full-service music conglomerate with five member companies. There is a record label, MuXXic Records, with four imprints; distribution arm Gran Via Distribución (GVD); music publisher Nova Ediciones Musicales; concert and tour promotion division Planet Events; and Media Festivals, which will "design, execute, manage, and operate music, cinema, theater, and dance festivals."

The launch was keenly anticipated in the local music industry, following the first word on the new venture during the summer (Billboard, July 17). It is, according to GVM managing director Jaime de Polanco, "the result of working in silence since late last year to create a platform which could provide an integrated service that embraces all aspects of the music sector, from production to distribution, marketing, tours, festivals, and authors' rights."

"We expect a tremendous impact abroad, in Latin America, U.S. Latino markets, and in northern European markets such as the U.K., France, Germany, south into Italy, and even in Japan," de Polanco says. "All this without ceasing to be essentially Spanish."

MuXXic Records had an unofficial launch here Oct. 25, with the presentation of the debut album of 15-year-old female Gypsy singer Tamara. The set, "Gracias," is licensed to MuXXic from indie label Darsha Producciones, and, in a one-off deal, will be distributed outside Spain by Universal Music.

The managing directors of five Universal affiliates—Carlos Sanchez

(Miami/Latino), Ruben Aprile (Argentina), Marco Bisse (Mexico), Fidel Jaramillo (Colombia), and Paul Erlich (Chile)—flew in from the Americas to attend a lavish event for 500 guests, featuring Tamara backed by a 20-piece orchestra.

GVM's heavyweight credentials are backed by its ability to attract significant local executive talent. MuXXic Records GM Angel Pecci and marketing director Domingo Garcia were both lured from EMI Hispavox; Planet Events GM Sandra Rotondo was until last month director of RCA Spain; Nova Ediciones Musicales director Bruno Muñoz was A&R head at Sony/ATV Music Publishing in Spain; and GVD managing director Felix Iriondo is a former sales manager at PolyGram Spain and Darsha Producciones.

Alberto Segura, who 25 years ago founded the Canary Islands-based Manzana Discos label, is to head a Latino operation at GVM. Four years ago, Segura established Cuban artist imprint Eurotropical, which is now one of the four MuXXic imprints. Segura will remain as director and head of A&R for Eurotropical, whose scope will broaden to "tropical and Caribbean."

Manzana Discos is the first label signed to GVD for distribution outside Spain and Portugal. MuXXic Records' other imprints are MuXXic (pop), Palo Nuevo (flamenco and related genres), and Zanfonia MuXXic Sacra/Zanfonia MuXXic Clásica (classical).

According to Pecci, MuXXic has no A&R department but will work through joint ventures with other labels. "In each alliance, the label concerned will maintain its A&R structure, and we will deal with mar-

keting and distribution," he says.

"GVM is not just a new record label but a global concept that has its focus clearly on Latin American and U.S. Hispanic markets," says de Polanco. "We want to expand the global Latino and Spanish market. We are just beginning and continue to seek partners among not only other majors for distribution but also among independent labels."

"We will concentrate on tours in Spain by Latin American stars," says Planet Events GM Rotondo. "We worked on the recent Luis Miguel tour and on the current Maná tour, and we are planning another Maná tour here next July." Miguel and Maná are both leading Mexican artists.

Spain's largest artist management and tour company, RLM Producciones, has acquired a 49% stake in Planet Events (Billboard Bulletin, Oct. 29). RLM manages Alejandro Sanz, Miguel Bose, Pedro Guerra, Malu, and Francisco Cespedes, among others.

GVM parent Grupo Prisa dominates music radio in Spain through its Cadena SER web, which owns four of the country's most popular music-based networks. It also owns top-selling daily newspaper El País, pay-TV terrestrial channel Canal Plus, and leading Spanish satellite TV platform Canal Satelite Digital. Its president and Spain's best-known media mogul, Jesus de Polanco, is Jaime's uncle.

Pecci says that GVM has no special arrangement with Cadena SER. "Our focus is on our public and the market, and SER is just one part of that. In fact, we have already spoken to all of Spain's national music networks," he says.



by Geoff Mayfield

RAGE BECOMES A MACHINE: Can **Rage Against The Machine** maintain its angry-young-men status when it places two albums in a row at No. 1 on The Billboard 200? Its newest, "The Battle Of Los Angeles," does so with a stunning 430,000 units, the largest the chart has seen in 20 weeks, when another rock album, **Limp Bizkit's** "Significant Other," debuted at No. 1 with 635,000 units.

