

Billboard



#BXNCCVR ***** 3-DIGIT 908
#90807GEE374EM002# BLBD 716 A06 B0060
001 MAR 00 2
MONTY GREENLY
3740 ELM AVE # A
LONG BEACH CA 90807-3402

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT JANUARY 15, 2000

ADVERTISEMENT

IT'S OFFICIAL !!

THE WORLD SURVIVES Y2K

while

FULANITO
EXPLODES@RETAIL



EL PADRINO



EL HOMBRE MAS FAMOSO DE LA TIERRA

THE HYSTERIA CONTINUES!!!

Available on Cutting Records



Nationally Distributed by



TEL: 973-761-7000
FAX: 973-761-7576

© 2000 CUTTING RECORDS, INC.

What Price Free Shipping?

Rate Hikes May Force Online Music Sellers To Rethink Strategies

BY BRIAN GARRITY

NEW YORK—In a Christmas sales period in which additional shipping charges turned out to be a consumer-spending barrier for many online retailers, a number of the Internet's top music sellers—including CDnow, Barnesandnoble.com, and Trans World Entertainment's twec.com—offered free and/or partially subsidized shipping services over the holiday season as part of an effort to boost sales and build brand awareness.

Internet music retail sites must employ a premise of quick gratification by dint of their positioning as virtual stores, which makes shipping even more crucial to their business model than it is to catalog retailers. The success of free-shipping promotions remains to be seen, but for the foreseeable future, delivery price

breaks figure to be a preferred competitive weapon for online companies at peak shopping times, CDE-tailing experts note.

No matter who is paying for shipping, however, it's bound to get more

NEWS ANALYSIS

expensive—and quickly. Both United Parcel Service (UPS) and Federal Express at the end of December said they will raise prices by at least 3% on most domestic and international shipments starting Feb. 7.

UPS will raise air express rates

for UPS Next Day Air, 2nd Day Air, and 3 Day Select Commercial services by 3.5%.

Its rates for ground services will increase by 3.1% across all weights and zones and maintain an existing \$1 premium for ground service to residential addresses. UPS also is increasing its residential delivery surcharge for certain destination ZIP codes to \$1.50 per package, though it reduced the number of ZIP codes affected.

Federal Express, meanwhile, will apply a 3% fuel surcharge on most

(Continued on page 83)

Crossover Propels Lonestar

BNA Track Puts Male Country Act In Pop/AC League

BY CHET FLIPPO

NASHVILLE—Lonestar's song "Amazed," which set a modern-day record in 1999 with eight weeks atop Billboard's Hot Country Singles & Tracks chart, is now moving beyond

country into the AC and pop arenas, making Lonestar the most effective male country/pop crossover act since RCA Records' Restless Heart in the late '80s and early '90s.

While female artists like Shania Twain and Faith Hill successfully cross to pop these days, there has been a long dry spell in the area of male country/pop crossover success.

On the Hot Country Singles & Tracks chart, "Amazed" nearly matched the record set by the

Browns, which in the pre-Broadcast Data Systems (BDS) era was the last act to dominate the top of that chart, holding at No. 1 for 10 weeks in 1959 with "The Three Bells."

"Amazed" has moved to No. 6 on the

Adult Contemporary chart in this issue, has been on The Billboard Hot 100 for 24 weeks (currently at No. 23, it achieves Greatest Gainer/Airplay status this issue), and is No. 14 on the Hot 100 Airplay chart. The song has also garnered two Grammy nominations for Lonestar and is getting top-40 play, and the group has been invited to appear on the Jan. 17 American Music Awards show.

The track appears on the Lonestar

(Continued on page 75)



LONESTAR

Acts' Reps Decry C'right Clause

BY BILL HOLLAND

WASHINGTON, D.C.—Federal lawmakers, Copyright Office officials, and artists' representatives are concerned about the implications of a new law, quietly inserted as a three-line item into an unrelated appropriations bill and passed by Congress last November, that defines sound recordings for the first time as "works made for hire." They

BILLBOARD EXCLUSIVE

(Continued on page 75)

Santana Leads Grammy Noms

BY GAIL MITCHELL

LOS ANGELES—Retailers expect Carlos Santana's fairy tale comeback to continue following the Jan. 4 announcement of the guitarist's 10 nominations



SPEARS



SANTANA

for the 42nd annual Grammy Awards. According to SoundScan, sales of Santana's Arista debut "Supernatural" now stand at 4.7 million units.

Len Cosimano, VP of merchandising for the 280-store, Ann Arbor, Mich.-based Borders Books & Music, says, "I

(Continued on page 73)

Lukewarm Holiday For Int'l Retailers

A Billboard staff report.

The 1999 holiday sales season was a period of few surprises for music merchants in key international markets, both in the level of sales and surprise hits.

"Nothing came from [left field]," says Tony Salter, CEO of online mu-

(Continued on page 74)

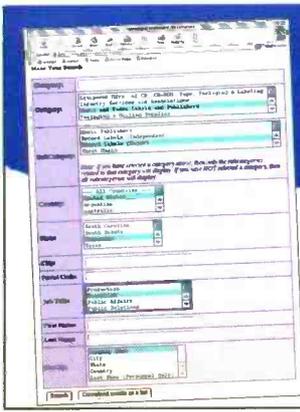


HEATSEEKERS

Warner's Static-X Takes 'Death Trip' To Pole Position

See Page 21

\$5.95 US \$6.95 CANADA
03 >
74808 02552 7



Every name you need. Virtually.

BILLBOARD'S INTERNATIONAL BUYER'S GUIDE IS NOW AVAILABLE ONLINE!

Fully searchable and updated weekly • Customized reports for download

For free demo, visit www.billboard.com/directories



ADVERTISEMENT

MORE THAN 7.5 MILLION YEAR'S MOST JOYOUS

CONGRATULATIONS TO THE TALENT, CREW AND CREATORS

"THIS POWERFUL CONCERT TRULY HONORS MARLEY."

--THE OAKLAND TRIBUNE

"A MOVING TRIBUTE WITH A HIGH-END CAST OF TALENT."

--THE BOSTON GLOBE

"LAURYN HILL AND (ERYKAH) BADU ARE THOROUGHLY COMMANDING AND CHARISMATIC. HILL'S ACOUSTIC REDEMPTION SONG WITH ZIGGY MARLEY IS THE SHOW'S HIGH POINT. (JIMMY) CLIFF AND TOOTS HIBBERT BRING POWER AND PASSION TO THE STAGE."

--LOS ANGELES TIMES

"(LAURYN) HILL AND ZIGGY (MARLEY) DO A MOVING DUET OF REDEMPTION SONG WHILE (TRACY) CHAPMAN AND (JIMMY) CLIFF DO A LOVELY VERSION OF NO WOMAN NO CRY."

--DAILY NEWS

SPONSORED BY:



*Source: TNT Research from Nielsen Media research data. NTL Client came facility. Person 2+. 3 plays (12/19/99 at 8p and 10p, 12/22/99 at 11p). Qualifications furnished upon request.

© 2000 Turner Broadcasting System, Inc. All Rights Reserved. A Time Warner Company.

VIEWERS* WATCHED THE US CONCERT EVENT!

RS OF ONE LOVE: THE BOB MARLEY ALL-STAR TRIBUTE

"JIMMY CLIFF BRINGS A VIBRANT CHARM TO JAMMING AND A QUIET GRACE TO NO WOMAN NO CRY. QUEEN LATIFAH RADIATES ON WHO THE CAP FIT. DARIUS RUCKER TURNS IN A PASSIONATE, POWERHOUSE WAR. ZIGGY MARLEY AND THE MELODY MAKERS SHINE ON COULD YOU BE LOVED."

--THE WASHINGTON POST

"A PLAYFUL, SMILE-DRENCHED CONCERT. STAND OUT PERFORMANCES INCLUDE ERYKAH BADU, QUEEN LATIFAH AND (BUSTA) RHYMES. THE HIGHLIGHT IS (LAURYN) HILL AND ZIGGY MARLEY. IT'S A CAN'T MISS FOR REGGAE LOVERS."

--HOLLYWOOD REPORTER

"AN ELECTRIFYING EXPERIENCE."

--THE PITTSBURGH POST GAZETTE

ERYKAH BADU, TRACY CHAPMAN, JIMMY CLIFF,
EVE, BEN HARPER, TOOTS HIBBERT, LAURYN HILL,
CHRISSIE HYNDE, I-THREE, STEVE JORDAN, DR. JOHN,
QUEEN LATIFAH, THE MELODY MAKERS, BUSTA RHYMES,
CHRIS ROBINSON, DARIUS RUCKER, THE WAILERS,
STEPHEN MARLEY, ZIGGY MARLEY, RITA MARLEY
AND THE MARLEY FAMILY

ONE LOVE
THE BOB MARLEY
ALL-STAR TRIBUTE



tnt.turner.com



**MISTER MAGIC.
GROVER WASHINGTON, JR.
1943-1999**



"Columbia" and ♡ Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1999 Sony Music Entertainment Inc.

Editor in Chief: **TIMOTHY WHITE**

EDITORIAL

Managing Editor: **SUSAN NUNZIATA**

Deputy Editor: Irv Lichtman

News Editor: Marilyn A. Gillen

Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director; Porter Hall, Assistant Editor; Katy Kroll, Special Issues Coordinator

Bureau Chiefs: Chet Flippo (Nashville), Bill Holland (Washington), John Lannert (Caribbean and Latin America), Melinda Newman (L.A.)

Art Director: Jeff Nisbet; Assistant: Raymond Carlson

Copy Chief: Bruce Janicke

Copy Editors: Andrew Boorstyn, Marlaina Gray, Carl Rosen

Senior Editor: Ed Christman, Retail (N.Y.)

Senior Writer: Chris Morris (L.A.)

Talent Editor: Larry Flick (N.Y.)

R&B Music: Gail Mitchell, Editor (L.A.)

Country Music/Nashville: Deborah Evans Price, Associate Editor

Dance Music: Michael Paoletta, Editor (N.Y.)

Pro Audio/Technology: Paul Verna, Editor (N.Y.)

Merchants & Marketing: Don Jeffrey, Editor (N.Y.)

Digital Entertainment: Eileen Fitzpatrick, Editor (L.A.)

Radio: Chuck Taylor, Editor (N.Y.)

Heatseekers Features/Music Video: Carla Hay, Editor (N.Y.)

Financial Reporter: Brian Garrity (N.Y.)

Editorial Assistants: Rashaun Hall (N.Y.)

Special Correspondent: Jim Bessman

Contributors: Catherine Applefield Olson, Bradley Bambarger, Fred Bronson, Lisa Collins, Larry LeBlanc, Moira McCormick, David Nathan, Dylan Siegler, Phyllis Stark, Steve Traiman

International Editor in Chief: **ADAM WHITE**

International Deputy Editor: Thom Duffy

German Bureau Chief: Wolfgang Spahr

Asia Bureau Chief: Steve McClure

Contributing Editor: Paul Sexton

CHARTS & RESEARCH

Director of Charts: **GEOFF MAYFIELD**

Chart Managers: Anthony Colombo (Mainstream Rock/New Age) Ricardo

Companioni (Dance, Latin), Datu Faison (Hot R&B Singles/Top R&B

Albums/Rap/Gospel/Reggae), Steven Graybow (Adult Contemporary/Adult

Top 40/Jazz/Blues), Wade Jessen (Country/Contemporary Christian), Mark

Marone (Modern Rock/Studio Action), Geoff Mayfield (Billboard 200/

Heatseekers/Catalog), Silvio Pietroluongo (Hot 100/Top 40 Tracks),

Marc Zubatkin (Video/Classical/Kid Audio, World Music)

Chart Production Manager: Michael Cusson

Manager: Archive Research and Retail Charts: Alex Vitoulis

Assistant Chart Production Manager: Gordon Murray

Administrative Assistants: Keith Caulfield (L.A.), Mary DeCroce (Nashville),

Giselle Stokland (N.Y.)

SALES

Associate Publisher/Worldwide: **IRWIN KORNFELD**

Advertising Directors: Pat Jennings (East), Jodie Francisco (West)

New York: Evan Braunstein, Michael Lewis

L.A.: Andy Anderson, Diana Blackwell, Michelle Wright

Nashville: Phil Hart

Advertising Coordinators: Hollie Adams, Evelyn Aszodi

Advertising Assistant: Lorraine Stewart, Eric Vitoulis

Classified: Tracy Walker

Directories: Jeff Serrette

Associate Publisher/International: **GENE SMITH**

U.K./Europe: Christine Chinetti, Ian Remmer 44-207-822-8300

Asia-Pacific/Australia: Linda Match 612-9440-7777

Fax: 612-9440-7788

Japan: Aki Kaneko, 323-525-2299

France: Francois Millet, 33-1-4549-2933

Latin America/Miami: Marcia Olival 305-864-7578, Fax: 305-864-3227

Mexico/West Coast Latin: Daisy Ducret 323-782-6250

Jamaica/Caribbean: Betty Ward Reid, Phone/Fax 954-929-5120

MARKETING & LICENSING

Associate Publisher: **HOWARD APPELBAUM**

Promotion Director: Peggy Altenpohl

Promotion Coordinator: Amy Heller

Senior Designer: Melissa Subatch

Assistant Marketing Manager: Corey Kronengold

Special Events Director: Michele Jacangelo Quigley

Special Events Coordinator: Phyllis Deno

Circulation Director: **JEANNE JAMIN**

Group Sales Manager: Katia Duchene

Circulation Promotion Manager: Lori Donohue

Circulation Assistant: Mike Fouratt

International Circulation Marketing Director: Ben Eva

Circulation Marketing: Stephanie Beames, Paul Brigden

PRODUCTION

Director of Production & Manufacturing: **MARIE R. GOMBERT**

Advertising Production Manager: Johnny Wallace

Advertising Manufacturing Manager: Lydia Mikulko

Advertising Production Coordinator: Christine Paz

Editorial Production Director: Terrence C. Sanders

Editorial Production Supervisor: Anthony T. Stallings

Specials Production Editor: Marcia Repinski

Associate Specials Production Editor: Marc Giquinto

Systems/Technology Supervisor: Barry Bishin

Senior Composition Technician: Susan Chicola

Composition Technicians: Rodger Leonard, Maria Manlicic

Directories Production Manager: Len Durham

Classified Production Assistant: Gene Williams

NEW MEDIA

Editorial Director: **KEN SCHLAGER**

Billboard Bulletin: Michael Amicone (Managing Editor), Eileen Fitzpatrick (Associate Editor), Carolyn Horwitz (News Editor)

Billboard Online: Julie Taraska (News Editor), Jonathan Cohen (Assistant Editor), David Wertheimer (Web Site Designer), Sam D. Bell (Sales Manager), Rachel Wilson (Product Manager)

ADMINISTRATION

Distribution Director: Edward Skiba

Billing: Maria Lutz

Credit: Shawn Norton

Business Manager: Joellen Sommer

Assistant to the Publisher: Sylvia Sirin

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York

1515 Broadway

N.Y., NY 10036

212-764-7000

edit fax 212-536-5358

sales fax 212-536-5055

Washington, D.C.

733 15th St. N.W.

Wash., D.C. 20005

202-783-3282

fax 202-737-3833

London

50-51 Bedford Row

London WC1R 4LR

44-207-822-8300

fax: 44-20-7242-9136

Los Angeles

5055 Wilshire Blvd.

Los Angeles, CA 90036

323-525-2300

fax 323-525-2394/2395

Nashville

49 Music Square W.

Nashville, TN 37203

615-321-4290

fax 615-320-0454

To subscribe call USA: 800-745-8922, Europe: +44 (0) 1858435326

International: 740-382-3322

BILLBOARD ONLINE: <http://www.billboard.com>

212-536-1402, sbell@billboard.com

PRESIDENT: Howard Lander

Vice Presidents: Howard Appelbaum, Marie Gombert, Irwin Kornfeld, Karen Oertley, Ken Schlager, Joellen Sommer, Adam White

Billboard Music Group

Hit-Driven Album Sales Lead In '99 Report

BY **ED CHRISTMAN**

NEW YORK—The U.S. music business enjoyed its third healthy sales year in a row in 1999.

Album sales increased by about 5.9% to 754.8 million units, up from the 712.5 million units the industry moved in 1998, according to SoundScan. For the third year in a row, album sales were driven by hit product, while catalog sales continued their decline.

An almost 6% increase in album unit sales last year follows a 9.1% increase posted for 1998, and a 6.7% increase in 1997. During the mid-1990s, the industry suffered a slump when album unit sales were nearly flat, with rises of 0.5% between 1995 and 1996 and 0.3% between 1994 and 1995.

But while U.S. album sales were strong, total unit sales of all formats in 1999 rose only 2% to 838.4 million due to a precipitous drop in singles sales. For 1999, singles sales totaled 83.6 million units, down 23.8% from the 109.7 million moved in 1998.

Industry observers say the rapid decline in singles sales is due to a reluctance on the part of the major record companies to release singles. Many label executives believe singles sales cannibalize album sales, and their companies either don't issue singles or, if they do, cut them out once a song becomes a hit, with the hope that fans will buy the album instead.

Retailers, however, argue that a low-priced music configuration is essential if the industry wants to encourage young consumers to buy music.

In album sales by configuration, CD sales were up 11.7% to 648.1 million units over 1998 sales, while cassette sales dropped 19.3% to 105.15 million units. CD sales now make up 85.9% of all album sales, cassette sales are 13.9% of album sales, and vinyl album sales are 0.2%.

In 1999, hit albums continued to drive the ascension of current-album sales—those sales that are counted within the first 15 months of an album's release (12 months for jazz and classical)—to a 9.7% increase over the previous year. In 1999, current-album sales totaled 500.9 million units, up

from 1998's total of 456.5 million.

Over the last three years, the industry has been tilting toward hit albums. In 1999, current-album unit sales totaled 66.4% of all album sales, while in 1998 current sales totaled 64% of all album sales. In 1997 that category's total was 59.9%.

Catalog unit sales, meanwhile, were down 0.8% to 253.9 million in 1999. Catalog product totaled 33.6% of all album sales last year, a drop from the 36% share it held in 1998 and the 40.1% share it took in 1997.

Looking more closely at catalog shows that deep catalog sales, or albums that have been commercially available for three years or more, are down 0.8% to 253.9 million units from 256 million the previous year. Over the last three years, that category has slightly eroded. It was 24% of all album sales in 1999, 25.9% in 1998, and 26.2% in 1997.

New catalog albums—those sales that are tracked starting from a record's 12th or 15th month of availability through the three-year cutoff that marks the shift to

deep catalog status—managed to rally and hold their own in 1999. The category accumulated a sales total of 72.98 million units, up 1.3% from the 72.05 million units it garnered in 1998.

In 1997, that category's sales total was 90.6 million units, which means that as a percentage of total sales, new catalog albums were 9.7% in 1999, 10.1% in 1998, and 13.6% in 1997.

As for market share by distributor, Universal Music and Video Distribution was the No. 1 distributor in both total album market share, with a 26.4% total, and in current album market share, with a 26.9% total. This reflects the first full sales year since the merger of Universal and PolyGram.

In total album market share, Sony Music Distribution came in second with 16.3%, followed by BMG Distribution with 16.07% and independent distributors, which collectively had a 16.05% share to place fourth.

WEA, which was the No. 1 distributor

(Continued on page 76)

ARTISTdirect Gets \$97.5M Investment From 6 Cos. Prior To Public Offering

BY **DON JEFFREY**

NEW YORK—ARTISTdirect, the online music company that is expected to go public in February, says it has received \$97.5 million in equity financing from six companies, including four of the five major music manufacturers.