With Rage's chart debut, three different rock albums have ruled The Billboard 200 for six straight weeks. **Santana** ruled for the last three weeks, following a two-week stay by **Creed**. Santana, by the way, posts its 10th consecutive week of sales increase, but with all the bustle of the Nov. 2 release schedule gets pushed back to No. 5.

This is by far the largest sales week in Rage's three-album career. Its other No. 1, 1996's "Evil Empire," opened with 249,000 pieces, while its 1993 debut peaked at No. 45. And you have to say that Rage worked for it, making a release-week stop on "Late Show With David Letterman"; providing a live half-hour special to MTV, along with an hourlong concert show on that same channel; playing club shows in Los Angeles and Washington, D.C.; and making record store appearances in New York; Boston; Washington, D.C.; and Los Angeles during that busy week.

Although a slew of anticipated albums hit stores on Nov. 9, including the soundtracks to "Pokémon: The First Movie," "End Of Days," and "Light It Up," it looks like the battle for No. 1 will be waged by Rage and this issue's runner-up, **Mariah Carey**. Aside from the soundtracks, next issue's chart will feature respectable debuts by the new **Faith Hill**, **Savage Garden**, **Prince**, and **Fiona Apple** albums, but none looks like a contender for the grand prize. Considering the large evaporation that usually befalls a large rock album in its second week, I'd give the edge for next issue's tug of war to Carey.

CAREY ON: I know consumer media will make a fuss over **Rage Against The Machine** outselling **Mariah Carey**, who has the best first week of her career with 323,000 units, but pundits who follow the sales charts closely won't be surprised by this outcome.

Avid rock fans, like rap fans, smell street date and provide loud opening-week numbers, but pop albums—with the exception of phenomena like the recent **Backstreet Boys** and **Ricky Martin** sets—generally do not command as much passion in the first week. The payoff for pop acts, as it has been throughout Carey's career, is that their albums can sell longer and build to larger numbers in subsequent weeks, while big rock and rap albums are usually destined for fast evaporation.

Only four of Carey's eight previous albums reached No. 1, and two of those four chart-toppers started at lower positions. It is not opening-week sales that have made her one of the best-selling artists of the decade but rather her ability to generate increases weeks after an album hits stores. Prior to "Rainbow," her largest first week belonged to 1997's "Butterfly," which opened with 235,500 units. More instructive of Carey's career is "Music Box," which debuted at No. 2 in the Sept. 18, 1993, issue and didn't reach No. 1 until that year's Dec. 25 issue. It went on to chalk up an additional seven weeks in the top slot and remained in the top 10 through the April 30, 1994, issue.

Carey's biggest sales weeks always come closer to Santa's sleigh ride. "Daydream" did 760,000 units during Christmas week of '95 and 486,000 copies the week before that, while "Music Box" moved 505,000 units in Christmas week of '93.

Like Rage, Carey really primed the pump this time. Her release-week activities included three songs on the "Today" show; an hourlong appearance on PBS' "Charlie Rose"; an MTV special; and record store visits in New York, Chicago, and Los Angeles.

MORE FIREWORKS: The Universal-distributed Cash Money label continues to earn its moniker, as teenaged rapper **Lil' Wayne** starts at No. 3 with 229,000 units. Indie label Koch blows up big with its latest World Wrestling Federation compilation, which bows at No. 4 with 215,000 pieces. The latter, a collection of wrestlers' entrance themes composed by **Jim Johnston**, was set up nicely by "World Wrestling Federation: WWF The Music Volume 3," which bowed at No. 82 early this year and reached the top 10 in just seven weeks... The returns of two rock acts also exceed 100 grand: **Counting Crows** with 129,000 units (No. 8) and **Foo Fighters** with 111,000 units (No. 10)... It's the first time we've had six new titles in the top 10 since last year's Dec. 5 issue, when **Garth Brooks**, **Method Man**, **Jewel**, **Mariah Carey** the **Offspring**, and **Ice Cube** each invaded the first 10 rungs... Tuesday (16) looks to be this year's Super Tuesday, with **Korn**, **Celine Dion**, **Will Smith**, and **Dr. Dre** all hitting stores. At least three, if not all four, would have the potential to debut at No. 1 were they not competing with each other, which is unfortunate when you realize that October's release schedule was as quiet as a pond in the country at dawn. Music merchants would have loved to see some of these albums hit a few weeks sooner.

EMI IN UNIQUE SALES PACT

(Continued from page 1)

timedia conference Webnoize.