Among the strategic investors are record companies BMG Entertainment, Sony Music Entertainment, Universal Music Group, and Warner Music Group. Also taking stakes are international pay-TV programmer Cisneros Television Group, which owns the Latin music video channel HTV, and Internet portal Yahoo!.

The companies would not disclose what stakes they have taken in ARTISTdirect. But sources say the record company investments range from about \$15 million to \$30 million. Universal is said to have invested the largest amount.

Kevin Conroy, BMG Entertainment's senior VP of worldwide marketing and new

technology, says in an E-mail that BMG has "targeted a small number of emerging online companies with whom we feel it is important for us to build strong strategic ties" and that ARTISTdirect is "one of these companies." He adds that BMG believes ARTISTdirect "will continue to build momentum as a top destination through which to market our artists."

BMG is operating an Internet promotion and commerce venture, GetMusic, with Universal Music Group. "ARTISTdirect and GetMusic are very complementary," Conroy says, "which provides us with a unique opportunity to share traffic and content between the ARTISTdirect sites and GetMusic."

Fred Ehrlich, president of new technology and business development for Sony Music Entertainment, says in an E-mail, "This new initiative complements our existing online strategies with respect to our artists." Sony

(Continued on page 75)

Outpost Ends Universal Venture, Will Likely Shut Down

BY **MELINDA NEWMAN**

LOS ANGELES—Outpost Recordings, the 4-year-old label started by former artist manager Andy Gershon, producer Scott Litt, and A&R exec Mark Williams, has ended its affiliation with Universal Music Group (UMG) and is expected to shut its doors by month's end.

The record company, which originally began as a joint venture with Geffen Records in 1996, was shifted to Interscope as part of UMG's merger with PolyGram under parent company Seagram. While the final paperwork on the exit negotiations has yet to be delivered, Williams and Gershon say a settlement between the two companies has been reached that sees Outpost's two biggest acts, Days Of The New and the Crystal Method, remaining on Interscope.

Both Gershon and Litt are leaving Outpost; Williams is looking for a new joint-venture deal that would include him, another Outpost exec, and three Outpost acts,

'The minute they closed down Geffen, we were living on borrowed time'

— **ANDY GERSHON** —

Whiskeytown, Homegrown, and BMX Girl.

Among those Williams says he is talking with are Jeff Ayeroff and Jordan Harris, the former Work Group heads, who have yet to announce their next venture. All three previously worked together at Virgin Records.

"I'm looking for a place where I can do what I do best, which is find and develop young talent and be in an environment where people have the proper time, resources, motivation, and vision to break and develop acts," says Williams.

Both Williams and Gershon say Interscope was a strange fit for Outpost's bou-

tique label. "The original reason our joint venture with Geffen was successful was because they didn't put out a lot of records and they needed help in A&R," says Gershon. "Interscope's the exact opposite. They have great A&R, and they put out a lot of albums. . . . To be honest with you, the minute they closed down Geffen, we were living on borrowed time."

According to Williams, Outpost's principals asked UMG president/COO Zach Horowitz to move the label to another record company within the UMG family. "The obvious thing to us was MCA. I'd known Jay [Boberg, MCA president] for years," says Williams. "Then naively we discovered that Universal was going to do a deal with MCA that was much less favorable to us, with conditions such as Days Of The New would stay at Interscope and we'd have to drastically reduce our overhead and A&R budget. Ultimately, it was unacceptable."

Outpost and Interscope decided to try to

(Continued on page 82)

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

THE BILLBOARD 200 ★ VOL. 3... LIFE AND TIMES OF S. CARTER JAY-Z • ROC-A-FELLA / DEF JAM	80
BLUES ★ LIVE ON • KENNY WAYNE SHEPHERD BAND • GIANT / REPRISE	42
CONTEMPORARY CHRISTIAN ★ A CHRISTMAS TO REMEMBER • AMY GRANT • MYRRH	40
COUNTRY ★ FLY • DIXIE CHICKS • MONUMENT	33
GOSPEL ★ SPIRITUAL LOVE • TRIN-I-TEE 5:7 • B-RITE	41
HEATSEEKERS ★ WISCONSIN DEATH TRIP • STATIC-X • WARNER BROS.	21
INTERNET ★ SUPERNATURAL • SANTANA • ARISTA	58
KID AUDIO ★ 2 B. A. MASTER - MUSIC FROM THE HIT TV SERIES POKEMON • KOCH	57
THE BILLBOARD LATIN 50 ★ DESDE UN PRINCIPIO - FROM THE BEGINNING MARC ANTHONY • SONY DISCOS	47
POP CATALOG ★ THESE ARE SPECIAL TIMES • CELINE DION • 550 MUSIC	55
R&B/HIP-HOP ★ VOL. 3... LIFE AND TIMES OF S. CARTER JAY-Z • ROC-A-FELLA / DEF JAM	26
REGGAE ★ CHANT DOWN BABYLON • BOB MARLEY • TUFF GONG / ISLAND	42
WORLD MUSIC ★ SOGNO • ANDREA BOCELLI • POLYDOR	42
THE HOT 100 ★ WHAT A GIRL WANTS • CHRISTINA AGUILERA • RCA	78
ADULT CONTEMPORARY ★ I KNEW I LOVED YOU • SAVAGE GARDEN • COLUMBIA	66
ADULT TOP 40 ★ SMOOTH • SANTANA FEATURING ROB THOMAS • ARISTA	66
COUNTRY ★ BREATHE • FAITH HILL • WARNER BROS.	35
DANCE / CLUB PLAY ★ SUPERSONIC • JAMIROQUAI • WORK	31
DANCE / MAXI-SINGLES SALES ★ SEXUAL (LI DA DI) • AMBER • TOMMY BOY	31
HOT LATIN TRACKS ★ TE QUIERO MUCHO • LOS RIELEROS DEL NORTE • FONOVISA	46
R&B/HIP-HOP ★ HOT BOYZ MISSY "MISDEMEANOR" ELLIOTT • THE GOLD MIND / EASTWEST	28
RAP ★ HOT BOYZ MISSY "MISDEMEANOR" ELLIOTT • THE GOLD MIND / EASTWEST	27
ROCK / MAINSTREAM ROCK TRACKS ★ HIGHER • CREED • WIND-UP	67
ROCK / MODERN ROCK TRACKS ★ ALL THE SMALL THINGS • BLINK-182 • MCA	67
TOP 40 TRACKS ★ SMOOTH • SANTANA FEATURING ROB THOMAS • ARISTA	68
TOP VIDEO SALES ★ AUSTIN POWERS: THE SPY WHO SHAGGED ME NEW LINE HOME VIDEO	60
DVD SALES ★ AMERICAN PIE • UNIVERSAL STUDIOS HOME VIDEO	60
HEALTH & FITNESS ★ BILLY BLANKS: TAE-BO WORKOUT • VENTURA DISTRIBUTION	61
MUSIC VIDEO SALES ★ TIME OUT WITH BRITNEY SPEARS BRITNEY SPEARS • JIVE / ZOMBA VIDEO	60
RECREATIONAL SPORTS ★ WWF: AUSTIN VS. MCMAHON WORLD WRESTLING FEDERATION HOME VIDEO	61
RENTALS ★ AUSTIN POWERS: THE SPY WHO SHAGGED ME NEW LINE HOME VIDEO	60
No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS	
CLASSICAL ★ SACRED ARIAS • ANDREA BOCELLI • PHILIPS	
CLASSICAL CROSSOVER ★ CHARLOTTE CHURCH • CHARLOTTE CHURCH • SONY CLASSICAL	
JAZZ ★ WHEN I LOOK IN YOUR EYES • DIANA KRALL • VERVE	
JAZZ / CONTEMPORARY ★ FAITH: A HOLIDAY ALBUM • KENNY G • ARISTA	
NEW AGE ★ PLAINS • GEORGE WINSTON • WINDHAM HILL	
CHRISTMAS ★ FAITH: A HOLIDAY ALBUM • KENNY G • ARISTA	

TOP OF THE NEWS

10 Windham Hill teams with AudioBase to offer Web radio.

ARTISTS & MUSIC

12 Executive Turntable: Ken Lane is named senior VP of promotion for the Island/Def Jam Music Group.

16 Youssou N'Dour's first pop album in five years to feature Sting and Wyclef Jean.

16 **The Beat:** Top pop and Christian acts to record for "Jesus" miniseries soundtrack.

18 **Boxscore:** Phish grosses more than \$11 million in Big Cypress Swamp, Fla.

20 **Continental Drift:** Mark Weigle makes return appearance in this column.

REVIEWS & PREVIEWS



THE McCLURKIN PROJECT: P. 22

21 **Popular Uprisings:** Rapper Lil' Zane's debut set follows his guest spots on other recordings.

22 **Reviews & Previews:** Albums from Joi Cardwell, the McClurkin Project, and James Talley are in the spotlight.

25 **R&B:** Jeffrey Osborne set to release Private Music album in time for Valentine's Day.

27 **The Rhythm Section:** Jay-Z doesn't strike gold, but he makes an impressive debut atop The

DANCE



ANASTACIA: P. 30

Billboard 200 and the R&B albums chart.

30 **Dance:** Anastacia preps clubland for her new album with the soulful "I'm Outta Love" single.

32 **Country:** Jennifer Day owes her debut album to a whole lot of talent and a little bit of luck.

36 **Songwriters & Publishers:** Marcus Hummon balances various writing styles as songwriter, artist, and playwright.

40 **Classical/Keeping Score:** Violinist Nadja Salerno-Sonnenberg draws from Gypsy influences on new Nonesuch set.

40 **Jazz/Blue Notes:** Saxophonist Sonny Fortune releases Coltrane tribute on Shanachie Jazz.

41 **Higher Ground:** Christian labels look to tackle the Internet and artist development in the year 2000.

41 **In the Spirit:** Contemporary gospel aims to continue its sales boom with new acts.

44 **Pro Audio:** Solid State Logic sold to London-based venture capital firm 3i Plc.

46 **Latin Notas:** Labels hope 2000 sales will top last year's as new Latin albums bow.

INTERNATIONAL

48 Canada's Juno Awards event returns to Toronto with a new look.

50 **Hits of the World:** Celine Dion's "All The Way . . . A Decade Of Song" tops seven international charts.

51 **Global Music Pulse:** London Elektriccity lights up drum'n'bass scene with "Pull The Plug."

MERCHANTS & MARKETING

52 Music marketing service StarTracker plans to expand by setting up shop online.

54 **Retail Track:** New year, old rumors: revisiting Trans World/Wherehouse buyout speculation.

56 **Child's Play:** Lyrick Studios introduces Barney for Baby line.

58 **Sites + Sounds:** AudioBase delivers online audio without plug-ins to profitable results.

59 **Home Video:** Networks aim Web programming at Generation Y.

PROGRAMMING

65 In the second article of a series evaluating radio's recent history, we look at how consolidation has changed radio programming.

67 **The Modern Age:** Counting Crows' Adam Duritz believes the group's music has gotten better with age.



SAVAGE GARDEN: P. 68

68 **AirWaves:** Airplay "affirms" the success of Savage Garden's sophomore effort.

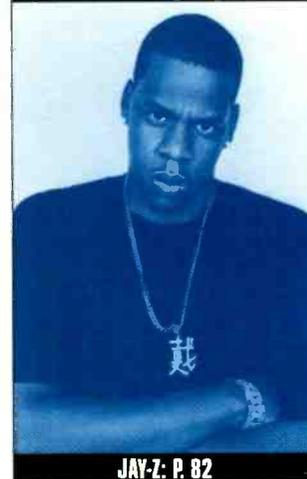
69 **Music Video:** The Austin Music Network moves shop to Texas landmark.

FEATURES

62 **Classifieds**

70 **Update/Good Works:** The Chicago Coalition for the Homeless and the Blues Heaven Foundation to benefit from Chicago's Hopefest 2000.

BETWEEN THE BULLETS



JAY-Z: P. 82

79 **Hot 100 Spotlight:** Christina Aguilera gets what she wants . . . the top spot on The Billboard Hot 100.

82 **Between the Bullets:** Island/Def Jam does it again, as Jay-Z's "Vol. 3 . . . The Life And Times Of S. Carter" debuts at No. 1.

83 **This Week's Billboard Online**

84 **Market Watch**

84 **Chart Beat:** Christina Aguilera's "What A Girl Wants," the first new No. 1 of 2000, ends Santana's 12-week reign atop the Hot 100.

84 **Homefront:** Airplay Monitor to launch weekly fax publication on Latin music.

'Soul Jazz' Originator Nat Adderley Dies

BY STEVE GRAYBOW

NEW YORK—Jazz cornet player Nat Adderley, who with his brother alto saxophonist Julian "Cannonball" Adderley defined the successful "soul jazz" sound of the '60s, died Jan. 2 in his hometown of Lakeland, Fla., of complications from diabetes. He was 68.

Born in Tampa, Fla., Adderley began his career as a trumpeter, switching to cornet in the early '50s. He joined vibraphonist Lionel Hampton's band in 1954; two years later he and his brother formed the Adderley Brothers Quintet. That group disbanded in 1957.

By 1960, the siblings had reunited in the Cannonball Adderley Quintet, an aggregation that would continue until Cannonball's death in 1975. Combining jazz improvisation with infectious blues-based melodies derived from gospel and R&B, the quintet virtually defined the popular soul jazz sound of

the 1960s. Among the group's most popular compositions were the Nat Adderley-penned "Jive Samba," "Hummin'," and "The Work Song," all of which are considered jazz standards. The group charted on Billboard's album chart 12 times between 1962 and 1975. "Mercy, Mercy, Mercy" (Capitol) reached No. 13 in 1967; the title track hit No. 11 on the pop singles chart and No. 2 on the R&B singles chart.



ADDERLEY

In addition to his work with the quintet, Nat Adderley appeared as a sideman on recordings by Kenny Clarke, Wynton Kelly, and Jimmy Heath. Upon his brother's death, Adderley formed his own band, recording for Enja, Landmark, Atlantic, and other labels. His group was distinguished by remarkably stable

personnel and at times included saxophonist Vincent Herring and bassist Walter Booker, who remained with Adderley for the better part of two decades. Adderley continued to record and perform throughout the '90s.

"Big Man—The Legend Of John Henry," a musical collaboration between the Adderley brothers based on the popular folk hero, was performed at New York's Carnegie Hall in 1976 and was the basis for a theatrical production performed at the Kennedy Center for the Performing Arts in Washington, D.C., and again at the La Jolla (Calif.) Playhouse in 1986.

In 1997, Adderley joined the faculty of Florida Southern College as an artist-in-residence. He headlined the school's annual Child of the Sun Jazz Festival for more than a decade. Adderley is survived by his wife, Ann; a son, Nat Adderley Jr.; a daughter, Alison Pittman; and five grandchildren.

Work the Groove

Work the Groove

Protect your music.
Project your offers.

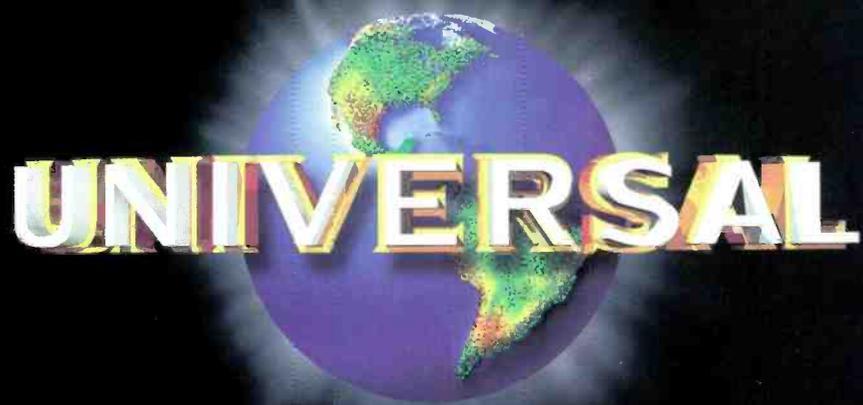
Connect with fans.
Collect your money.

Work the groove with
DigiBox® containers.



INTERTRUST®
THE METATRUST UTILITY™

Leading Digital Rights Management
www.intertrust.com/partners
1 800 393 2272



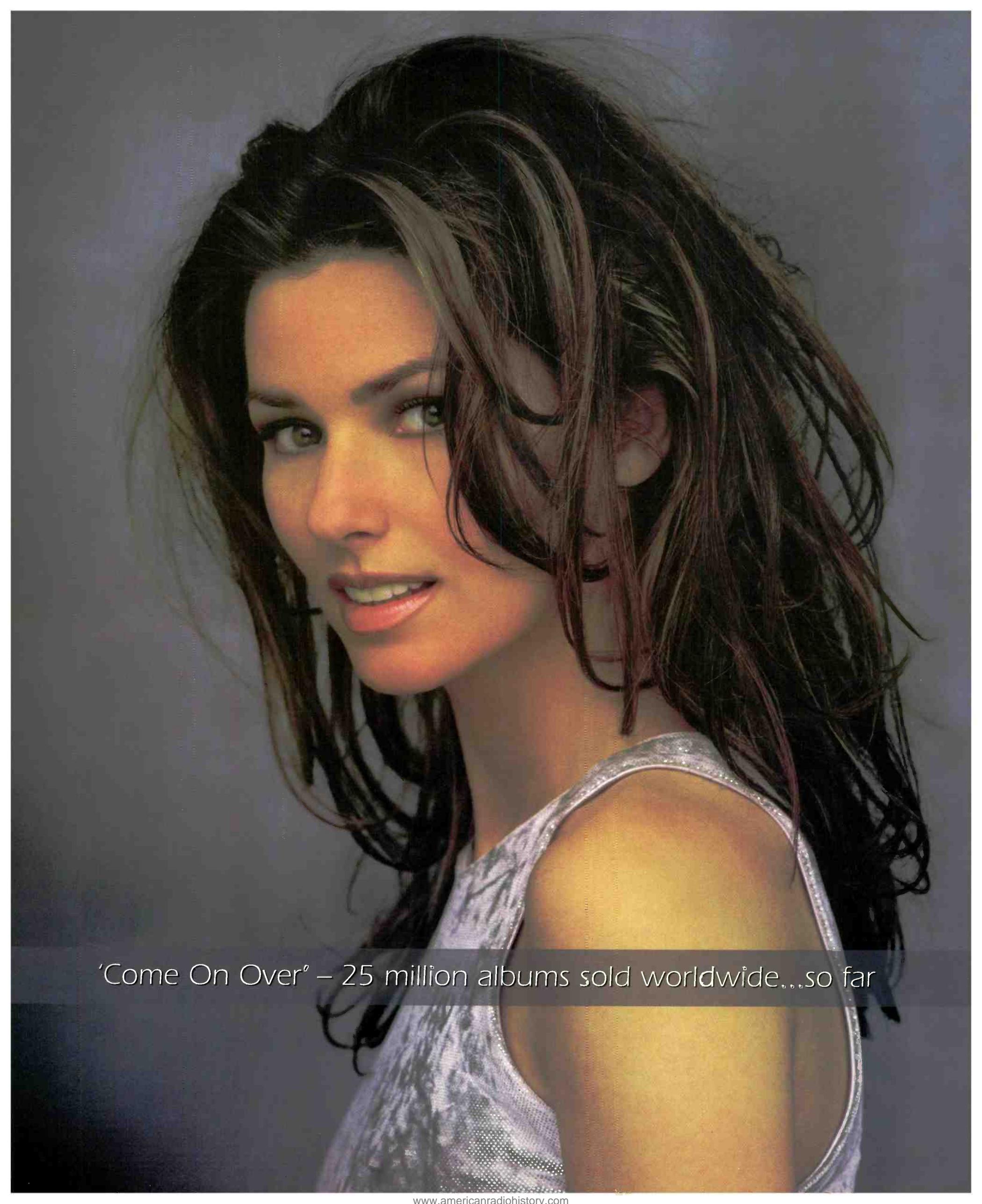
SHANIA TWAIN

A Universal Success



NASHVILLE
A UNIVERSAL MUSIC COMPANY

Produced by: Robert John "Mutt" Lange.
Jon Landau Management: Jon Landau, Barbara Carr.



'Come On Over' – 25 million albums sold worldwide...so far

Daywind Launches Imprint For Vocalist

BY DEBORAH EVANS PRICE

NASHVILLE—Daywind Music Group is launching Vital Communications, a new imprint created specifically for artist Sandra Payne, as the label prepares for the April 15 release of her sophomore album.

Payne is the only contemporary Christian artist on Daywind, which is well-known for success with such Southern gospel acts as the Steeles and Gold City.

"We have been blessed with a talent the level of which we haven't seen in this marketplace, and we need to



PAYNE

differentiate her from the other things we do and create something special for her," says Ed Leonard, president of Daywind Music Group.

"We love Southern gospel and our groups. We're extraordinarily proud to be a Southern gospel label," Leonard adds. "We've also been blessed with a talent in Sandra Payne that is not Southern gospel, and we don't want there to be any confusion in the marketplace, so we've created this imprint based around her."

"I can't believe they believe in me so much that they would want to start a whole new company," says Payne, whose vocal firepower often draws comparisons to Whitney Houston and Celine Dion. "They work so hard for me already. They are really good friends to me, and it blows me away that they believe in me so much. I want to deliver for them."

Payne's manager, Danny Meeker of Meeker Management, is looking forward to the opportunities Vital will provide for Payne. "Southern gospel has a huge following, but there's a bigger market in contemporary Christian music, and Sandra fits that bigger market," he says.

Payne, the 24-year-old daughter of Loreen and Mike Payne of the Daywind act the Paynes, developed her vocal chops performing with her family's Southern gospel group. She signed to the label in 1998 and released her self-titled debut album.

"She has a five-octave range. She's incredible," says Leonard. "She can do anything, but the new record is more CHR-driven, with some songs that have some 'inspo' [inspirational] touches to them and some straight AC songs. The last album was everything from traditional gospel to jazz to inspo to AC. This one is more focused."

To support the new release, Leonard says, the current Daywind staff of Payne supporters will be used, and additional members will be brought in. Michelle Yonkman, head of Dallas-based May Day Promotions, has been hired to work the release to Christian AC and top 40 formats. The album is being produced by Wayne Haun, who also handled Payne's debut album.

"My other record was more inspirational, and it had some Southern inflections," says Payne. "This one is just pure adult contemporary/CHR. It's a bit more edgy, more my style."

Meeker does not believe that starting Payne's career on a label known primarily for Southern gospel has been at all detrimental to her career.

"I don't think it's anything that's crippled her," he says. "I was at the Southern gospel convention and watched how those people responded to Sandra, giving her standing ovations. Being in that circle, she's been given a very warm, safe environment to develop and grow. That's one reason why we are so anxious to stay with Daywind and be a part of Vital and be their groundbreaking artist. We don't want to turn our backs on the very thing that has given her a platform to begin with."

Leonard says the new label will likely sign other acts, but for the foreseeable future Payne is its sole focus.



A Knockout Album. Executives at Sony Music and Columbia Records recently gathered with Ricky Martin backstage after his show at New York's Madison Square Garden to present him with a plaque marking worldwide sales of 13 million units for his self-titled Columbia album debut. Shown, from left, are Will Botwin, senior VP/GM of Columbia; Rick Dobbis, executive VP of Sony Music International; Don Jenner, president of Columbia; Martin; Thomas D. Mottola, chairman/CEO of Sony Music Entertainment; John Ingrassia (partially hidden), executive VP of Columbia Records Group; Bob Bowlin, president of Sony Music International; and Jerry Blair, senior VP of promotion for Columbia.

Dance Label Twisted America, MCA Part Ways; Acts In Limbo

BY MICHAEL PAOLETTA

NEW YORK—On Dec. 31, the three-year distribution deal between dance label Twisted America and MCA Records expired (*Billboard* **Bulletin**, Dec. 9, 1999), and Twisted America president Rob DiStefano and sources at MCA say that the deal will not be renewed.

"Simply put," says one MCA executive who wishes to remain anonymous, "Twisted is no longer an MCA label."

DiStefano acknowledges that MCA financing and distribution officially ended at the end of June. "At that time," he says, "MCA decided to keep Twisted but on a consultantlike basis. But by October MCA changed its mind when it learned of my plans to take the Twisted name to another label."

Of course, it's more complicated than that. Twisted America is a joint venture between MCA and Capri Entertainment, a company founded/helmed by DiStefano, Charles Nobles, and Mark Davenport, who is now a director of A&R at MCA.

DiStefano says that the original

Windham Hill Plays Web Radio

BY CHUCK TAYLOR

NEW YORK—With the launch of its new Internet audio show, Windham Hill is prepared to make a mountain of its online presence.

The company is beta-testing Radio Windham Hill, a fully produced 30-minute online show featuring full-length music tracks from its artist roster, information about the artists, and sound bites from them.

The show, which was developed in conjunction with audio provider AudioBase, continues streaming even as users move to different Web sites (See Sites + Sounds, page 58).

The new feature, found at www.windham.com, is the first step in the company's mission to "emphasize community" on the Internet while linking with innovative technologies, according to Faithe Raphael, VP of strategic marketing

'Users are able to get up close and personal with their favorite artists'

—FAITHE RAPHAEL—

for Windham Hill, a unit of BMG Entertainment. Among those technologies showcased at Radio Windham Hill: The new application does not require the user to download an audio player.

"We've been talking about developing an online show for some time, so that people could experience a repertoire they otherwise wouldn't be able to hear," Raphael says.

"We met somebody from AudioBase and started running through ideas of doing a radio show. They'd been providing audio for banner advertising

online and were intrigued by powering something with a different application and breaking new boundaries.

"We wanted to offer something fun and to be able to show our excitement about new releases and share that with users, who in turn are able to get up close and personal with their favorite artists," she adds.

Each show is produced to sound like a radio station presentation, with intros, full tracks, and a DJ. The first program offers eight tracks from Windham Hill acts Jim Brickman, George Winston, Nightnoise, Phil Perry, WH Ensemble, guitarist Sean Harkness, vocalist Samite, and composer Angelo Badalamenti. It opens immediately upon entering the

site.

It also includes visual components, such as pop-up windows with factoids about artists, links to 10%-off coupons for featured artists' albums, and the ability to enter contests, such as Radio Windham Hill's current chance to win a winter trip to Finland—the site of the A&E/Windham Hill ice skating musical production "Winter Solstice On Ice."

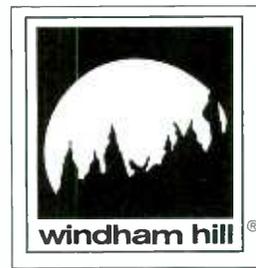
"For instance, George Winston is currently on tour. Based on a user's ZIP code, he can click and enter a VIP climate where 10 winners have the chance for a live chat with the artist," Raphael says. "In the future, we hope to expand this to provide offline opportunities for advertising."

The Windham team also hopes to expand the application to stream video, in which an artist's image will pop up and explain a song or talk about his or her latest project.

By Valentine's Day, Windham Hill looks to launch additional radio shows featuring classic artists on the label. Future brands will include one aligned with smooth jazz artists, another highlighting adult R&B artists.

"It's very much a work in progress," Raphael notes. "We see this as a terrific marriage of AudioBase's technical vision and our desire to always be one step ahead."

"We'll take it one step at a time and see what the value is to the consumer," she says. "We've found that one in five people are staying with the whole show, so we have lots of flexibility to test different applications, to change sequences and see what's keeping people online longer. We feel like we're pushing the limits of something that hasn't been done before."



MCA has already informed her that she will not remain on MCA's roster.

"So it's all a bit disconcerting, and yes, it sometimes feels like I'm in limbo," she says. "But MCA is willing to sell the rights to other labels, which, in the end, could open up more doors to me."

DiStefano believes the primary reason for MCA's refusal to renew the deal was one of economics. "We had an agreement to break even the first year and earn a half-million profit the second year," says DiStefano.

"We all know you can't recoup this much money in America with dance music," he continues. "This would have been more realistic if MCA had allowed us to wholly sub-license Twisted records throughout Europe. But the fact is, MCA only granted Twisted restricted freedom to sub-license select releases, regardless of whether or not an MCA/Universal label in Europe wanted the license. Let's face it, licensing overseas is an important way for U.S. dance labels to break even and also turn a profit."

In the middle of the second year of the deal, DiStefano acknowledges, MCA gave Twisted America more freedom to license releases "but only one record at a time." This resulted in Celeda's album being licensed to Airplane Records and Kaos in Italy and Portugal, respectively.

DiStefano concedes that Twisted America is not without its problems. "We should've had one office where we had two," he says. "We should've also downsized after our first year. It was like MCA gave us money and we spent it. Should we have spent the money more wisely? In retrospect, yes."

In the end, though, DiStefano says that Twisted was simply the victim of politics at MCA. "If I had dumped several million dollars into a label, I'd want to recoup it, too," he says. "That said, though, Twisted is not a failure, which is why I can't just walk away. The Twisted name will, and must, continue."

Davenport and MCA president Jay Boberg declined to comment for this story.



C Chase Capital Partners

thanks the above portfolio companies
for participating in our
November 3, 1999 Music Forum.

Building synergies through networking.

www.chasecapital.com



THE RIGHT RELATIONSHIP IS EVERYTHING.®

Lipman To Head Up Universal Records

BY CHUCK TAYLOR

NEW YORK—As expected, Universal Music Group has promoted label senior VP Monte Lipman to the role of president of Universal Records, while also purchasing Republic Records, Lipman's own imprint label, co-founded with brother Avery. The label, formed in 1995, will remain a separate entity within the company, to be headed by Avery.

Lipman says his goal for Universal is to "share the same vision" that Universal Music Group chairman/CEO Doug Morris and Universal/Motown Records Group chairman Mel Lewinter have created. "If it works, don't mess around with it. I don't foresee much change; the only thing I'd like to see is more success.

"The most important thing is to create a healthy environment internally," Lipman continues. "My advice from Doug has always been to take care of the

people that work with and for you, to encourage, motivate, and educate them. Our second priority is to constantly be on the lookout for great talent and know what to do with it when you find it."

Says Morris, "I've picked a lot of the great ones here: Jimmy Iovine, Sylvia Rhone, Val Azzoli, Jason Flom, and now Monte. That's what I like best about my job: being able to identify great young executives and talent. I look for tremendous love of music, a great deal of intelligence, a person's work ethic, and, perhaps most important, an enormously competitive nature.

"Monte's going to go down as one of the best, I believe that. He better be—I've trained him for three years," Morris adds.

"Monte has certainly proven himself to be a music man, in addition to being a wonderful



LIPMAN

(Continued on page 82)

Artists Take Landmine Tour Griffith, Crow Visit Vietnam To Back Cause

BY JIM BESSMAN

NEW YORK—Nanci Griffith and Sheryl Crow are the latest musicians to visit Vietnam in support of the Campaign for a Landmine-Free World (*Billboard* *Bulletin*, Dec. 28).

The singer/songwriters are slated to arrive Tuesday (11) in Hanoi for an 11-day tour of Vietnam and Cambodia, stopping at rehabilitation clinics operated by the Vietnam Veterans of America Foundation (VVA).

VVA co-founded the 1997 Nobel Peace Prize-winning International Campaign to Ban Landmines, the effort championed by the late Princess Diana of England.

The VVA has since founded the Campaign for a Landmine-Free World, with Emmylou Harris becoming a chief supporter. Harris,

Billboard's 1999 Century Award recipient, organized a five-city California acoustic tour that raised \$125,000 last month. The trek also featured Griffith, Steve Earle, Mary Chapin Carpenter, Willie Nelson, and Kris Kristofferson, among others (*Billboard*, Nov. 13, 1999).

Both Harris and Earle have previously visited Vietnam on behalf of the campaign, as has Bruce Cockburn.

"We figured the best way to address civilian victims of war was through popular culture," says VVA associate director Gail Griffith. "These artists come back and become wonderful ambassadors for the cause."

In Vietnam and Cambodia, as well

(Continued on page 76)

Harrison In Good Shape After Attack

LONDON—George Harrison is expected to make a full recovery from the injuries suffered Dec. 30 when an intruder broke into his home in Henley-on-Thames, England, and attacked him and wife Olivia with a knife (*Billboard*, Jan. 8).

"He's doing very well, and we don't anticipate the need for any further treatment," says Averil Slade, press director at the Harefield Hospital, in west London, where Harrison spent three days after the assault. He was treated for stab wounds and a col-

lapsed right lung and discharged Jan. 2. Olivia Harrison was also treated but not hospitalized.

A 33-year-old man from Liverpool, Michael Abram, has been charged with two counts of attempted murder. He has been detained for psychiatric help; the next hearing in the case is set for Feb. 11.

Abram's mother, Lynda, was quoted in *The Liverpool Echo* as saying that her son had been suffering from mental health problems and had become obsessed with the Beatles. "He

Sony Buys Holland's Koch MM

BY ROBERT TILLI

AMSTERDAM—Sony Music in Europe is continuing to press ahead in local repertoire development, judging by its year-end acquisition of Koch MM, the Dutch affiliate of Austria's Koch International.

The deal gives Sony prime position in the Dutch-language *schlager* market, epitomized by such top-selling acts as Frans Bauer and Marianne Weber, who are signed to Koch MM.

The purchase was consummated Dec. 31 and disclosed Jan. 4 (*Billboard* *Bulletin*, Jan. 5). No price was revealed, but Sony Music Holland managing director Patrick Decam contends that the major will gain an extra 3% in market share as a result of the acquisition.

Prerecorded music sales in the Netherlands were worth \$561 million in 1998, as reported by International Federation of the Phonographic Industry affiliate NVPI. Domestic repertoire grew from 14% of the market in 1991 to 27% in 1998.

During the first nine months of 1999, Sony Music's share of the overall business was 18.6%, according to NVPI; market-leading Universal Music—the most significant player in local repertoire—took a 27.5% share. The latter label has its own Dutch schlager star, 13-year-old Jantje Smit, signed to Mercury Records.

Koch MM will change its name to Sony Music MM but will remain based in Arnhem with its own A&R, marketing, promotion, and sales staff. Parent company Sony Music Entertainment Holland will stay headquartered in Hilversum.

The sale is the third such transaction in Holland in recent months, following Edel's takeover of PIAS and Roadrunner's acquisition of the Arcade Music Group.

Koch International, the Austrian-headquartered independent with operations in various world markets and annual sales said to be around \$200 million, reshaped its Dutch presence in 1996 in partnership with Arnhem-based Tip Top Records/MM Studios. Since then, record producer Rini Schreijenberg, former head of Tip Top/MM and the leading light of Dutch schlager, has been serving as Koch MM's GM. He will continue his affiliation via an exclusive consultancy, while Jasper Knol Bruins takes over as GM.

"I want to develop our artists internationally," says Schreijenberg, who will focus on talent development and

creative matters. "Frans Bauer has already sold half a million albums in the GSA territories."

Much of Koch International's strength in the GSA markets—Germany, Switzerland, and Austria—came through the German schlager and *volksmusic* genres. These sell in significant quantities despite being unfashionable and bereft of airplay.

Similarly, broadcast exposure for schlager in Holland has been so limited that Schreijenberg himself launched a station, Radio Nationaal, last year as an outlet for the music, in partnership with another local-repertoire broadcaster, Glorie.

Sony Music's Decam says the Koch MM acquisition will boost its local repertoire status and offer opportunities for Dutch acts abroad through Sony affiliates.

"I've always respected Schreijenberg's success in the schlager genre, which we haven't done before. After a few discussions, we found out that a friendly takeover of Koch MM by Sony would be the best guarantee of

'After a few discussions, we found out that a friendly takeover of Koch MM by Sony would be the best collaboration'

— PATRICK DECAM —

a smooth collaboration. We were lucky that Koch International owner Franz Koch accepted our proposal."

Decam adds, "We aim to get the most professional local A&R division in our country."

Bauer is estimated to have sold 2 million albums in Holland alone. His last release, "Samen Met Jou" (Together With You), has moved 100,000 copies since its release last September, achieving

platinum certification. Weber's last album, "Alleen Voor Jou" (Only For You), is close to platinum.



Collins Gets His Diamond. While in New York recently to be honored at the annual Nordoff-Robbins Music Therapy Foundation gala dinner, Atlantic recording artist Phil Collins was presented with his Recording Industry Assn. of America Diamond Award for "No Jacket Required." Shown at the presentation, from left, are Val Azzoli, co-chairman/co-CEO of the Atlantic Group; Collins; Ahmet Ertegun, co-chairman/co-CEO of the Atlantic Group; and Tony Smith, Collins' manager.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Ken Lane is named senior VP of promotion for the Island/Def Jam Music Group in New York. He was VP of promotion at Arista.

Wayne Powell is promoted to VP/controller of Delta Entertainment Corp. in Los Angeles. He was controller.

Sony Music Entertainment promotes Wendy Hargraves to associate director of disbursement compliance and Tom Ricci to associate director of shared services, T&E, in New York. They were, respectively, manager of disbursement controls and manager of T&E.

Arielle Gronner is promoted to production manager for Green Linnet Records in Danbury, Conn. She was tour coordinator in the



LANE



HARGRAVES

promotion department.

RELATED FIELDS. Kim Nemi is named VP of business development, music, for NBC Enterprises in Burbank, Calif. She was VP of product planning for Capitol Records.

Ray Farrell is named director of music marketing for EMusic.com Inc. in Redwood City, Calif. He was A&R representative for Geffen Records.



JUPITER INTERNET COMMERCE LATIN AMERICA FORUM

February 15-16, Miami, Florida

Jupiter Communications is pleased to announce the **Internet Commerce Forum: Latin America**—a forum where top executives from the US and Latin America gather to address the critical issues facing companies in the emerging market. You can't afford to miss this unparalleled opportunity to gain valuable insight into developing mission-critical Internet commerce strategies uniquely suited to the markets of Latin America.



featured keynote:

Fernando Espuelas,
Chairman & CEO, StarMedia

topics include:

**Internet Commerce Unfolds:
A Shakeout in Latin America?**

**Traditional Media At The Helm:
Vying For The Online Consumer**

**Evolving Access To The Internet
In An Embryonic Market**

**Online Advertising: Strategies For
A Multi-Cultural Marketplace**

**Inside The Web Initiative:
Managing Costs & Complexity**

**The Wireless Promise:
Access and Alternative Platforms**

**Challenge, Opportunity & Profit:
The Road To Reinventing Retail**

**Re-inventing Retail:
Challenge, Opportunity,
& Profit Online**

**Competing Portals: Attracting The
Spanish Speaking Demographic**

For more information:

Visit www.jup.com/events/forums/latinamerica

Call 800-224-6054 x6424 or 917-534-6424

E-mail customerservice@jup.com

For sponsorship and exhibit opportunities,

contact Rich Regan at 917-534-6138

or e-mail rich@jup.com.

JUPITER
COMMUNICATIONS
www.jup.com

GOLD SPONSOR:

ebrainstorm
internet architects

IBOPE

MEDIA SPONSORS:

Latin America Advisor

Billboard

Billboard

SPECIALS

ADVERTISING OPPORTUNITIES

**CLOSING
JANUARY 11**

• Nile Rodgers

CALL NOW!

SPRING BUYER'S GUIDE

Billboard's semi-annual Buyer's Guide includes a report of the most anticipated music releases for the January-to-June period, covering all genres and styles. Plus: a look at key releases in selected international markets, reissue/catalog schedules and DVDs. Get your ad in this comprehensive guide of the must-have products of the spring season.