The bundled cards will carry \$20 worth of value, allowing holders to set up an account and, using the key code on the card, purchase titles from the EMI pool of offerings, which will all be drawn from the Virgin Records roster.

Albums will be priced at \$15 and singles at \$2.50, according to Charles Jennings, founder/CEO of Supertracks. The company also is handling the back-end operations of the program and expects to work with an array of other retailers and labels on individual merchant-branded Internet Music Card sales.

Account holders will be able to add value to prepaid Internet Music Cards using a credit card, Jennings says.

The download initiative will be announced Monday (15) during the Webnoize show, which runs through Wednesday (17) in Los Angeles.

Supertracks also will announce Monday that it has become the first licensee of Preview Systems' new platform for the digital distribution of music, which incorporates Intel's new music-specific security technology dubbed the Software Integrity System (see story, this page). That platform will serve as the secure backbone for the EMI downloads.

EMI recently took a small stake in Preview and named the company as its "recommended technology provider" for online distribution (Billboard, Nov. 13).

In the NEC bundling promotion, Internet Music Card holders will be directed to Urocketmusic.com, which will be the retail site handling the EMI purchases.

The promotion will last for 12 months, and new titles can be expected to be made available for purchase on the site during that time, according to Jeremy Silver, VP of new media at EMI. Names of the acts whose music will be offered for download were still being confirmed at press time, he said.

The EMI music on the Urocketmusic.com site will be encoded in the Enhanced Perceptual Audio Coder (EPAC) format, a proprietary compression/decompression scheme developed by Lucent Technologies that has been licensed on a non-exclusive basis by Supertracks, according to Joyce Eastman, VP of audio initiatives for Lucent.

"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.

With this move, EMI becomes the first major label to make an array of album titles and singles available for sale via digital download—albeit to a very limited potential customer base. Initially, only customers who have purchased the NEC computer—and thus acquired the music card—will be able to buy the titles.

'We're certainly eager to see what the consumer response to the Internet Music Card idea will be'

— JEREMY SILVER —

Plans are to expand it to online card sales early next year, however.

Previous major-label experiments with paid downloads have been one-shot efforts, such as Atlantic with Tori Amos' single "Bliss," Virgin with David Bowie's album "hours . . ." and BMG/RCA with exclusive live tracks from Dave Matthews Band.

Industry estimates on how quickly the digital-download music market will grow vary widely, with Jupiter Communications predicting download revenues of \$147 million by 2003 and Forrester Research pegging the number at \$1.1 billion.

"There is a degree of experimen-

tation in this, and we're certainly eager to see what the consumer response to the music card idea will be," EMI's Silver says of the initiative. "But we feel that this is a secure and robust solution, totally [Secure Digital Music Initiative] compliant, and that's why we feel confident in taking this big step in moving forward."

"We're looking forward to this being only the first of lots of things that we will do with our retail partners as well," he adds.

Based in Mountain View, Calif., Urocket is a new, independent company that was spun off of computer company NEC late this summer, according to Rudy Burger, Urocket's president/CEO.

The NEC/EMI promotion will mark the new firm's "coming out" in the market, Burger says, with a print and Internet marketing initiative for its music site and the Internet Music Card promotion planned to launch in the next 30 days.

"There are a number of benefits associated with using these cards," Burger says, "one of them being that many of the people who will want to be downloading music off the Inter-

net aren't old enough to have a credit card.

"Another is that it provides some 'stickiness' to the Urocketmusic.com portal, in that you have a physical card now that points you to that site," he adds.

"Parents can choose to recharge a child's account," Supertracks' Jennings adds of the cards' potential upsides, "without ever actually giving them free rein with their credit card. [The music cards] also open up the option to sell them at retail, at kiosks, to bundle them with digital music players—anywhere you want to reach people and to educate people about music downloading."

"But because everything is assigned a dollar value, even when you are giving the cards away, you are cultivating the understanding of music's value, in whatever form it takes," he adds.

"It's not free music," Silver stresses. "That's a very important distinction to make."

Urocket, which is venture-capital funded, is centered around a wide mandate of bringing Internet music into the mainstream, Burger says.

"Step one in that is to make music available that people actually want," he adds. "We intend to offer only premium content on our portal site, which will include a number of services, including digital music downloads. With EMI, we're going live for the first time with premium content of the type that people would actually go into a record store and buy."

Back-Office Companies In Demand

BY MARILYN A. GILLEN and BRIAN GARRITY

NEW YORK—As the major labels position themselves for the delivery of music via digital distribution, intense jockeying is taking place behind the scenes among the technology and services companies that aim to enable that transition.

The stakes are high. With Wall Street having already shown a willingness to warmly embrace so-called back-office Internet companies—most notably with the high-flying Intertrust initial public offering (IPO)—these technologies and services have become very much the flavor of the moment in finance circles, with the promise of big dollars and dominant share fueling an investment and expansion boom in the sector.

"The theme of the investment community is back-end enabling infrastructure, as opposed to the front-end business models, [which] are going to battle it out for the consumer eyeballs," says Rob Martin, an equity analyst with Friedman Billings Ramsey & Co. As a result, "all the back-end enablers are doing well," he notes.

"Whoever facilitates [digital music] distribution is going to strike it rich," says Aram Sinnreich, a research analyst with Jupiter Communications. "That doesn't mean that every single [back-office] company out there is going to do so. But the ones that do, the ones who manage to secure the long-term deals, who manage to facilitate the bulk of online music distribution, they are going to get a piece of every transaction."

The likes of Liquid Audio Inc. and InterTrust Inc. have certainly fared well in the stock market. Liquid is up more than 65% over the last three months. InterTrust shares surged 200% to \$54.75 following its IPO at \$18 last month.

The newest entrant to this competitive space is Supertracks, a Portland, Ore.-based company that will make its official debut at the multimedia conference Webnoize, Monday (15) to Wednesday (17) in Los Angeles.

The venture-capital-funded company is launching with a music promotion centered around its Internet

'The theme of the investment community is back-end enabling infrastructure'

— ROB MARTIN —

Music Cards (see story, page 1). But it intends to position itself to content companies and retailers as a "turnkey" service for secure online music distribution and sales.

On Monday (15), Supertracks will announce that it has become the first licensee of Preview Systems' new platform for the digital distribution of music, which incorporates Intel's music-specific security technology—the Software Integrity System.

EMI Recorded Music recently acquired what it described as "a small equity stake" in the Cupertino, Calif.-based Preview, which on Oct. 29 filed an amended registration statement with the Securities and Exchange Commission for a proposed public offering.

Charles Jennings, the founder of Supertracks, was also a co-founder of Preview Systems, which has already made a name for itself in the electronic computer-software distribution marketplace but is only now branching into the music space.

"They kept their head down and

focused on the software market and became an industry leader in that," Jennings says. But when Jennings, who had since left the company, noticed the spurt of MP3 music in 1998, he says, he "saw that it was time to act on music."

He formed Supertracks, and struck the alliance with Preview because of "their experience and technological expertise," he says.

Supertracks is committed to supporting multiple compression/decompression schemes (codecs), security systems, and hard and soft players, Jennings says. In addition to Preview and Intel, the company also has already struck an alliance with Lucent for its codec, Enhanced Perceptual Audio Coder.

Among Supertracks' executives are chief music officer Rick Riccobono, who was formerly VP, writer/publisher relations and VP/GM of the Los Angeles office of rights group BMI; chief technical officer Michael Hudson, former chief technical officer/VP of Diamond Multimedia; director of artist and label relations Danny Goodwin, formerly VP of A&R at Virgin Records; and director of operations Julie Horton, who has worked at MusiCares and ASCAP.

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HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Billboard, News Digital Link For Awards-Show Website

Billboard and News Digital Media, the online unit of News America Inc., have jointly launched a multimedia Web site that will promote and augment the annual Billboard Music Awards. The awards, to be held Dec. 8 at the MGM Grand Hotel in Las Vegas, will be broadcast live on News America's FOX-TV.

The awards-show site (at www.fox.com) will include live audio and video coverage of the annual pre-show party and a backstage webcast during the awards, providing music fans with unparalleled access to their favorite stars.

The site already has launched with a national sweepstakes offering a grand-prize trip for two to Las Vegas for the awards show. The grand-prize includes roundtrip airfare, lodging in Las Vegas for two nights, tickets to the awards show and the pre-

show party at the House Of Blues, and two House Of Blues leather jackets. Deadline for entry at the site is Nov. 22.

The site also will have profiles of the many top stars taking part in the show as performers and presenters, including '98°, Christina Aguilera, 'N Sync, Mary J. Blige, Blink 182, and Juvenile. There also will be career updates on some of the show's past big winners, such as Garth Brooks, Mariah Carey, Whitney Houston, Phil Collins, and TLC.