Contact:

Evan Braunstein 212.536.5172

**ISSUE DATE: FEB 12
AD CLOSE: JAN 18**

LATIN MUSIC 6 PACK I

The first edition of the Latin Music Six Pack features a look at Jaci Velasquez's transformation from contemporary Christian idol to Latin star.

Plus a profile of Puerto Rico's newest pop star Noelia and an update on Spanish artists visiting Latin markets. Bonus Distribution to 500 leading Latin radio program directors in the U.S., Latin America, Spain and Latin consumer media.

**ISSUE DATE: FEB 19
AD CLOSE: JAN 25**

Gene Smith
212.536.5001

CHILDREN'S ENTERTAINMENT

Billboard's anticipated state-of-the-market report recaps the latest trends in the children's market. The special will map out first-quarter video releases, assess current and upcoming interactive titles, and look at the growing impact of online sales and marketing. If you're planning a release in 2000 this is the place to be.

**ISSUE DATE: FEB 19
AD CLOSE: JAN 25**

Diana Blackwell
323.525.2304

MADACY

Billboard's Feb 26 issue features an overview of how the Madacy story began. Editorial coverage includes an in-depth interview with Amos Alter, Madacy's founder and president/CEO and a look at the newest addition to the Madacy family, M2, the New York-based home for four new genre-specific imprints. Call today to advertise in this terrific spotlight.

**ISSUE DATE: FEB 26
AD CLOSE: FEB 1**

Michael Lewis
212.536.5008

UPCOMING SPECIALS

ASIA PACIFIC QUARTERLY I - Issue Date: Feb 26 • Ad Close: Feb 1

NARM - Issue Date: Mar 4 • Ad Close: Feb 7

BRIT AWARDS - Issue Date: Mar 4 • Ad Close: Feb 7

CANADA - Issue Date: Mar 11 • Ad Close: Feb 14

MIDLINE - Issue Date: Mar 11 • Ad Close: Feb 14

DISC REPLICATION - Issue Date: Mar 18 • Ad Close: Feb 22

New York
212.536.5004

Los Angeles
323.525.2307

Nashville
615.321.4287

London
44.207.822.8300

Artists & Music

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

Universal's Nets Cast Wide For 2nd Aqua Set

BY CHARLES FERRO

COPENHAGEN—Since their “early days” two years ago, Danish/Norwegian pop ambassadors Aqua have survived 2,400 interviews. With efforts worthy of something more than a short-lived novelty act, Aqua’s feats of promotional endurance include visiting four countries in one day.

While the 14 million copies sold worldwide of Aqua’s debut album, “Aquarium,” had to be worked up the hard way by convincing numerous label offices, media, and retailers of the band’s talents and commercial appeal, the sales of its sophomore set,



AQUA

“Aquarius,” to be released internationally Feb. 28, will be generated by increased label support and marketing efforts at a higher level.

“The challenge will be different this time,” says Universal Music International senior VP for A&R and marketing Max Hole. “Last time it was about breaking an act. This time it’s about event-marketing with a recognized act. Everyone wants them at once, actually on the same

day.”

Hole is not fazed by this prospect; (Continued on page 79)

Giant's Steely Dan Does It Again On Disc

BY CARLA HAY

NEW YORK—If there’s anything rock’n’roll history has taught us, it’s that regardless of whether a duo or group has a bitter breakup or just slowly fades away, we can expect the inevitable: a reunion. With the release next month of the album “Two Against Nature,” Steely Dan founders Donald Fagen and Walter Becker add themselves to the reunion list.

The act that successfully fused rock and jazz to score platinum hits in the ’70s and early ’80s is returning with its first studio album in nearly 20 years. The set will be released worldwide on Giant Records, with distribution outside North America on Feb. 28 via BMG. Distribution in the U.S. and Canada is Feb. 29 via Warner Bros./Reprise.

“After touring as Steely Dan for a



STEELY DAN

couple of seasons, we were hungry to have new songs to play on tour, so the next logical step was to do a new Steely Dan album,” says Becker.

Fagen adds wryly, “And we basically came up with enough songs to fill an album.”

The nine-song collection features the classic Steely Dan sound infused with contemporary music sensibili-

ties. The album features Becker primarily on bass and guitar and lead singer Fagen as chief keyboardist, backed by various studio musicians.

“We recorded the album pretty much nonstop,” says Becker. “My fear going into this [was] that there would be a blasé attitude after not having done anything like this in 20 years, but that wasn’t the case. We ended up doing a lot of the overdubs ourselves, and we really became more self-contained than we had in the past.”

Steely Dan’s songs are published by Freejunkt Music/Zeon Music (ASCAP).

In the ’70s, Becker and Fagen had a reputation for being studio gurus who disliked touring. But according to Becker, their attitude toward touring has changed dramatically.

(Continued on page 71)

Outpost/MCA Finds Early Suitors For Leona Naess' 'Charm'

BY MELINDA NEWMAN

LOS ANGELES—Although “Charm Attack,” the debut single from Leona Naess’ March 14 Outpost/MCA debut, “Comatized,” doesn’t officially go to radio until Jan. 24, a number of stations have already found the singer’s charms irresistible.

The song, which MCA began circulating to radio in September, is in strong rotation at a number of stations, including Phoenix modern rocker KZON, where it received 44 spins the week ending Jan. 2, and KZZO Sacramento, Calif., where it garnered 24 plays.

“It has a good female pop sound, and we needed it for balance on the station,” says KZON PD Chris Ebbott. “We’ve gotten a lot of calls on it, even through the holiday season. We just felt it was one of the best things out there.”

Jim Matthews, assistant PD/music director at modern adult outlet KZZO, agrees. “The song has a pop sensibility with a bit of an edge, and it’s very catchy. It’s something our female target will like.”

The song, a cautionary tale about a shallow charmer, sets the tone for Naess’ album, which is filled with modern rock tunes about the complexities of relationships. Vocally, Naess comes across as a blend of Fiona Apple and Sinéad O’Connor.

“Relationships are the only universal thing, really,” says the Norwegian-born, London-bred Naess. “And there are so many kinds of love. Many of the songs are written for a family member or someone

else, but if you listen to it, you might think it can be for a lover or vice versa.”

Growing up in London and then moving to New York exposed Naess to a number of sounds that influenced her development. “During the ’80s, I was listening to the Cure, New Order, Madness, and all that,” says the 24-year-old Naess (whose name is pronounced “ness”). “Then when I was 12 or 13, I guess the women started coming into my life musically, like Tracy Chapman, Edie Brickell, and Sinéad O’Connor. Then I went back to Carole King and Joni Mitchell. But I really tried never to worship any one person for more than six months, because when you’re a songwriter, things go into you subconsciously that you’re not aware of and you can get into the habit of copying.”

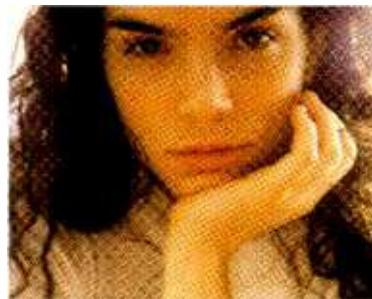
Naess began performing in New York clubs while attending New York University and eventually drew the attention of Outpost principal Mark Williams, whose label partner Scott Litt produced the album with Tommy D.

Originally slated to come out mid-1999 on Outpost/Interscope, following Seagram’s purchase of PolyGram, the album was delayed for months and ultimately switched to MCA (see story, page 5).

“I’m like the poster child for the Universal/PolyGram merger,” says Naess. “It’s been a blessing in disguise. Outpost and Interscope weren’t seeing eye to eye on my project, so we went to MCA, and they were just amazing. A year ago,

I was screaming and shouting, but I was really lucky in the end. I’ve learned to learn the politics, whether you like it or not.”

Although the Outpost/Interscope deal fell through, early work done on behalf of Naess played to everyone’s advantage.



NAESS

“Originally the album was coming out last summer on Outpost/Interscope, so an initial press mailing had been done,” says MCA VP/marketing director Jeremy Hammond. “So we got a lot of press interest early on. Jane magazine loved the record, and in September they sponsored shows at [three universities] and included ‘Charm Attack’ on a Jane sampler distributed through the magazine.”

The following month, MCA sent a three-song sampler to 90,000 Rolling Stone subscribers coordinated through a campaign set up by Calvin Klein. In addition, Naess was featured in radio and print ads for the clothing designer.

“Charm Attack” will also appear in “Whatever It Takes,” a new teen

movie coming from Phoenix/Sony TriStar in March, as well as in the film’s commercials.

Naess also linked with the new women’s network Oxygen by performing at its New York press caravan.

“These are all good companies for Leona to be associated with,” says Hammond. “We’re initially targeting the female audience.”

While all these corporate tie-ins make Naess a little nervous, she realizes that is how business is done in the 21st century. “I look at the artists I used to look up to, and it was such a different climate in those days; you could bring people in slowly, go around the country with your guitar,” she says. “Now it’s campaigns and films and artists in fashion and people who will sell their mother’s souls to be on the charts. You can’t be as cool as you could be years ago. There’s part of me that wants to say, ‘I’m not going to do something,’ but then that’s pretentious, and you might as well just sing in your bathroom.”

Instead of singing in the shower, Naess, who is managed by Danny Heaps, has been singing in New York clubs on a residency tour.

Since Naess is “a brand-new artist, we wanted to make sure that she was going to be able to perform well live in front of the masses one day,” says Hammond. “One thing that’s difficult these days is trying to keep everything on an equal footing in terms of performing live, handling the onslaught of media, dealing with the pressures of being

in the spotlight,” he continues. “If you have a song that develops quickly, you can find yourself with an artist who isn’t ready to be a star. We’ve worked diligently to make sure she’s got a great act.”

For Naess, performing has already proved to be a learning experience. “I’m dyslexic, and I thought ‘comatized’ was the word for being in a coma,” she says. “I wrote the song and did it in a show, and someone screamed at me from the audience, ‘You mean comatose!’ but then I thought, ‘Fuck it. It’s too late to change it.’ People make up their own words all the time.”

Once the album comes out, Hammond says, the label will try to coordinate a retail/touring promotion for Naess, who is still deciding on a booking agency. “We’re talking about doing a tour with Virgin where they would sponsor club shows and there would be an in-store component,” says Hammond. “We’d also like to do something with the [Coalition of Independent Music Stores] or something like the Best Buy ‘Find ‘Em First’ campaign, although we hear that’s being revamped.”

Hammond notes that there are also requests for Naess outside of the U.S. “The demand has been sensational,” he says. “She lives in New York and London, but she’s Norwegian, so she qualifies as Norwegian content for radio play.”

The album will have a staggered worldwide release throughout the spring following its March 14 U.S. release.

Yousou N'Dour Cuts A Pop 'Joko'

Sony Album Marks Senegalese Artist's Return To Mainstream

BY NIGEL WILLIAMSON

LONDON—With the Feb. 21 European release of "Joko (From Village To City)," Yousou N'Dour ends a five-year hiatus from mainstream-minded recording.

Signed directly to Sony France and issued throughout much of Europe on various Sony-affiliated labels, the album shows the artist collaborating with several high-profile performers, including Sting, Peter Gabriel, and Wyclef Jean—who also produced three tracks.

Stateside audiences will get "Joko" in June, although it remains to be seen on which Sony label it will land.

Although he's been away from the pop scene, the African artist has kept busy cutting world-beat jams that have been issued in his homeland of Senegal. It's N'Dour's intention to maintain a separation between his mainstream and roots-oriented recordings that he issues on his own label, Jololi Records.

"I don't want people to say this album is world music. I prefer them to see it as Afro-pop," he says. "I want to create melodies that people can sing whether they are in [Senegal's

capital] Dakar or New York. On this album, you can hear the pop influence as well as the African roots. It is about moving the music on to the next level."

Deborah Siegel, international marketing director at Sony France, agrees. "It definitely isn't a world music album. It is simply great music that happens to be made by an African artist. We are expecting retail to rack it in pop and rock sections."



N'DOUR

The first single, "My Hope Is In You," went to U.K. and European radio programmers on Jan. 3. It's supported with a music video directed by Philippe André, who has previously lensed clips for Texas and All Saints, among others.

Pre-release promotion of "Joko" has been extensive. French journalists and representatives of the international press were flown to Senegal in November for an N'Dour showcase at the Thiosanne, a nightclub that the artist owns and where he often performs when he's not on the road.

In December, N'Dour did a 10-day promotional stint in Japan. That was followed by a European trek that included stops in Belgium, the Netherlands, the U.K., Germany, and Switzerland. A run of promotion in France will begin with a Jan. 26 performance at MIDEM in Cannes, followed by TV spots on Canal Plus and France 2.

N'Dour's 1994 set "Wommat: The Guide" sold 1 million copies internationally, according to Sony France. His best-selling markets were France

(Continued on page 20)



Lenny Goes Double-Platinum. Lenny Kravitz's current Virgin set, "5," has been certified double-platinum by the Recording Industry Assn. of America. The label is now promoting the single "I Belong To You," which is gathering airplay at rock and top 40 radio. Pictured, from left, are Ray Cooper, co-president of Virgin Records America; Ashley Newton, co-president/senior VP of A&R for Virgin Records America; Kravitz; Nancy Berry, vice chairman of Virgin Records America and Virgin Music Group Worldwide; and Craig Fruin, Kravitz's manager.

Rimes, Others Featured On Soundtrack To 'Jesus'; Music Bridges Heads To Australia

LIVING IN THE LIGHT: Look for a number of top pop and contemporary Christian artists to participate on the soundtrack to "Jesus," a TV movie about the life of Christ that airs April 30 and May 3 on CBS. Among the acts participating on the Sparrow/Capitol soundtrack are **LeAnn Rimes, 98°, Hootie & the Blowfish, Edwin McCain, Sarah Brightman, dc Talk, Steven Curtis Chapman, and Michael English.**

The \$20 million, four-hour miniseries features **Jeremy Sisto** as Jesus and **Gary Oldman** as Pontius Pilate.

The movie's theme song, also to be played over the end credits, is Rimes' "I Believe In You," which goes to pop, AC, country, and gospel radio formats in late February or early March.

In other Rimes news, the singer is set to star in a movie in development for Warner Bros. called "Emily's Song." She plans to start shooting the movie, which is not a musical but includes music, this spring.

At some point, she also plans to begin recording a new album, which she says will be "very different—something that no one's heard from me before. I don't want to say if it's country or pop. I'm just an artist making music."

BUILDING A BRIDGE: Following last year's tremendously successful excursion to Cuba, the sixth international Music Bridges Around the World cultural exchange will take place March 8-18 in Melbourne, Australia. Organized by Woodland Hills, Calif.-based **Alan Roy Scott**, the event teams American songwriters with their Australian counterparts for daily writing sessions. The results will be featured during a concert March 17 at Melbourne's Colonial Stadium.

Among the songwriters tentatively slated to participate are **Peter Buck, Dave Koz, Montell Jordan, Ben Folds, Sixpence None The Richer's Matt Slocum, Michael Franti, Rodney Crowell, Beth Nielsen Chapman, and Lee Roy Parnell**, as well as Aussie scribes **Tim, Andy, and Jon Farriss; Jimmy Barnes; Tina Arena; and Graham Goble.**

Past Music Bridges have taken place in Bali, Ireland, Russia, and Romania.

TIDBITS: 550 Music/Epic teen siren **Mandy Moore**, best known for her single "Candy," has inked a three-year deal to be a spokeswoman for

skin-care line Neutrogena. It's the next step, she believes, in developing career longevity. "The more people know me as a full personality, the better my chances of being viewed as more than just another teen flash in the pan. I plan to be like **Madonna**—reinventing myself and making records for a long time to come."

John Frusciante, who released two idiosyncratic solo albums between stints with **Red Hot Chili Peppers**, says he has been recording new material at his 8-track home studio. However, he says he will hold off on any formal album release, though he probably will contribute music to a new film by his friend, actor/director **Vincent Gallo**. "I'm doing the music for my own enjoyment," he says. "When I have the time, I may record it in a real studio."

"Time Of Your Life" star **Jennifer Love Hewitt** says she'd like to return to making music. The actress, who recorded for Atlantic in the '90s, says, "I'd love to cut another album. I'm always writing songs in my trailer on the set. Singing is my passion. I've been singing since I was 6. I got into acting by accident."

STUFF: **Creed, Brooks & Dunn, Dr. Dre, Eurythmics, Enrique Iglesias, Lenny Kravitz, Jennifer Lopez, 'N Sync, Savage Garden, and Britney Spears** are among the acts slated to appear Jan. 17 on the American Music Awards show . . . Beyond Music, home to **Veruca Salt, Lucy Pearl, and Blondie**, among others, has signed a new licensing and distribution pact with EMI Music Canada (**Billboard Bulletin, Jan. 4**). The Los Angeles-based label formerly went through BMG Canada. It continues to go through BMG in the U.S. . . . Internet label Den Music Group has signed former Capitol Records act **Bran Van 3000**. This marks the second signing for the Santa Monica, Calif.-based company run by former Capitol Records head **Gary Gersh** and artist manager **John Silva**. Den signed **atthedrivein** last fall. Bran Van's Den debut is slated for a spring release and is being produced by **Ric Ocasek**. The Canadian band's first album, "Glee," never caught fire in the U.S. but garnered the group a Juno Award for best new artist.

Assistance in preparing this column was provided by **Chris Morris** in Los Angeles and **Larry Flick** in New York.

Musicians Pass Up Cake

Brown, Damiani's Deathray Debuts On Capricorn

BY CHRIS MORRIS

LOS ANGELES—Life was a piece of Cake for guitarist Greg Brown and bassist Victor Damiani a couple of years ago, but the musicians exited their hit-making Sacramento-based band to form the new group deathray, whose self-titled debut album arrives Feb. 29 from Capricorn Records.

Longtime friends Brown and Damiani, who co-authored the modern rock monster "The Distance" for Cake's best-selling album "Fashion Nugget," decided the hour had arrived to step out on their own.

"It was just time for me, I felt like, to do something new," Brown says. "I also wanted to work with [singer/keyboardist] Dana [Gumbiner] . . . He was working with a local band here in Sacramento called Little Guilt Shrine. They had done really well here locally but then were done, basically."

In the spring of 1998, Gumbiner and Brown began writing the material that would make up deathray's debut album. Two of their songs, "My Lunatic Friends" and "Now That I Am Blind," were issued in rough versions as a single on PopRockit Records in January 1999.

"PopRockit Records is a label that's run by a guy named Kevin Seconds who lives here [in Sacramento]," Brown says. "We were doing all these

demos in our little rehearsal space, and we just wanted to put it out."

On its full-length bow, produced by Eric Valentine (Smash mouth, Third Eye Blind), deathray takes a sprightly page from such sophisticated U.K. popsters as Squeeze and XTC. Brown says, "We like those bands a lot."

Capricorn—which released deathray's "Happy New Year" as a seasonal promo treat in December—will issue the Valentine-produced version of "My Lunatic Friends" to college and alternative radio prior to the album's arrival.

The group—which also includes drummer James Neil and guitarist/keyboardist Max Hart—is managed by Hugo and Carol Burnham of Huge & Jolly Management and booked by Dave McIntosh at Trinity Booking Group. It has already played around 100 club dates on the West Coast.

"They play all the time," Capricorn GM Mike Bone says. "They're going to stay working up and down the West Coast until the album comes out. There'll be more of a national tour after that. Right now they're just bouncing from Sacramento to San Francisco to San Diego and anywhere in between."

Referring to the philosophy of Capricorn's founder, Bone adds, "It's sort of the Phil Walden school of artist development—'Here's a Gulf credit card, see ya in six months.'"