Just for fun, the site will include a special awards-themed crossword puzzle and a trivia contest concocted by Billboard chart guru Fred Bronson. There also are feeds of daily news from Billboard Online and a link to Billboard Online's "20th Century A to Z," which captures the entire musical history of the past 100 years.



Amusement Business Publishes Industry Buyer's Guide

Amusement Business has published the 2000 International Amusement Industry Buyer's Guide. This annual directory contains comprehensive listings of manufacturers, importers and suppliers of all types of rides, games, merchandise, and other amusement products and services, as well as listings of food and drink equipment and supplies. The directory also provides a master list of companies including addresses, phone numbers, and contact names.

The International Amusement Industry Buyer's Guide is used throughout the year by management at amusement parks, theme parks, tourist attractions, fairs,

festivals, family centers, arcades, and carnivals, as well as by independent ride owners; souvenir, novelty, and merchandise concessionaires; and food and drink concessionaires.

Copies of the 2000 International Amusement Industry Buyer's Guide are available for \$60 per copy, postage and handling included. For orders outside the U.S. or Canada, add \$12 per directory for airmail.

Orders should be prepaid and sent to Amusement Business, Single Copy Department, P.O. Box 24970, Nashville, TN 37202 or call 800-407-6874 or 615-321-4250 for more information.



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Can Santana Stay On 'Smooth' Ride?

THERE'S ENOUGH SUSPENSE at the top of The Billboard Hot 100 to keep us all guessing until next issue. Will Santana still be "Smooth" enough to be No. 1 next issue and have sole ownership of the longest-running chart-topper of 1999, or will Brian McKnight glide past the veteran Latin rock group and put the Motown label "Back At One"?

While we're waiting for this cliffhanger to resolve itself, Santana will have to be content with being in a three-way tie for the longest reign at No. 1 this year. "Smooth" (Arista) is in its fifth frame on top, tied with Ricky Martin's "Livin' La Vida Loca" and Jennifer Lopez's "If You Had My Love." It doesn't take a chart buff to recognize that three Latin acts have the longest-running No. 1 titles of '99. If "Smooth" is No. 1 for a sixth week, it will be the first chart-topper to rule for six weeks since the final No. 1 of 1998, "I'm Your Angel" by R. Kelly & Celine Dion.

Meanwhile, McKnight will have a nail-biting seven days to see if he can collect his first No. 1 on the Hot 100. While "Back At One" has been his highest-ranking solo single ever since it hit the top 10, this current release has now passed the No. 3 peak of the song that introduced him to the Hot 100: "Love Is," a duet with Vanessa Williams in 1993.

If "Back At One" is No. 1 next issue, it will be the first Motown chart-topper since "4 Seasons Of Loneliness" by Boyz II Men, which had a one-week run Oct. 4, 1997, just before Elton John debuted at No. 1 with "Candle In The Wind 1997."

McKnight would also become the first solo artist

to give the Motown imprint a No. 1 hit since Lionel Richie hit the summit Dec. 21, 1985, with "Say You, Say Me."

SPICE VS. SPICE: The artists involved weren't happy to be going up against each other, but record company release schedules allowed the third single from Geri Halliwell's "Schizoponic" (EMI) album to go head to head in the U.K. with "What I Am" (VC Recordings), the new single from Tin Tin Out Featuring Emma Bunton—aka Baby Spice.

At the beginning of the week, it was a close battle, with Bunton's remake of the Edie Brickell song selling some 26,000 copies and Halliwell's "Lift Me Up" just 600 singles ahead. But by week's end, Halliwell had a comfortable lead and debuted at No. 1, while Baby Spice opened at No. 2.

And before anyone asks me if two members of the same group have ever held down the top two positions on the Hot 100, check the chart from June 30, 1973, when George Harrison was on top with "Give Me Love (Give Me Peace On Earth)" and Paul McCartney was runner-up with "My Love." One difference: "My Love" had just slipped from No. 1.

TOP AND BOTTOM: LeAnn Rimes leads and anchors Top Country Singles Sales this week, with "Big Deal" (Curb) advancing 2-1 and "Commitment" (Curb) sliding 24-25. Oddly, last week she was No. 1 on Top Country Albums with her new self-titled release and No. 75 with "Sittin' On Top Of The World" (Not!).



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

| | YEAR-TO-DATE OVERALL UNIT SALES | | YEAR-TO-DATE SALES BY ALBUM FORMAT | |
|---------|---------------------------------|-----------------------|------------------------------------|-------------|
| | 1998 | 1999 | 1998 | 1999 |
| TOTAL | 624,425,000 | 634,395,000 (UP 1.6%) | CD | 424,672,000 |
| ALBUMS | 528,685,000 | 562,251,000 (UP 6.4%) | CASSETTE | 102,646,000 |
| SINGLES | 95,740,000 | 72,144,000 (DN 24.7%) | OTHER | 1,367,000 |

| OVERALL UNIT SALES THIS WEEK | ALBUM SALES THIS WEEK | SINGLES SALES THIS WEEK |
|------------------------------|-----------------------|-------------------------|
| 15,183,000 | 13,883,000 | 1,300,000 |
| LAST WEEK | LAST WEEK | LAST WEEK |
| 13,947,000 | 12,590,000 | 1,357,000 |
| CHANGE | CHANGE | CHANGE |
| UP 8.9% | UP 10.3% | DOWN 4.2% |
| THIS WEEK 1998 | THIS WEEK 1998 | THIS WEEK 1998 |
| 15,026,000 | 13,447,000 | 1,579,000 |
| CHANGE | CHANGE | CHANGE |
| UP 1% | UP 3.2% | DOWN 17.7% |

| | 1998 | 1999 | CHANGE |
|----------------|-------------|-------------|----------|
| CHAIN | 304,522,000 | 316,619,000 | UP 4% |
| INDEPENDENT | 80,761,000 | 85,887,000 | UP 6.3% |
| MASS MERCHANT | 138,090,000 | 151,288,000 | UP 9.6% |
| NONTRADITIONAL | 5,312,000 | 8,458,000 | UP 59.2% |

ROUNDED FIGURES FOR WEEK ENDING 11/7/99

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It's Not Right But It's Okay

Approaching Platinum

When You Believe

(Duet with Mariah Carey)
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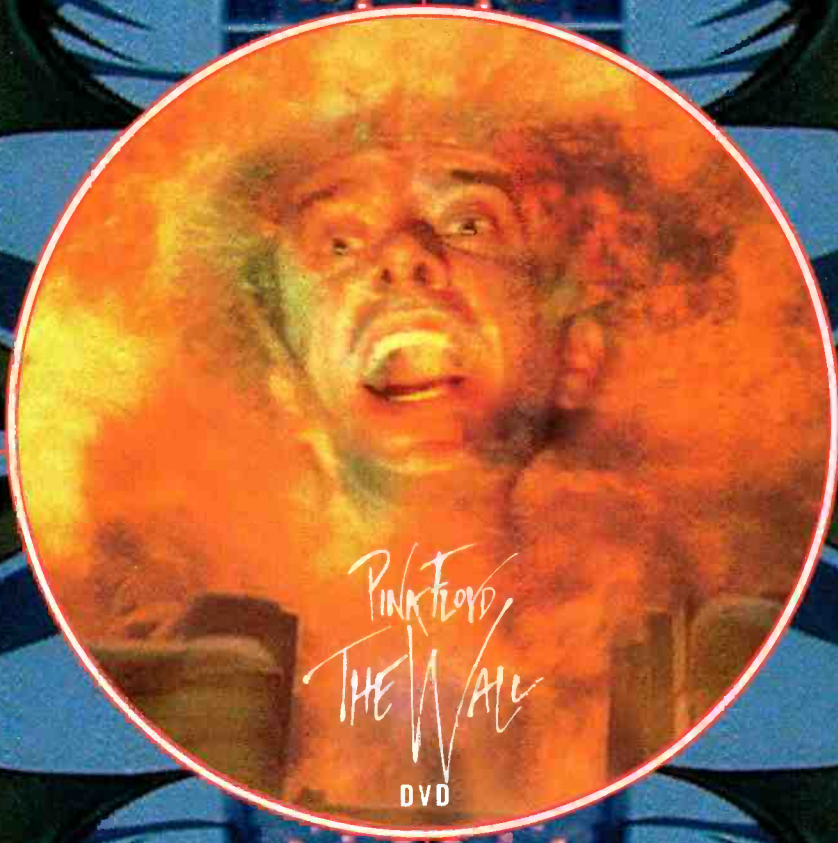
Written by Diane Warren. Produced and Arranged by David Foster for Chartmaker Inc.

Album Producers: Clive Davis and Whitney Houston

Management: Nippy, Inc. 

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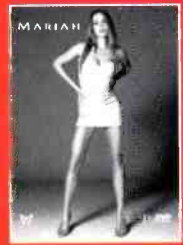


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