DEATHRAY



by Melinda Newman

Congratulations

On
A
Historic
Recording

Aretha Franklin



Mary J. Blige

On your Grammy nomination for
Best R&B Performance By Duo or Group with Vocal
"Don't Waste Your Time"

Kenneth "Babyface" Edmonds
Producer

Denise Rich Gen Rubin
Songwriters

Mary J. Blige has also been nominated in the categories of:

Best R&B Album

Best R&B Female & Vocal Performance

Best R&B Song

NOTICE OF SALE OF ASSETS FROM BANKRUPTCY ESTATE OF RONALD ISLEY (OF "THE ISLEY BROTHERS")

Assets to be sold free and clear of liens, claims and encumbrances include Ronald Isley's ("Ronald Isley") interests in:

Ronald Isley's and Ronald Isley's interest in O'Kelly Isley's estate's interest in Songwriter and Co-Publishing interests in various compositions from The Isley Brothers' music catalog, including the R&B classic "Shout" (the "Compositions"). Subject to certain terms and conditions, EMI April Music, Inc. ("EMI"), has submitted an opening bid of \$4,117,140 for all of the Compositions, broken down as follows:

Bovina and Triple Three Songwriter Interests	\$2,073,330
Windswept Songwriter Interests	\$1,043,750
Co-Publishing Interests	\$1,000,060

Other miscellaneous assets, including Ronald Isley's interest in:

- T-Neck Records, Inc.;
- Residential property located at 446 Liberty Road, Englewood, New Jersey;
- Yelsi Corporation (or alter ego claims against Yelsi), the record owner of Ronald Isley's 87' yacht named "Entrepreneur";
- Three Boys' Music Corporation, the holder of an approximately \$6 million copyright infringement judgment against Michael Bolton, Andrew Goldmark, Nonpareil Music, Inc., Warner-Chappel Music Limited, Warner Tamerlane Publishing Corp., WB Music Corp. and Sony Music Entertainment, Inc.

If any person or entity has evidence challenging Ronald Isley's interest in or determining the nature and scope of O'Kelly Isley's interest in the Compositions, such person or entity must present such evidence to the Trustee prior to the Sale Hearing.

INTERESTED BIDDERS MUST QUALIFY BY, AMONG OTHER THINGS, ESTABLISHING THEIR FINANCIAL ABILITY TO CLOSE AND TENDERING A CASHIER'S CHECK FOR A DEPOSIT. FOR MORE INFORMATION ABOUT THE SALE PROCEDURES AND BIDDING QUALIFICATIONS, AND TO OBTAIN A COPY OF THE SALE MOTION, CONTACT:

Debra Grassgreen, Esq.
Counsel for Trustee
PACHULSKI, STANG, ZIEHL & YOUNG P.C.
10100 Santa Monica Boulevard, Suite 1100
Los Angeles, California 90067
Telephone: (310) 277-6910
Telecopier: (310) 201-0760

DATE/TIME/LOCATION OF SALE:

Date: January 18, 2000
Time: 2:00 p.m.
Place: Courtroom 1468
255 East Temple Street
Los Angeles, California 90012
Judge: Hon. Kathleen P. March

TIME FOR FILING OBJECTIONS TO SALE

Objections to the sale must be filed and served in writing on counsel for the Trustee no later than 14 days prior to the date of the sale listed above. Failure to timely file and serve written opposition to the Sale Motion may be deemed by the Court to be consent to the granting of the Motion.

Artists & Music

Zevon Finds New Home With Set On Artemis



ZEVON

BY PAUL VERNA
NEW YORK—After a strong run of rock-oriented albums in the '90s, singer/songwriter Warren Zevon is inaugurating the new millennium with a new label, a new production team, and a revamped sound that draws from his folk roots.

Zevon's new album, "Life'll Kill Ya," is due Jan. 25 on Artemis Records, the independent label founded in 1999 by industry veteran Danny Goldberg.

Though Zevon and Goldberg had met briefly earlier in their careers, they found each other when Zevon's longtime friend and former producer Jackson Browne heard a demo of "Life'll Kill Ya" and suggested that the artist send it to Goldberg.

When Goldberg heard it, he was so impressed he signed Zevon and even flirted with the idea of releasing the album in its demo form.

"It's a remarkable, unique group of songs, like Bob Dylan's 'Time Out Of Mind,'" says Goldberg. "Warren has all the passion, energy, and brilliance he's

soon as he said Radiohead, I said, 'Stop right there, just hire 'em,'" recalls Zevon. "I'm terribly fond of Radiohead."

Not that he and Kolderie and Slade set out to tap into Radiohead's hard rock-based sound. On the contrary, "Life'll Kill Ya" is one of Zevon's sparsest works.

Its highlights include the song noir leadoff single, a rocker titled "I Was In The House When The

House Burned Down"; the acerbic title track, which muses on the inevitability of death; "For My Next Trick I'll Need A Volunteer," a brilliant lyric based on magician imagery; the folk send-off "Hostage-O"; and an understated, acoustic guitar-driven cover of Steve Winwood's "Back In The High Life."

Zevon's songs are self-published by Zevon Music and administered by BMI; his appearances are booked by Steve Martin at the Agency Group.

Another classic Zevon moment on "Life'll Kill Ya" is "My Shit's Fucked Up," a satire in which the narrator complains about his decrepit state. That song's title was printed on buttons that were handed out, along with postcards

(Continued on next page)

"It seemed like an awful good idea to make an album about getting old—a 'hearse is parked at the curb' album"

— WARREN ZEVON —

always had, but he's older." Zevon, who is 52, says the album's themes of aging and impending death were natural subjects for him at this point in his career.

"It seemed like an awful good idea to make an album about getting old—a 'hearse is parked at the curb' album," he says. "It's about as appropriate a subject as being young and angry. I mean, it's every bit as reasonable for Neil Young to sing about being old as for the Who to talk about my generation and stammer like speed freaks."

Zevon and Artemis decided it would be better to record the album fresh, using portions of the demo versions. When the issue of choosing a producer arose, the Artemis team drew up a short-list of suggestions that included the Boston-based team of Paul Kolderie and Sean Slade, responsible for seminal albums by the Mighty Mighty Bosstones, Hole, and Radiohead, among others.

"When [Artemis executive VP] Michael Krumper read me the list of Paul and Sean's credits, as

amusement business

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PHISH	Big Cypress Seminole Indian Reservation Big Cypress Swamp, Fla.	Dec. 30-31	\$11,639,550 \$175/\$150	75,000 two sellouts	Dave Werlin, Great Northeast Prods.
EAGLES, JACKSON BROWNE, LINDA RONSTADT	Staples Center Los Angeles	Dec. 31	\$6,257,013 \$1,000/\$750/\$350/\$50	16,632 17,004	Concerts West
BILLY JOEL	Madison Square Garden New York	Dec. 31	\$4,476,252 \$999/\$75	18,865 sellout	TNA USA, Delsener/Slater Enterprises
ELTON JOHN & TINA TURNER	Thomas & Mack Center, University of Nevada-Las Vegas Las Vegas	Dec. 30	\$3,091,801 \$601.50/\$101.50	10,598 12,072	Caesars Palace
ANDREA BOCELLI	Pepsi Arena Albany, N.Y.	Dec. 29	\$1,368,985 \$350/\$45	12,667 sellout	Frank J. Russo, Gelb Promotions, Jack Utsick Presents
AMY GRANT, MICHAEL W. SMITH, POINT OF GRACE, KATINAS, NASHVILLE SYMPHONY ORCHESTRA	Gaylord Entertainment Center Nashville	Dec. 7-8	\$1,279,480 \$150/\$100/\$75/\$25	23,217 29,072 two shows	Blanton/Harrell Entertainment
BETTE MIDLER	America West Arena Phoenix	Dec. 27	\$1,064,502 \$138.20/\$84.65/\$57.85/\$41.80	13,894 sellout	Evening Star Prods., Electric Factory Concerts
BETTE MIDLER	San Diego Sports Arena San Diego	Dec. 12	\$738,023 \$134.50/\$84.50/\$69.50/\$29.50	10,108 11,000	Arena Music Prods., Electric Factory Concerts
BARENAKED LADIES, TAL BACHMAN	Palace of Auburn Hills Auburn Hills, Mich.	Jan. 1	\$689,430 \$50/\$35	16,961 sellout	Palace Sports & Entertainment Inc., Cellar Door, Belkin Prods.
ZZ TOP & LYNRYD SKYNYRD	Compaq Center Houston	Dec. 31	\$681,372 \$99.99/\$75/\$50/\$35	11,777 sellout	Beaver Prods.

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Bob Allen, Nashville. Phone: 615-321-9171, Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.



CASTING SEARCH

FOR THE LOS ANGELES PRODUCTION OF



THE LION KING

BROADWAY'S AWARD-WINNING BEST MUSICAL

OPEN CALL AUDITION FOR YOUNG MEN AND WOMEN AGES 18-25 WHO CAN SING, DANCE AND ACT TO PLAY THE PRINCIPAL ROLES OF SIMBA AND NALA. SHOULD HAVE A STRONG POP/ROCK VOICE, SEX APPEAL AND CHARM. WE ENCOURAGE PERFORMERS OF ALL BACKGROUNDS TO ATTEND.

WHEN: Saturday, January 22, 2000
9:30 a.m. Sign-in begins
10:00 a.m. Auditions begin
Sign-in NO LATER than 11:00 a.m.

WHERE: Henry Fonda Theatre
6126 Hollywood Blvd.
Corner of Hollywood and Gower

PREPARE: A Contemporary pop/rock song that shows off voice and range. Bring sheet music. A pianist will be provided. Bring a picture and resume, stapled together.

Information: (818) 955-6848

If you are unable to attend this audition, send your picture and resume ASAP to:
Binder Casting-321 West 44th Street, Ste 606, NY, NY 10036
ATTN: THE LION KING/LOS ANGELES.
NO PHONE CALLS

©Disney

ZEVON FINDS NEW HOME WITH ARTEMIS SET

(Continued from preceding page)

advertising the album's release, at shows during Zevon's fall 1999 solo tour, according to Krumper. Artemis made a concerted effort to get people's mail and E-mail addresses at those shows in order to follow up with reminders about the album.

"One of the challenges with an artist who has a long career and real fans is that sometimes those fans may see the artist perform, but they may not know he has a new record out, or they may know it and not buy it," says

Krumper.

Similarly, Artemis will do a mailing to everybody who bought tickets to Zevon's shows through Ticketmaster.

Artemis has also introduced Zevon to the staff of the label's distributor, RED Distribution, and plans to book the artist on a radio promo tour beginning in mid-January.

Among Zevon's scheduled appearances are a Saturday (15) performance at a home game by the Phoenix Coyotes, a National

Hockey League team that uses Zevon's classic "Werewolves Of London" as its theme song.

Also, Zevon will appear on "Late Show With David Letterman" Jan. 18, exactly a week before the street date of "Life'll Kill Ya." The artist and the talk-show host have enjoyed a long friendship, and Zevon often stands in for "Late Night" music director Paul Shaffer when he is away.

At radio, Artemis will focus its campaign at adult-oriented outlets, according to Krumper.

"We're going to go after triple-A and, because of Warren's history at rock radio in general, we'll also target classic rock and heritage rock stations," he says.

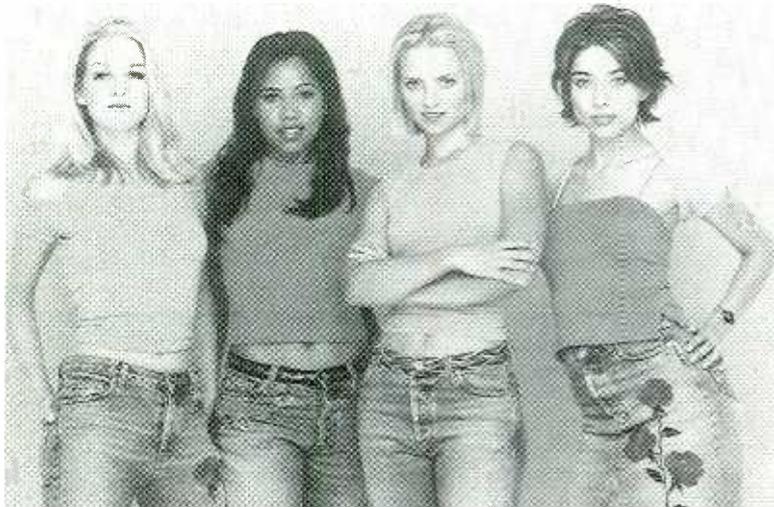
For retailers, Artemis collaborated with Rhino Records on a compilation that includes tracks from "Life'll Kill Ya" and Zevon's two-CD Rhino anthology, "I'll Sleep When I'm Dead."

Bob Bell, senior rock buyer at Warehouse Music, says, "I love this Warren Zevon record. I've been a huge fan for years, and 'Life'll Kill Ya' completely blew me away. The press will be a key element in breaking this record. I can see it being received, perhaps on a smaller scale, like Tom Waits' 'Mule Variations' or Dylan's 'Time Out Of Mind.'"

Bell adds that Artemis will be participating in Warehouse's breaking-artist program in February and in the chain's pre-release in-store play campaign.



Machine Works. With its Mammoth debut, "One," Los Angeles-rooted band Frankie Machine is mining a sound that combines metallic guitar aggression with pure-pop hooks. Among the set's high points are radio-ready first single "Sell Me" and a sharp-edged cover of the Split Enz nugget "I Got You." The band is preparing for a string of club dates. Pictured, from left, are Frankie Machine members Riley Baxter, Creston Funk, Gary Benson, and Ryan Martin.



Pop Angels. Hollywood Records quartet Nobody's Angel is promoting "If You Wanna Dance," a single from its eponymous debut disc. The track has been remixed for radio and clubs by Thunderpuss 2000, and it's supported by a videoclip directed by Marcus Nispel. The act will also soon appear in the film "Cover Girls" with Justin Timberlake of 'N Sync. Pictured, from left, are group members Amy Sue Hardy, Stacey Harper, Sarah Smith, and Ali Navarro.

In addition, Zevon will be the guest on "The Lounge" Internet chat show at Warehouse's site, CheckOut.com, on Thursday (13).

Although triple-A-driven artists are not an easy sell, Goldberg believes Artemis can make money with Zevon.

"If we sold 200,000 copies, I'd be thrilled," he says. "We're in a business model where that would be a big win for us. We made the record economically, and we're in a niche that major labels aren't interested in."

Zevon says he is delighted to be working with an enthusiastic record company.

"The label's very supportive," he says. "I've seen a lot of things I hadn't seen before. It's an enthusiasm that carries through all the departments. They've let me work entirely with people who don't have any investment in imposing their own ideas so they can say at the board meeting at the end of the month, 'See, I got him to use that type.' That's real nice."

Herb Alpert & Jerry Moss'

BIGGEST "RELEASE" YET COULD BE 250 WORKERS

FIVE THINGS YOU SHOULD KNOW:

- 1) ALPERT & MOSS ARE ATTEMPTING TO SELL THEIR WYNDHAM HOTEL AT LAX.
- 2) A WYNDHAM SALE JEOPARDIZES THE JOBS OF 250 HOTEL WORKERS.
- 3) MANY WYNDHAM WORKERS HAVE DEPENDED ON THESE JOBS FOR OVER 20 YEARS.
- 4) ALPERT & MOSS PROTECTED THESE WORKERS' JOBS IN 1997.
- 5) ALPERT & MOSS REFUSE TO PROVIDE THE SAME PROTECTIONS NOW.

WHY?

Will it be "*Whipped Cream*" or Broken Dreams for the Wyndham workers?

It's up to A&M to decide.

Hotel Employees & Restaurant Employees Union, Local 814. 4634 W. Imperial Hwy; Inglewood, CA 90304. (310) 671-0720.

Advertisement

YOUSSOU N'DOUR CUTS A POP 'JOKO'

(Continued from page 16)

(200,000 units), Germany (121,000), and Italy (110,000). The single "Seven Seconds," featuring Neneh Cherry, was named best song at MTV Europe's inaugural awards in 1994. This came after charting at No. 1 in eight territories and No. 3 in the U.K.

The delay between recordings was partly due to the demands of N'Dour's other business ventures. In addition to his 900-capacity nightclub and record label, he also owns Xippi, a state-of-the-art recording studio; a cassette manufacturing plant; and the daily newspaper L'Info Sept and its sister radio station Com Sept.

N'Dour first came to pop prominence in the mid-'80s, when he was one of the African artists featured on Paul Simon's "Graceland," along with Ladysmith Black Mambazo. He also guested on Gabriel's 1986 set "So." After supporting Gabriel on his 1987 U.S. tour, N'Dour was invited to join the Amnesty International world tour in '88, which also featured Gabriel, Sting, and Bruce Springsteen.

It made him the best-known name in African music as far as the rock world was concerned. However, his record sales failed to match his high profile for a number of years. Two albums with Virgin didn't sell well. It wasn't until 1994's "Seven Seconds" that he sold records in any quantity. Its success has created retail antici-

pation for "Joko."

Simon Coe, specialist music buyer at Virgin Retail in the U.K., predicts that the store will be "selling it in the world music section with prominent end-of-panel racking. But we will also be promoting it front of store in the chart area, where it will have high visibility. We will also be supporting it on in-store radio."

In preparing "Joko" for retail, N'Dour has included two versions of his biggest local hit, the anthemic "Birima," including a new remix by Jean. "When you write a pop song you have different mixes," N'Dour says. "African artists can do the same. We can do a different mix for Senegal, where they like a different vibe, and then a different mix for European people. Our music is big enough to do that."

N'Dour is particularly pleased with the collaboration with Jean. "Senegal is the fifth-biggest country in the world for hip-hop, and we have hundreds of rap bands here," he says. "I made the first African hip-hop record in my studio with Positive Black Soul. You could always hear that influence in my music. Hip-hop is universal to people with something to say, and African languages are made for rapping."

The collaboration came about after Jean had heard the original

version of "Birima" in a Paris restaurant. "He said it gave him goose bumps. I gave him the tapes, and we went to his studio in New York to rerecord it. Wyclef gave me the sound of the streets."

In addition to Jean, "Joko" features a galaxy of producers, including Johnny Dollar, Mac Fallows, Felix Sabal-Lecco, Gerige Acogny, Pierre Bianchi, and Jean-Philippe Rykiel.

N'Dour's songs are published by EMI-Virgin, and the artist is managed jointly by Michelle Lahana in Paris and Rob Halett of Marshall Arts in the U.K.

Halett is looking for European and U.S. deals to release other material on N'Dour's Jololi label—whose best-selling Senegalese releases include albums by N'Dour's sister-in-law Viviane and the Dakar rap crew Bideew Bou Bess, who sing on one track on "Joko." A 52-track, four-CD boxed set of N'Dour's Senegalese releases is also in the planning stages for mid- to late 2000.

"This is the strongest album Yousou has ever made, and we believe this is going to break him even in those territories that didn't buy into the last album," Sony France's Siegel says. "You can still hear the African roots in everything he does, but this has a huge universal appeal, too. He's got one of the world's great voices."

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

WEIGLE REVISITED: It's not the standard practice to revisit an artist in this column. There are simply too many noteworthy recording efforts in need of a showcase. But in the case of Mark Weigle's sophomore recording, "All That Matters," we're compelled to make an exception—he's made immeasurable creative strides since his debut, "The Truth Is" (Continental Drift, Billboard, Feb. 6, 1999).



WEIGLE

First and foremost, "All That Matters" is widely accessible. Although Weigle doesn't suppress his inclination to express and explore the life experiences of an out-queer man in his lyrics, he is presenting himself as more than merely a one-trick pony cranking out the tales of alienation and coming out that many of his contemporaries can't seem to move beyond. If anything, "All That Matters" helps the queer movement by proving that we're not stuck on one isolating theme.

That said, when Weigle does address issues of sexuality, he delights in occasionally making the listener squirm. "John" is particularly intense, as it paints an uncomfortable yet unflinchingly honest picture of an anonymous encounter with a married man.

Beyond its lyrical content, "All That Matters" scores in its melodies and instrumentation. Weigle is developing a nifty knack for pop hooks, as evidenced by the lead cut (and potential triple-A hit) "Good Day," with its acoustic-rock arrangement and lush chorus harmonies. Equally infectious and radio-friendly is "Green," on which Weigle dabbles in light-funk beats and breezy acoustic/electric guitar interplay.

In all, the project is a fine follow-up to "The Truth Is." Weigle's rich baritone voice is in fine technical form, and his delivery is far more relaxed and confident. While he continues to trigger comparisons to James Taylor and Jackson Browne, he's also well on the way to developing his own special style.

Weigle would greatly benefit from a major-label affiliation, but he doesn't necessarily need it. He's proving to be a male equivalent to Ani DeFranco, traveling the U.S. in his truck, playing clubs, and selling discs wherever he can. He's earned quite the ardent following as a result. After one listen to "All That Matters," it'll all make sense.

For more information, contact Weigle at mweigle@att.net. Retailers could also contact Ladyslipper, Goldenrod, or Valley Distribution.

WHAT A LIFE: "My Pathetic Life" by the Scoldees is the kind of album that you reach for when the ongoing assault of rap/metal, teeny-popper pop, and electronica gets to be too much to handle.

Consisting of Nancy Sirianni, Jack Hoffmann, John Collis, and Ted Ryzewski, the band specializes in simple acoustic-rock that proudly wears the influence of Neil Young and Joni Mitchell, with an underline of rich harmonies. Their self-made disc is filled with tunes designed to make thirtysomething adults see that music is still occasionally made as it once was. At the same time, though, cuts like "My Bright Life," a delicate confection fronted by Sirianni, and Hoffmann's rock-edged "Dragonfly" have a contemporary feel nicely suited to triple-A and AC radio.



THE SCOLDEES

The Scoldees are supporting "My Pathetic Life" (which is for sale via their Internet site, www.scoldees.com) with a string of East Coast club dates over the next eight weeks. Prior to its current touring stint, the band earned props for performances on the Emerging Artists stage at Woodstock '99 and at Bethel '99: A Day at the Farm. They've also opened for Nancy Wilson, John Sebastian, and Dan Hicks.

For more information, call Rob Findlay at Head First Management, 516-433-1488.

CAM Original Soundtracks®

Address http://www.camoriginalsoundtracks.com

JAZZ IN THE MOVIES

LA DOLCE VITA TOMMASO RIVA ON ARTIST
Enrico Riva, Stefano Bollani, Giovanni Toranato, Roberto Gatto

Hear it at **CAM** Original Soundtracks

Click&hear.
www.camoriginalsoundtracks.com/jazz

Distributed in the USA by MSI Music. For more information call Adam Herko at 1-800-899-6674
Cinema is also music. Listen to Cinema.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	3	39	STATIC-X WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
2	5	27	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98)	SLIPKNOT
3	4	12	STROKE 9 CHERRY 153157/UNIVERSAL (8.98/12.98)	NASTY LITTLE THOUGHTS
4	7	28	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
5	6	31	MOBY V2 27049* (1.6.98 CD)	PLAY
6	14	9	VERTICAL HORIZON RCA 67818 (13.98 CD)	EVERYTHING YOU WANT
7	13	14	YOUNGSTOWN HOLLYWOOD 162192 (10.98/16.98)	LET'S ROLL
8	1	22	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
9	17	14	SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98)	SKIN DEEP
10	16	4	KELIS VIRGIN 47911 (11.98/16.98)	KALEIDOSCOPE
11	18	37	OLEANDER REPUBLIC 153242/UNIVERSAL (10.98/16.98)	FEBRUARY SON
12	11	8	CARLOS VIVES EMI LATIN 22854 (8.98/14.98)	EL AMOR DE MI TIERRA
13	22	10	BETH HART 143/LAVA 83192/AG (10.98/16.98)	SCREAMIN' FOR MY SUPPER
14	NEW	▶	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
15	29	6	SPM DOPEHOUSE 5039 (11.98/16.98)	THE 3RD WISH
16	31	19	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND 546382/DJMG (11.98/16.98)	BRING YOUR OWN STEREO
17	RE-ENTRY		KOTTONMOUTH KINGS SURBURBAN NOIZE 23857/CAPITOL (8.98/12.98)	ROYAL HIGHNESS
18	20	33	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98)	SINGLE WHITE FEMALE
19	10	30	IBRAHIM FERRER WORLD CIRCUIT/ONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
20	15	39	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
21	21	6	GRUPOMANIA SONY DISCOS 83619 (9.98 EQ/15.98)	MASTERS OF THE STAGE: 2000 VECES MANIA
22	43	14	AMBER TOMMY BOY 1253 (11.98/16.98)	AMBER
23	RE-ENTRY		TASH LOUD/COLUMBIA 63836*/CRG (11.98 EQ/17.98)	RAP LIFE
24	38	11	P.O.D. ATLANTIC 83216/AG (7.98/11.98)	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
25	19	14	DAVE KOZ CAPITOL 99458 (10.98/16.98)	THE DANCE

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

26	28	8	LOS TRI-O ARIOLA 70326/BMG LATIN (8.98/13.98)	MI GLORIA, ERES TU
27	23	67	SHAKIRA SONY DISCOS 82746 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
28	RE-ENTRY		DOPE FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES
29	8	30	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98)	THE IRISH TENORS
30	39	21	TRACIE SPENCER CAPITOL 34287 (10.98/16.98)	TRACIE
31	12	3	BOB & TOM 65002 (28.98 CD)	GREATEST HITS — VOLUME ONE
32	9	11	ROY D. MERCER VIRGIN (NASHVILLE) 48214 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 6
33	37	12	VITAMIN C ELEKTRA 62406/EEG (10.98/16.98)	VITAMIN C
34	27	43	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
35	26	8	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
36	RE-ENTRY		MARC NELSON COLUMBIA 69160/CRG (10.98 EQ/16.98)	CHOCOLATE MOOD
37	32	7	OLGA TANON WEA LATINA 80048 (9.98/15.98)	OLGA VIVA, VIVA OLGA
38	42	20	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
39	RE-ENTRY		JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
40	24	15	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH... VALLEY LOW
41	30	8	RICARDO ARJONA SONY DISCOS 83592 (9.98 EQ/15.98)	RICARDO ARJONA VIVO
42	NEW	▶	GUANO APES SUPER SONIC 67858/RCA (9.98/13.98)	PROUD LIKE A GOD
43	34	2	GILBERTO SANTA ROSA SONY DISCOS 83016 (9.98 EQ/15.98)	EXPRESION
44	RE-ENTRY		BASEMENT JAXX XL/ASTRALWERKS 6270*/CAROLINE (13.98/16.98)	REMEDY
45	48	15	SHERRIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98)	LOVE IN THE REAL WORLD
46	25	15	IYANLA VANZANT HARMONY 1799 (11.98/17.98)	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
47	RE-ENTRY		GUSTER HYBRID 31064/SIRE (11.98 CD)	LOST AND GONE FOREVER
48	40	31	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
49	RE-ENTRY		G. LOVE & SPECIAL SAUCE OKEH/550 MUSIC 69746/EPIC (11.98 EQ/16.98)	PHILADELPHONIC
50	NEW	▶	KEALI'I REICHEL PUNA HELE 13956 (10.98/15.98)	MELELANA

POPULAR UPRIISINGS

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

HIP-HOP PRODIGY: At 17 years old, rapper Lil' Zane has already become a familiar name to hip-hop fans, even before the release of his debut album.



Back On Earth. Earth To Andy has been making inroads on the Mainstream Rock Tracks chart with "Still After You," the latest single from the band's Giant/Reprise album "Chronicle Kings." The group is on a U.S. tour, with dates that include Friday (14) in Orlando, Fla.; Saturday (15) in Lake Buena Vista, Fla.; Jan. 21 in Detroit; Jan. 22 in Cleveland; Jan. 23 in University Park, Pa.; and Jan. 25 in Williamsport, Pa.

That album, "Young World: The Future" (due March 7 on Worldwide Entertainment/Priority Records), follows on the heels of Lil' Zane's breakout appearances on 112's hit "Anywhere" (a No. 5 hit last

year on the Hot R&B/Hip-Hop Singles & Tracks chart) and Ice Cube's current single "Money Stretch," from the "Next Friday" soundtrack.

Lil' Zane says people shouldn't be distracted by his age. "I'm young, and a lot of things I talk about on my album are things that older people may experience. My mom once told me that I got an old soul."

The rapper says he was influenced by early '90s teen stars Kris Kross and Another Bad Creation. The Yonkers, N.Y., native was raised in Atlanta and began entering local talent contests while still in grade school.

Lil' Zane was eventually discovered by Worldwide Entertainment owner Kevin Wales, who credited with helping break acts like Monica, 112, and Another Bad Creation.

Lil' Zane toured with 112 last year and is expected to tour again after the release of "Young World: The Future."

He says, "When people hear my album, I want them to say that basically I took



Keepin' It Real. R&B singer Keesha makes her debut with the album "Keep It Real," due March 21 on RCA Records. The first single from the album, "You Got Me Where You Want," has already received airplay on influential R&B station WBLS New York. The singer co-wrote three songs on the album.

them on a ride. I want to show people every aspect of life."

A CASE FOR NEKO: Neko Case & Her Boyfriends return with the album "Furnace Room Lullaby," due Feb. 22 on Bloodshot/Mint Records. The set is the follow-up to the critically acclaimed 1998 album "The Virginian." The latest album is filled with a roots rock/country feel. Fronted by songwriter Neko Case, the band that played on the album included Dallas and Travis Good of the Sadies and Ron Sexsmith. Neko Case & Her Boyfriends have been playing select dates in Canada. A U.S. tour is expected following the album's release.

SEKOU DEBUT: Righteous Babe Records isn't just the home of indie favorite Ani DiFranco. The Buffalo, N.Y.-based label—originally formed by DiFranco as a self-contained boutique label for her recordings—has now begun signing other acts.

One of these acts is spoken-word artist Sekou Sundiata, whose Righteous

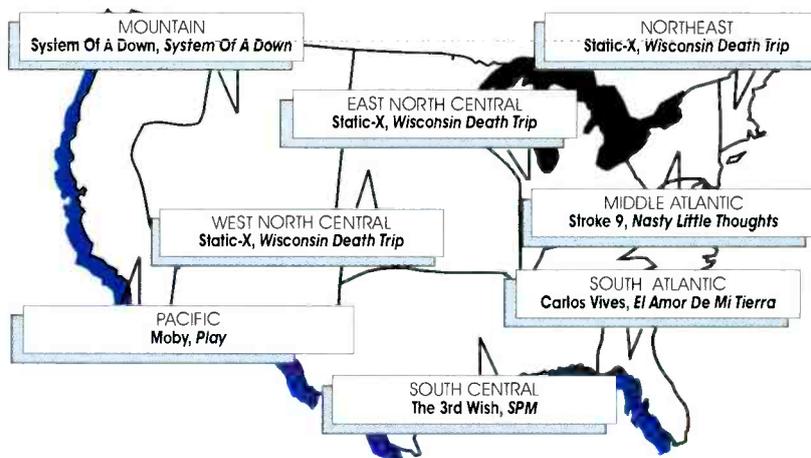
Babe debut album, "Bittersweet Soul and White-Hot WordJazz," is set for release Feb. 8. Sandra St. Victor (of the Family Stand)



Searing Debut. Singer/songwriter Peter Searcy is the former lead vocalist of indie rock band Squirrel Bait, which developed a loyal following in its native Kentucky. He also fronted the band Big Wheel, which released albums on the Giant/Rockville and Mammoth labels. Searcy has now gone solo, and his debut album, "Could You Please And Thank You," is scheduled to be released Feb. 22 on Time Bomb Recordings. The first single from the album is "Losing Light Fast."

guests on the album. DiFranco says of her label signee, "Sekou Sundiata taught me everything I know about poetry."

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
1. Static-X Wisconsin Death Trip
 2. Slipknot Slipknot
 3. Stroke 9 Nasty Little Thoughts
 4. System Of A Down System Of A Down
 5. Bob & Tom Greatest Hits -- Volume One
 6. Moby Play
 7. Brad Paisley Who Needs Pictures
 8. Sole Skin Deep
 9. Youngstown Let's Roll
 10. Vertical Horizon Everything You Want

- SOUTH ATLANTIC**
1. Carlos Vives El Amor De Mi Tierra
 2. Grupomania Masters Of The Stage: 2000 Veces Mania
 3. Gilberto Santa Rosa Expresion
 4. Olga Tanon Olga Viva, Viva Olga
 5. Vertical Horizon Everything You Want
 6. Slipknot Slipknot
 7. Static-X Wisconsin Death Trip
 8. Los Sabrosos Del Merengue Rompiendo El Mlenio
 9. Stroke 9 Nasty Little Thoughts
 10. System Of A Down System Of A Down

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ clay mottley band

Stormy Words
PRODUCERS: Clay Mottley, Jeff Covert
CMB 45401

Hooky modern-rock foursome delivers a self-produced indie debut that should reverberate well beyond the act's mid-Atlantic base. Leader Mottley, who wrote the album's nine selections, has a strong, warm rock tenor voice and a master craftsman's touch for melody and words that are unfailingly substantive and intriguing. Acoustic and electric guitars, fluid percussion, and bass are perfectly colored with mandolins here, a sax there, and seamless vocal harmonies throughout. The band proudly shows such a multitude of influences (latter-day Doobies sophistication, America-with-guts, Fogelberg/Weisberg jazzy/pop) that it can rightly lay claim to a sound uniquely its own. Though there's not a weak moment here, "What I Call Life" is one of several cuts that simply beg for AC and top 40 airplay and portend great things to come. Contact 540-847-2658.

★ JIMMY SOMERVILLE

Manage The Damage
PRODUCERS: Ash Howes, Jimmy Somerville, Sally Herbert

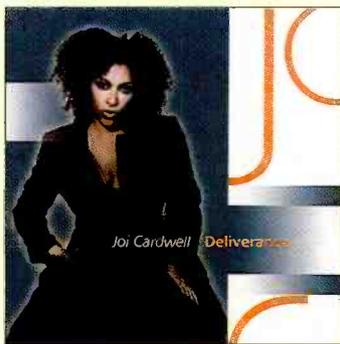
Instinct INS-500
As the former front man for both Bronski Beat and the Communards, Somerville was responsible for injecting such dance/pop anthems as "Smalltown Boy," "Why?" and "Never Can Say Goodbye" with an unmistakable falsetto ferocity. Going solo in the late '80s, Somerville continued making savvy music for European radio and global dancefloors. His two albums—1989's "Read My Lips" and 1995's "Dare To Love"—still resonate, both lyrically and musically. And the single "Heartbeat," which topped the Billboard Hot Dance Music/Club Play chart five years ago, still manages to pack a dancefloor today. On "Manage The Damage," which the singer dedicates to Matthew Shepard, the beats are still majorly alive (Somerville is a disco diva at heart), but it's obvious that Somerville had a strong desire to create something a tad more intimate. Perhaps this is due to age, wisdom, or the fact that Sally Herbert, formerly of cult U.K. faves Banderas, is one of the set's producers. Whatever the reason, songs like the Daft Punk-hued "Dark Sky," the Metro-inspired "Something To Live For," and the hip-hop-skewed "This Must Be Love" overflow with memorable melodies that linger in the mind. Just lovely.

★ THE NEW BROADWAY CAST RECORDING

Kiss Me, Kate
PRODUCER: Hugh Fordin

DRG 12988
DRG's catalog of Broadway albums, including its delicious "Encores!" series from New York's City Center, is dramatically enhanced with this smash-hit revival of Cole Porter's 1948 masterwork. This time around, the backstage battlers, the

SPOTLIGHT



JOI CARDWELL

Deliverance
PRODUCER: Joi Cardwell
No-Mad Industries Nomi 1002
Cardwell is known throughout the global club community for such anthemic jams as "Jump For Joi" and "Trouble." On the self-produced "Deliverance," she makes an ultra-smooth transition from dancefloor diva to neo-soulster. Musically, the album overflows with beats and rhythms that would sound quite at home on a Maxwell or D'Angelo recording. Like those two artists, Cardwell is a singer/songwriter aware of R&B's past, and more important, aware of its future. Vocally, Cardwell has the potential to be this generation's Nancy Wilson. On the funky "GetDown," Cardwell's jazzy voice effortlessly swirls around a sparse hip-hop landscape. "Be My Baby" is a beautifully stark, slightly ambient ode to a beloved. Especially appealing is Cardwell's take on the often-covered "Superstar," which was a top five hit for the Carpenters in 1971. (It's the only song on the album not written by Cardwell.) Nestled among these tracks—and as an obvious and wise nod to her loyal club following—are the drum'n'bass-hued title track and the buoyant house gem "Last Chance For Love." Distributed by Nile Rodgers' WEA-affiliated Sumthing Distribution.

leads in a production of Shakespeare's "The Taming Of The Shrew," are the wonderful Brian Stokes Mitchell and Marin Mazzie, last seen as principals in "Ragtime." As good as their performances are, one can't help but wonder why Robert Russell Bennett's brilliant original orchestrations aren't at hand. That said, there's plenty of theatrical sparkle in Don Sebesky's more pop-styled orchestrations. Yes, there's the classic Alfred Drake/Patricia Morison cast recording on Sony and a late-'50s stereo remake, also featuring the pair, on Angel Broadway, but this new cast recording is a winning digital-age

VITAL REISSUES

BILL LASWELL

Hear No Evil
PRODUCER: Bill Laswell
Meta 005
Originally released in 1988 on the Virgin Venture imprint, bassist/super-producer Bill Laswell's "Hear No Evil" sounded like nothing else, its raga-pastoralism opening some strange sonic portal from the American high plains to the Ganges River delta. Now this masterpiece of intrepid music-making can be heard in remastered, expanded form via Laswell's own Meta label. To realize "Hear No Evil," Laswell tapped a group of world-class musicians, and the diver-

SPOTLIGHT

THE McCLURKIN PROJECT

The McClurkin Project
PRODUCERS: Kevin Bond, Steven Ford, Donnie McClurkin
Gospe-Centric 6069490245
Five members of the McClurkin family, one of gospel's most prolific gene pools, and four lifelong musical compatriots come together to create a work that sparkles even beyond the sum of its already formidable components. Producers Bond and Ford find the perfect pocket every time, and the subtle master's touch of gospel luminary Donnie McClurkin is felt throughout. The 11 dramatic, often heart-grabbing tracks draw from a creative well that runs deep with such diverse influences as edgy hip-hop ("Every Beat Of My Heart"), smooth pop ("Holy Unto Your Name"), classi-



cal ("Hallelujah Chorus"), jazz ("Oh Lord Have Mercy"), and radio-ready R&B ("Alright"). This is a given for gospel formats of all stripes, with abundant mainstream crossover potential just waiting to explode. What a way to start a century.

beauty with the score intact and with true musical theater stars—not to mention vital secondary stars Amy Spanger and Michael Berresse.

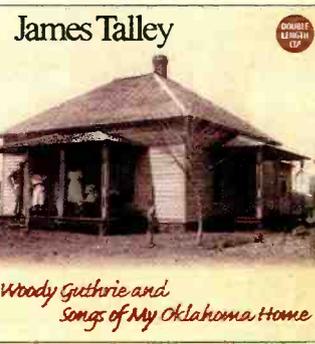
R & B / HIP-HOP

★ VARIOUS ARTISTS

The Hurricane
PRODUCERS: various
MCA 088 170 116
A sports figure being accused of murder is no longer an uncommon occurrence, unfortunately. However, it was in 1966 when boxer Rubin "Hurricane" Carter entered the fight of his life after being falsely convicted of murder. Norman Jewison's film "The Hurricane" retells the story of the fighter's struggle for freedom. Its accompanying soundtrack attempts to mirror that struggle. The potential first single, "Hurricane," is a powerful remake of the Bob Dylan classic (which is also fea-

gent virtuosity of such aces as violinist L. Shankar, guitarist Nicky Skopelitis, and percussionist Aiyb Dieng blends seamlessly under the leader's acute sense of direction. "Assassin" has hints of near-Eastern desolation à la Led Zepelin's "Kashmir," but most of the album follows the rustic grooves of "Lost Roads." The first disc here comprises the original album, with the second disc featuring double-length ambient remixes of "Lost Roads" and the wind-swept "Kingdom Come." With more evocative packaging than the original release, the second coming of "Hear No Evil" is all good.

SPOTLIGHT



JAMES TALLEY

Woody Guthrie And Songs Of My Oklahoma Home
PRODUCER: not listed
Cimarron Records CIM 1009
Beginning with 1975's beautiful, gritty homemade album "Got No Bread, No Milk, No Money But We Sure Got A Lot Of Love," Oklahoma artist James Talley has made a series of thoughtful original albums in the folk tradition of Woody Guthrie. They were critical successes but commercial failures, resulting in Talley becoming a realtor in Nashville after being dropped by Capitol Records. He has continued to make his own records periodically, culminating in this heartfelt tribute to Guthrie. The 21 Guthrie or Guthrie-adapted songs included on this set are some of Guthrie's best-known tales, such as "This Land Is Your Land," "Depot-tee," and "Do-Re-Mi," as well as Talley's adaptation of "Red Wing," which was the melody Guthrie used for "Union Maid." Talley's spare vocals and sparse accompaniment present them in authentic interpretations. Contact www.cimarronrecords.com or 615-329-0099 (fax).

tured on the soundtrack) featuring Black Thought, Common, Mos Def, Dice Raw, Flo Brown, the Roots, and the Jazzysfat-nastees. The five MCs eloquently detail Carter's tale over a dark musical foundation provided by the Roots, with the Jazzys providing the hook. Similarly, classic tracks from Ray Charles, Etta James, and Ruth Brown ably set the tone of the time. The soundtrack is as emotionally riveting as the story it tells.

▶ JAGGED EDGE

JE Heartbreak
PRODUCERS: various
So So Def/Columbia 41960
The quartet dispels the notion of the sophomore jinx with the follow-up to its gold debut, "A Jagged Era." With an album title paying homage to idols New Edition (who recorded "N.E. Heart Break" a decade ago), Jagged Edge delivers a pleasing blend of uptempo tracks and ballads—penned primarily by the members—under the direction of executive producer/So So Def chief Jermaine Dupri, along with Bryan-Michael Cox, Gary "Gizzo" Smith, and Teddy Bishop. The foursome fervently embrace funk-fused hip-hop on such cuts as "Girl Is Mine" (with Ja Rule), "Did She Say," and "House, Money & The Keys To The Range" (also on the "In Too Deep" soundtrack). But Jagged Edge's tight, shimmering harmonies really shine on the ballads ("He Can't Love U" and "Healing"), vividly recalling the best of the old-school slow jams.

▶ GUY

III
PRODUCERS: various
MCA 088 112 054
In this flavor-of-the-moment industry, lightning striking twice is more apt to happen than an act scoring multiple hit

albums, especially after a nine-year break. The reunited members of Guy—progenitors of Teddy Riley's new-jack swing—aim to recapture their late-'80s/early-'90s glory. Over the course of 15 tracks, Guy incorporates a hybrid of trademark sounds together with a decidedly contemporary feel. The set opens with a short interlude and the tongue-in-cheek "We're Comin'" ("Y'all... thought it was a joke"), followed by lead single "Dancin'," reminiscent of early Guy. Other noteworthy tracks, which showcase the trio's new sound as well as the Hall brothers' emotion-laden vocals, include "Rescue Me," "Why You Wanna Keep Me From My Baby," "Spend Time," "Fly Away," and a cover of the Stevie Wonder/Gap Band collaboration "Someday."

COUNTRY

RHONDA VINCENT

Back Home Again
PRODUCERS: Rhonda Vincent, Ronny Light
Rounder 11661-0460-2
After a misguided attempt in the mid-'90s to become a mainstream country recording artist, Rhonda Vincent is back in a more comfortable bluegrass setting—hence the album's title. A bluegrass prodigy, Vincent first began recording at the age of 5 with her family, and she has one of the better voices in the genre. At once forceful and sweet, her voice is a perfect bluegrass vehicle in the same way that Alison Krauss is an ideal bluegrass singer. Vincent is very much at home here; her cover of Dolly Parton's "Jolene" is pleasing. Ira Louvin's gorgeous song "Out Of Hand," as interpreted by Vincent and her father and brother, is about as good as bluegrass gets. Accompanying Vincent are some of the genre's best pickers, including Bryan Sutton, Glen Duncan, and Jerry Douglas.

JAZZ

COUNT BASIC

Trust Your Instincts
PRODUCERS: Vlado Dzhivan, Ernie McKone
Instinct 511
Armed with a ridiculously potent arsenal of contemporary grooves, the trans-Atlantic duo of Vienna-born guitarist Peter Legat and Brooklyn, N.Y.-born club diva Kelli Sae moves Count Basic's smooth jazz sound deep into R&B territory with undeniably toe-tapping results. The album is geared for maximum radio impact, mixing smooth jazz instrumental tracks with more R&B-geared fare, fueled by Sae's breathy vocals. Legat, the group's founder, keeps mainly to the background, relegating his guitar to well-executed if understated rhythm licks. If anything, one wishes that Basic's talented instrumentalists would break out of the lushly programmed music beds and up the ante with some instrumental intensity. However, the group's calling card is its insistent grooves and catchy hooks, and in these areas Count Basic excels, sounding like a late-night party reaching into the wee hours of the morning.

LATIN

EDDIE SANTIAGO

Celebración
PRODUCERS: various
Sony Discos 83631
An all-star cast of Latino recording artists—including Elvis Crespo, Victor Manuelle, Huey Dunbar, and Charlie Zaa—teams with salsa luminary Santiago for a likable set of duet covers of the

(Continued on next page)

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): 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)

Puerto Rican idol's greatest hits. A trio of top-notch producers (Sergio George, Angel "Cuceco" Peña, and José Gazmey) offer refreshing takes on Santiago's romantic salsa chestnuts from the late '80s. The producers, with swinging backdrops, allow Santiago and compadres plenty of room for lively improvisations on such effervescent entries as "Tú Me Haces Falta" (with Crespo) and "Qué Locura Enamórame De Ti" (with Dunbar). However, a limp bolero take on Santiago's biggest hit, "Lluvia" (with Zaa), and a nondescript, millennium-themed "Celebración," the leadoff single (featuring Crespo, Melina León, Son By 4, and Robby Salinas), ultimately prevent this album from becoming as classic as some of Santiago's featured evergreens.

★ **VARIOUS**
Directo Al Espíritu
PRODUCERS: various
Fonovisa 80787

As the contemporary Christian movement continues to gain converts in the Spanish market, this two-disc set of divinely inspired odes, paeans, and narratives offers the uninitiated a superb sampler of elegantly simple hymns set to appealing pop, *ranchera*, R&B, gospel, and hip-hop arrangements. Though few Latino stations rotate religious tunes, an edited version of Marcos Vidal's moving, seven-minute testimonial of troubled times, "Buscadme Y Viviréis," deserves serious radio attention. Other standout tracks on this bountiful harvest include Rosie García's pretty *ranchera*-laced "Yo Sólo Quiero Estar," Melodie Joy's infectious rap/R&B anthem "Virus Del Milenio," and XXXIII D.C.'s rousing flamenco/pop take on "Salmo 96."

CLASSICAL

B.J. HAGEN: Lute Sonatas
Robert Barto, lute
PRODUCER: Sigrid Lee
Symphonia 98164

If music soothes the savage breast, then the lute can be the ideal instrument of that beguiling. The last true champion of the lute, the German composer Bernhard Joachim Hagen (1720-1787), wrote in a melodious, *galant* style far lighter than that of such Baroque giants as J.S. Bach and S.L. Weiss. A notable exponent of the latter composer, American lute virtuoso Robert Barto also serves Hagen well, with his lovely articulation and songful manner making the most of the open, Italianate qualities of these sonatas (a special treat being his reading of the moonlit F minor). The 24-bit recording yields remarkable sonic presence, and the album is also blessed by Barto's intelligent, insightful liner notes. The Italian Symphonia label is distributed in the U.S. by Qualiton.

CONTEMPORARY CHRISTIAN

THE MARTINS
Windows
PRODUCERS: Michael Sykes, Phil Johnson
Spring Hill Music Group CMD 5481

This talented act, comprising Jonathan Martin and sisters Joyce Martin McCollough and Judy Martin Hess, got its start by building an enthusiastic fan base in the Southern gospel arena. In time, the Martins became one of the new acts whose popularity surpassed niche borders. Throughout, the group has received criticism for leaving its traditional Southern gospel roots behind for a more contemporary inspirational sound. This album is yet another progressive effort that will likely draw fire from some and high praise from others. Musically, it's an adventurous collection of songs that run the gamut from the country-flavored "I Feel

The Rain" to the soulful "Mighty God" to the lush ballad "Stars Below." The album's key selling point is the trio's stunning vocals. Familial harmonizing never sounded so good. Good songs and great performances make this an album that should have widespread appeal.

JONATHAN PIERCE
Sanctuary

PRODUCER: Phil Naish
Curb Records D2-77957
Pierce's vocal firepower has earned him a devoted fan base, as well as numerous male vocalist of the year nominations in the contemporary Christian industry. Though his two previous solo records were solid offerings, this new collection is his most focused and creatively ambitious project yet—qualities that can best be attributed to Pierce's own artistic maturity and to the direction provided by producer Phil Naish (known for his work with Steven Curtis Chapman and Point Of Grace). Additionally, "Sanctuary" showcases Pierce's deft skill as a songwriter (he co-wrote eight of the 10 tracks). For proof, look no further than "I Hold In My Heart" and "We Live." The Diane Warren-penned "I Turn To You" is a soulful ballad that benefits from the gorgeous background vocals supplied by the Katinas. Other highlights include "Your Place In The Sun," "An Audience Of One," and "Should've Been Loving You."

NEW AGE

► **2002**
River Of Stars
PRODUCER: 2002
Real Music RM8802

Along with artists like John Tesh, Suzanne Ciani, and Kevin Kerns, 2002 has the aura of elegiac chamber music, but it is so awash in bathos it makes Mantovani sound like Varese. The multi-instrumental duo, now on its fifth album, started out playing space music but has now adopted the celestial choirs and pizzicato synth-strings of Enya via James Horner's "Titanic" score. The pair's lush compositions are bathed in deep reverb, from which swooping stacked choirs emerge like flocked velvet angels. The impressions that poke through 2002's satin sheen are evident. The duo's opulent arrangements and romantic themes recall Vangelis. "Stella Maris" echoes Enya's "Cursum Perficio," while "Starwalker" lifts its central melody straight from Badfinger's "Day After Day." On "River Of Stars," 2002 certainly recycles the past, but with more sugar. What a way to begin the new millennium!

★ **MYCHAEL DANNA & TIM CLEMENT**
The Best Of Danna & Clement

PRODUCERS: Mychael Danna, Tim Clement
Mirage/MIR 308
Mychael Danna can be heard on the big screen via recent film credits that include "Felicia's Journey" and "Ride With The Devil." But before that, he and his partner, Tim Clement, were creating ambient soundscapes at the front edge of the new age movement in the '80s. Culled from their albums, "Summerland," "Another Sun," and "Gradual Awakening," this collection reveals the duo wedding environmental recordings with music that emerged out of these landscapes like the wind's first caress on a leaf. Meditative on "Summerland" and ominous on "Aurora Borealis," Danna & Clement operate at a level of nuance that still eludes many ambient composers. Pieces like "Persia" unfold in a slow-motion canon of sweeping synthesizer chords that could be Barber's "Adagio For Strings"; that is, after it's been bounced back from space. Although Danna & Clement made some pretty aggressive, cinematic music at times, this set is more like the best of Danna & Clement's meditative side.

SINGLES

EDITED BY CHUCK TAYLOR

POP

► **THIRD EYE BLIND Never Let You Go** (3:56)

PRODUCERS: Stephan Jenkins, the Mud Sisters, Arion Salazar, Third Eye Blind
WRITER: S. Jenkins
PUBLISHERS: 3EB Publishing/EMI Blackwood Music, BMI
Elektra 1425 (CD promo)

From the band that broke bad with "Semi-Charmed Life" in 1997 comes this latest single from the quartet's sophomore album, "Blue." Like that No. 1 modern rock and top five Hot 100 hit, "Never Let You Go" packs in the hooks: a compelling opening guitar riff, a celebratory party ambience, an end-of-song spoken part that kids everywhere will be reciting ad nauseam, and lead singer/writer/co-producer Stephan Jenkins' dead-on vocals, delivered in a pleasing falsetto at times. Then there's the chorus: easy, spirited, memorable—the stuff that hits are made of. Most bands in this class—Goo Goo Dolls, matchbox 20, and the like—are currently between albums, so the timing couldn't be better for this edgy pop song to balance out top 40 playlists with a little grit. This track is already a given at modern rock, where it's getting its legs wet, but in no time, expect crossover action at modern adult, adult top 40, and mainstream top 40.

► **FAITH HILL Breathe** (4:09)

PRODUCERS: Byron Gallimore, Faith Hill
WRITERS: H. Lamar, S. Bentley
PUBLISHERS: Cal IV Songs, ASCAP, Universal Songs of PolyGram/Hopechest Music, BMI
REMIXER: Mike Shipley
Warner Bros. 4286 (CD promo)

Along with Shania Twain, Faith Hill is one of the leading champions of the crossover crusade, thanks to the massive success of last year's "This Kiss" and AC champion "Let Me Let Go." This first single from her latest project, "Breathe," has already stormed up the country charts, landing squarely at No. 1, where it held the top spot for three weeks, and has now been

SPOTLIGHT

AMAZED
FROM KATASREAP '97'S **LONESTAR**



LONESTAR Amazed (4:09)

PRODUCER: Dann Huff
WRITERS: M. Green, A. Mayo, C. Lindsey
PUBLISHER: not listed
BNA 165916 (CD promo)

This spellbinding, Grammy-nominated song has already earned its due at country radio, where it spent eight weeks at No. 1 (the longest run at the top for a country single since 1966) and became 1999's song of the year there. With one listen to these words, pop programmers will realize that this is already *the* love song of the year, with a vibrant, heartfelt vocal from Richie McDonald and a melody that builds into a joyous, anthemic mantra capable of sending chills far and wide across the radio landscape. Label BNA is working hard to show the appeal of "Amazed" with four diverse pop remixes, the first two turning the silky ballad into a somewhat bouncy midtempo sizzler. Also included are the even more melodramatic Captain's mix and an AC rendition ripe for the picking that strips out the steel guitar and some of the piano. While any of these remixes are capable of turning the trick at top 40's myriad niches, the original country version, produced by Dann Huff, remains the best—an option that AC radio should keep in mind. This is a one-listen track, already reaping spins in a number of major markets. Hop aboard a richly deserving bandwagon and champion a song with the potential to ride the charts into the summer. Sparkling.

refashioned for pop radio, with a core AC-sounding remix sans steel guitar and other staple country elements, courtesy of Mike Shipley. The lovely ballad is vintage Hill, with a vocal warmth that wraps itself neatly around the lyric like a soft blanket, building to a bombastic chorus that pro-

SPOTLIGHT

ENIGMA Gravity Of Love (3:57)

PRODUCER: not listed
WRITER: M. Cretu
PUBLISHER: not listed
REMIXERS: Peter Ries, T.A.A.W., W. Filz
Virgin Records America 7087 (CD promo)
After years out of the spotlight, Enigma—Michael Cretu and Jens Gad—returns with a wholly compelling track that could stir instant glee from creative top 40 and adult top 40 programmers. It's hard to believe that the ensemble's first hit, the top five "Sadness Part I," came out back in 1991, followed by the No. 4 hit "Return To Innocence" in 1994. (A third single, "Beyond The Invisible," peaked at No. 81 in '96.) With "Gravity Of Love," the basic sound hasn't changed, and it maintains its contemporary-sounding mystical aura, guided by a hip-hop-lite



beat and the voice of Ruth-Ann, who has contributed vocals to past works from Enigma. In all, this is one of those singles that lifts the heart of top 40 above the expected norm, possessing potential to hit all demographics with its inspiring melody and a chorus that rains down with heavy hooks. This is a welcome surprise to welcome the dawn of what we all hope will be an era replete with innovation. Also available on the CD promo are two remixes: the Judgment Day Club mix from Peter Ries and T.A.A.W. and the Dark Vocal Club mix, courtesy of W. Filz. Both present uptempo reincarnations of the original, which might be fun for dancefloors, but radio would be better off to stick with the original.

claims the ideal love: "I can feel you breathe/It's watching over me/And suddenly I'm melting into you/There's nothing left to prove/Baby, all we need is just to be/Caught up in the touch, the slow and steady rush/Baby, isn't that the way that love's supposed to be?" All the elements are pierced with passion, from Hill's gratifying performance, the addition of some nice guitar effects, and a beautifully crafted song that belongs in front of country's and pop music's modern classic display case. Radio, don't let this one slip by.

R & B

► **D'ANGELO Untitled (How Does It Feel)** (4:21)

PRODUCER: D'Angelo
WRITERS: D'Angelo, R. Saadiq
PUBLISHERS: Universal-PolyGram International Publishing/Ah-Choo Publishing/First Echo Publishing, ASCAP
Virgin 14394 (CD promo)

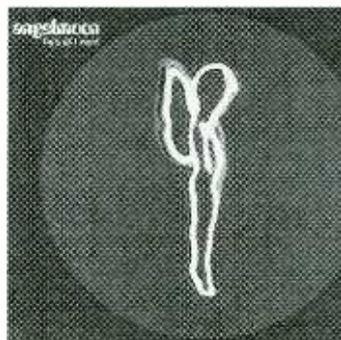
Is it possible for anyone to do Prince better than the royal one himself? Well, D'Angelo comes pretty close to achieving that feat with his second single, "Untitled (How Does It Feel)," from his long-awaited sophomore album, "Voodoo," due Jan. 25. Not only does D'Angelo re-create the essence of an early Prince sound, but lyrically it sounds as if it could be a remake—though it's not. Written by D'Angelo with former Tony Toni Toné lead vocalist Raphael Saadiq, the duo creates a song we all wish Prince *would* do now. And although D'Angelo has always had a soul-

(Continued on next page)

NEW & NOTEWORTHY

ANGELMOON He's All I Want (3:54)

PRODUCER: Angel Eno
WRITERS: A. Albanese, M. Bragato
PUBLISHER: Copyright Control, S.I.A.E. Italy
REMIXERS: Fused, Mark Picchiotti, Silo, Chicco Secci
V2 63881 (CD promo)
Pop fans and club kids alike are going



to wave their hands in unison for this Italian house track that is so instantly appealing, it might as well have the

word "hit" stamped across the chorus. In ways like the Dream Academy's "Life In A Northern Town" from 1985, "He's All I Want" has a dreamy, trance-like feel and a potent vocal from Venice-born Monica Bragato (known as Moony). At the helm of this terrifically appealing anthem is northern Italian DJ/producer Angel Eno (Angelino, thus the name Angelmoon), who laces the track with a synth-kicking backdrop, layers of oozing harmonies, and a fun spoken-word segment from Moony. This track will get its start at the clubs but has great potential to light up phones at top 40 mainstream and rhythmic outlets. It could be the first dance-oriented track of the year, and it would well deserve such a feat. Don't miss the Cappery mix, tailored to radio (by shaving off part of the lengthy instrumental intro), the sunny Discified Trance dub, and the simplified Silo Radio mix. "He's All I Want" has already scored massive airplay in Miami. Who's next, please?

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)

ful vocal style, he's never shined quite like this. While radio is just getting the single now, some have gotten a copy by taping the steamy video, which has been getting airplay on BET since before the holidays. Simply, it's pure sexuality. D'Angelo, musically cut and glistening, is shot from the hips up, naked, with just enough shown to prompt a slow burning desire in most any woman who sees it. The video alone could make the song one of the biggest of the coming year.

► DESTINY'S CHILD Say My Name (4:31)

PRODUCER: Rodney Jerkins

WRITERS: R. Jerkins, F. Jerkins III, L. Daniels, B. Knowles, L. Luckett, K. Rowland, L. Robertson
PUBLISHERS: EMI Blackwood Music Inc./Rodney Jerkins Productions/Ensign Music Corp./Fred Jerkins Publishing, BMI; Beyonce Publishing/LeToya Music/Kelendria Music/LaTavia Music Publishing, ASCAP
Columbia Records 69870 (CD promo)

Before its current release to radio, many programmers across the country found this gem on Destiny's Child's album, "The Writing's On The Wall," and began banging it before Christmas. The four young ladies of this group, who had a great year in '99, seem like they are already on their way in 2000, with a strong single in "Say My Name." Two years ago, when the group had its first hit, "No, No, No," many attributed its success to the production skills of Wyclef Jean, who remixed that cut from an average ballad into a unique, baroque-ish smash single. Many also thought Destiny's would likely be just another one-hit girl group, but the gals have proved those naysayers wrong. "Say My Name" is the third hit from their sophomore album, much of which was produced by Rodney Jerkins. The latest single is also their fastest-growing in airplay, proving that radio isn't getting tired of their sound yet. And with this selection, the foursome brings out a new sound, similar to a female version of an R. Kelly-style vocal phrasing, which builds with each successive chorus. That said, they're certainly not approaching any new turf on the lyrical side: "Say My Name" presents the image of a strong young woman not willing to accept anything less than she deserves in her relationship.

JEFFREY OSBORNE That's For Sure (4:25)

PRODUCER: Jeffrey Osborne

WRITERS: J. Osborne, F. Crawford, P. Mirkovich, B. Sharpe, P. Griffin, K. Chokan, L. Lee
PUBLISHERS: WB Music/March 9 Music/Sabledino/Miika PorSing Music, ASCAP; Gator Paws Music/Kolture Publishing, BMI

Private Music 99-64 (CD promo)

Eighties chart champ Jeffrey Osborne never really left the public consciousness, having been a steady live performer throughout the '90s. He marks a return to the recording side of the biz on his Private Music debut, recorded in Osborne's own home studio. On "That's For Sure," he croons through a loving song about supporting a hurting friend, while pledging his own love to her: "Take advantage of this opportunity/Open up your heart to me/And you'll see what love's all about/Believe me, there's no doubt." Osborne co-wrote and produced the track, which will instantly sound familiar to his fans. That voice remains as individual and appealing as it did 10 years ago and will likely bring a smile to adult R&B audiences. Worth a curiosity spin, this could reignite a career deserving of another day in the sun. From the album "That's For Sure," due Feb. 8.

COUNTRY

► GEORGE STRAIT The Best Day (3:20)

PRODUCERS: Tony Brown, George Strait

WRITERS: C. Chamberlain, D. Dillon
PUBLISHERS: Universal-Songs of PolyGram International/Everything I Love Music/Acuff-Rose Music, BMI

MCA 0211 (CD promo)
George Strait is a lot like a good bottle of wine. He's smooth, tasteful, gets better with age, and every ounce he delivers is worth savoring. Like many of his best offerings, this stunning single captures a

slice of life that will make first-time listeners catch their breath as they smile at its simplicity and emotional impact. The lyric chronicles father/son experiences, from a 7-year-old's camping trip to a teen working on his car with his dad to the son's wedding. It's a well-written tale that listeners will find easily relatable, and the chorus makes this the ultimate feel-good tune to kick off the millennium. It's a great song, and who better to sing it than Strait? His warm-throated delivery is all honest emotion—no showboating and posturing. It's a performance that resonates with the integrity and charm people have come to expect from this talented Texan.

► SHANIA TWAIN Rock This Country (3:59)

PRODUCER: Robert John "Mutt" Lange

WRITERS: S. Twain, R.J. Lange
PUBLISHERS: Universal-Songs of PolyGram International/Loon Echo Inc., BMI; Zomba Enterprises Inc., ASCAP
Mercury 02003 (CD promo)

This is the 10th single from Twain's phenomenal-selling "Come On Over" album. Each of her previous outings has gone top 10, with the exception of the last single, "You've Got A Way," which peaked at No. 13. Like many of its predecessors, this record combines high-energy, go-for-the-throat production and Twain's sassy delivery. Lyrically, there's not much to applaud, but what the song lacks in depth, Twain makes up for in attitude. It pushes all the buttons that should make it a natural for today's young country audience—a sing-along chorus, good-time lyric, and feisty beat. It's a rollicking, fiddle-laced number that should become a weekend anthem for this generation of urban cowboys. In the wake of her holiday TV special and consistently high level of exposure, Shania mania continues, and this single looks sure to be another hit in her sparkly parade.

► TRISHA YEARWOOD Real Live Woman (3:53)

PRODUCERS: Garth Fundis, Trisha Yearwood

WRITER: B. Cryner

PUBLISHERS: Cryner Way to the Bank/Child Bride Music, SESAC

MCA 02012 (CD promo)

This is the title cut and first single from Trisha Yearwood's latest album, due out March 28. The song was penned by Bobbie Cryner, an extremely talented female singer/songwriter who has yet to make it as an artist despite attempts by both Sony and MCA to launch her. As a writer, Cryner has a gift for tapping into themes women can readily relate to (think Lorrie Morgan's cover of Cryner's "You'd Think He'd Know Me Better"), but she doesn't do so by making them inaccessible to men in the process. As an artist, Yearwood has that every-woman quality that makes her a champion to her audience. That's why she connects so beautifully with this well-written lyric about what it is to be a "real live woman." To say Yearwood has one of the best voices in any genre is an understatement. She has the pipes and, more important, the emotional substance to turn this into a soulful, torchy tribute to acceptance, love, and fulfillment. There's nothing better than launching a new album with a great single, and country radio should lap this up.

ROCK TRACKS

► 311 Flowing (3:09)

PRODUCERS: Hugh Padgham, Joe Gastwirth

WRITER: not listed

PUBLISHER: not listed

Capricorn 204 (CD promo)

311 returns with what could be its most gratifying radio release ever, the fast-driving "Flowing." Everything about this track percolates with tasty rock flavor, from its guitar-driven whitewashing to the sure-fire vocal and pumped percussion. The chorus demonstrates the quintet's savvy to pull together clever hooks with credible instrumentation, making it one of the leaders in the trend toward a harder edge at rock radio without sacrificing melodies. This 8-year-old outfit has come a long way in the past several years, including a top 10 debut for its current project, "Soundsystem." This winning track will

only serve to take 311 further into the consciousness of rock radio.

DEF LEPPARD Day After Day (4:36)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

Mercury 15018 (c/o Island Def Jam) (CD promo)
Def Lep continues to mine its fine, if under-appreciated "Euphoria" opus for rock radio nuggets. "Day After Day" shows the band at its best, juggling the metallic sound of its '80s heyday with a more current pop flavor. Front man Joe Elliott is in excellent voice, soaring from a restrained, almost romantic delivery during the verses into a raspy, fist-waving caterwaul during the chorus. The song itself is fairly tight and infectious: Solid lyrics are underscored by a taut melody and an instantly memorable hook. In short, this track has all the makings of a multi-format hit. Now, if only radio programmers would give this band a second crack at the airwaves.

AC

★ ERIC CARMEN I Was Born To Love You (4:26)

PRODUCER: Eric Carmen

WRITER: E. Carmen

PUBLISHER: not listed

Pyramid Records 7491 (CD promo)

Eric Carmen's name will likely conjure fond memories for music fans of the '70s and '80s, via his stint, first, with the Raspberries (remember "Go All The Way" from 1972?), then as a solo performer ("All By Myself," "Never Gonna Fall In Love Again," "Hungry Eyes"). He returns for a comeback bow some 12 years after his last hit with a self-penned/arranged/produced signature ballad of feeling and passion, thanks to a new deal with Miami-based Pyramid Records. "I Was Born To Love You," as one might expect, is a piano-driven cut with melodramatic strings, a build as potent as an active volcano, and a melody, that, a couple times through, will stick with you the rest of the day. It's likely that AC stations embracing this surprise return will find an audience that immediately recognizes the voice, and they may well find favor in this full-bodied, savvily performed, and absolutely lovely tune. What a nice moment from his new album of the same name, due Feb. 29.

DANCE

WISEGUY ORCHESTRA Mambo Italiano (2:08)

PRODUCERS: The Viper Network

WRITER: B. Merrill

PUBLISHER: US Music & Media, ASCAP

Jellybean Recordings 2576 (CD promo)

If there's one song bound for imitation, it's Lou Bega's huge international smash, "Mambo No. 5 (A Little Bit Of...)." Here comes the latest, the radio-friendly "Mambo Italiano," a cutesy but ultimately credible hand-clapper for the masses. Three cheeky mixes are available here, the hasty 2:08 Mozzarella mix, the equally short Pasta E Fagioli mix (which programmers might consider hipper), and the Meatball Parmigiana mix. Appeal may be limited to those outlets that regularly find favor in Latin-flavored dance, but some stations might enjoy adding this spicy ditty to evening and weekend mix shows. In fact, spins have already been tracked in New York; Buffalo, N.Y.; and Atlantic City, N.J., demonstrating its potential in diverse markets. Contact Jellybean Recordings at 212-777-5678, ext. 120.

RAP

ZION I FEATURING PLANET ASIA Critical (4:00)

PRODUCER: Mad Lib of the Lootpack

WRITERS: S. Gaines, Planet Asia

PUBLISHERS: Steven Gaines, Anthony Anderson, Kevin Gordon

Nu Gruv Alliance GCR7013 (CD promo)

In hip-hop, one's sound is often defined by location. The East Coast is known for its hardcore drum tracks, the South for its dirty bounce, and the West for its funk-influenced tracks. So when a group breaks away from the norm, it's always a welcome surprise. Zion I's new single, "Critic-

IN PRINT

BRIGHT MOMENTS: THE LIFE AND LEGACY OF RAHSAAN ROLAND KIRK

By John Kruth

Welcome Rain Publishers

390 pages; \$24.95

Author John Kruth has wisely drawn not only on articles and reviews of Rahsaan Roland Kirk—the provocative multi-reed virtuoso who died at 41 in 1977—but also on interviews and recollections with dozens of musicians who worked with the artist and knew his ways and means.

The picture that emerges of Kirk is of a true eccentric: a highly motivated blind man who, despite being aware of the cookie-cutter template of the culture,

developed a highly individual (if sometimes less than successful) way of exploiting his gifts—which often included a prickly, preachy, in-your-face demeanor.

For most of his solo career, Kirk would appear onstage armed not just with a tenor saxophone but with several

other arcane and renamed instruments around his neck, such as the manzello, stritch, and nose flute. His performances were often whirlwind affairs, although Kruth maintains that Kirk did not deserve the dismissive "freak show" appellation pasted on him by the uninformed.

Kirk was a pathfinder of sorts, although he didn't develop a new language for the saxophone in the manner of Coleman Hawkins or Charlie Parker. He did open up the ears of players and listeners alike, pointing to an enriched "mixed-media" experience that didn't necessarily require overdubbing or a

cal," is just that. The bass-heavy track comes in hard with a repetitious snare that snaps back like a taut rubber band. Lyricists Zion, Amp Live, and Planet Asia take full advantage of the lovely musical bed by dropping lyrics that stray from the materialistic profiling that pervades hip-hop today. With gems like "Hip-hop is the lifestyle of urban civilians and even cops/no, it don't stop," Zion I takes its craft quite seriously, showing that left coasters can go underground, too.

LL COOL J Shut 'Em Down (3:22)

PRODUCER: DJ Scratch

WRITERS: JT Smith, Spivey

PUBLISHERS: Sony/ATV Tunes/LL Cool J Music/Imma Play

Jason Music, ASCAP

Warner Sunset/Atlantic 9167 (CD promo)

"Shut 'Em Down," LL Cool J's first single in more than a year, is taken

stage full of musicians but just a highly focused, capable individual.

One salient, recurring fact leaps from these pages: Musicians of the highest caliber, including colleagues like Sonny Rollins and Charles Mingus (for whom Kirk worked and who would not tolerate shuckin' and jivin'), recognized, respected, and encouraged Kirk's remarkable talents. That says a lot.

The book's one fault is redundancy. Kruth cannot stop himself from repeating the same basic mantra—that Kirk was not appreciated in his own time and that he was not a gimmicky charlatan but a fully developed master musician who knew all idioms and could blow rings around most of the competition.

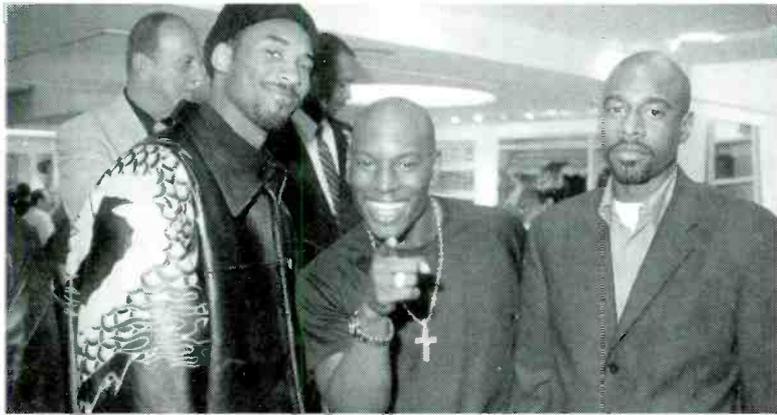
For reasons still unfathomable, the work of some artists, regardless of their virtuosity, resonates more deeply in the public consciousness of their time than that of others.

While it is probably true that Kirk's impact wasn't as wide-ranging as it should have been, the author makes a persuasive case that the saxophonist deserves to be re-evaluated for greatness in the larger continuum of musical development (as have artists ranging from Mozart and Vivaldi to Robert Johnson and Herbie Nichols).

Luckily, Kirk's studio and live recordings—spanning two decades and found largely on Mercury, Atlantic, and Warner (and now as 32 Jazz reissues)—are available for study and reconsideration.

BILL HOLLAND





Guess Who. Guess and Vanity Fair magazine recently hosted a private cocktail party featuring a live performance by RCA artist and Ford model Tyrese, who's also signed an exclusive, one-year sponsorship agreement with Guess. Enjoying the festivities, from left, are the Los Angeles Lakers' Kobe Bryant, Tyrese, and the Source's Michael Elliot.

Osborne Offers 'Sure' Thing On Set Former L.T.D. Lead Vocalist Makes Debut On Private Music

BY GAIL MITCHELL

LOS ANGELES—There's one song former L.T.D. lead vocalist Jeffrey Osborne never gets tired of singing: the '70s R&B group's venerable hit "Love Ballad." In fact, a live version of the tune closes out Osborne's new, 12-track album "That's For Sure," his Private Music/Windham Hill debut, set for release on Feb. 8.

"I've done that song at least a couple million times," says Osborne. "But I never get tired of singing it. I recorded the live version years ago; it was supposed to be on an Arista al-

bum I was recording. I've never done a live album but always wanted to. I just thought it would be nice to include it, because it adds another dimension. But it's also great to have new music out there."

Osborne joined L.T.D. in 1970; the act brought out such hits as "(Every Time I Turn Around) Back In Love Again" and "Holding On (When Love Is Gone)." He went solo in 1980, recording such songs as "I Really Don't Need No Light" and "Only Human."

"That's For Sure" is Osborne's first new project since leaving Arista in 1994 and cutting '97's "Something Warm For Christmas" on Modern Records. He signed with Private last year, joining fellow adult R&B hit-makers Barry White, James Ingram, and Peabo Bryson (The Rhythm & the Blues, Billboard, May 15, 1999).

In addition to "Love Ballad" and the noncommercial title track (released to radio in late December), the set features a mix of relationship-themed ballads and uptempo and midtempo cuts. Noteworthy among these are "Kreepin'," "Work That Body," and "All My Money," the last of which was also slated to appear on Osborne's unreleased Arista album.

"I was skeptical about putting 'All My Money' on the record," recalls Osborne. "I felt it sounded kind of dated. Then I played it for the label executives, and they loved it. So once they heard it," he says with a laugh, "I didn't have much choice."

Osborne—a Warner/Chappell songwriter who contributed all but two songs—says he goes back to his R&B roots on the new album. "I really wanted it to be more urban," he says. "I don't hear very many pop songs being played anymore. It seems the more urban a song is, the more pop it is. Years ago you didn't see very many R&B songs on the pop chart. Now everything there seems to be R&B."

Besides marking the balladeer's return to recording, this new album represents Osborne's first time producing a whole album.

"I had no set plan when we went in," says Osborne. "I just wanted to do some new music. But I started differently than usual. I brought my road band into my studio [Wings West], and we just started jamming. In fact, the single is one of five songs we did totally live. It reminded me of the old days with L.T.D.: We'd just go in the room and play, rather than

sequencing everything. It was refreshing playing off one another.

"It was a good experience and time for me to do this," he continues. "But

there are certain people I'd love to work with again, like George Duke, who produced my first three albums, and Barry Eastmond, who did most of the L.T.D. albums."

Windham Hill VP of marketing Ron McCarrell calls Osborne's new album a "musically strong project" and says the title track is already

garnering good airplay at adult R&B stations in markets like New York, Los Angeles, Houston, Phoenix, and Baltimore/Washington, D.C. "There seems to be a lot of renewed interest in Jeffrey," notes McCarrell. "I'm excited that we're going to have a big radio record with him. Then hopefully we can take it to another format."

Jim "Daddy O" Walker, owner of KDKO Denver, unequivocally labels Osborne "a star, whether we're talking today or yesterday. This album picks up right where he left off."

"It's definitely a good, solid album," agrees Violet Brown, director of urban music and marketing for the

Wherehouse chain. "The timing is now to release an adult R&B album."

Adds McCarrell, "Jeffrey's a balladeer with high female appeal, and we intend to market to that."

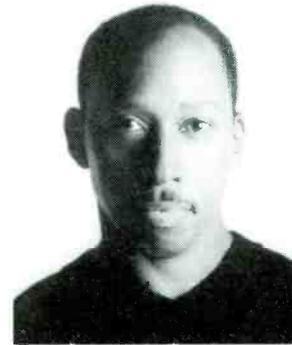
With that in mind, Osborne will be film-

ing a BET special in January, with the air dates to be announced. The label is also planning a series of Valentine's Day/romance-oriented promotions with radio and retailers, especially the R&B independents. "We're very sensitive to and active with them because of the kinds of artists we've been bringing into the fold," says McCarrell. "And obviously, Jeffrey will be touring."

In the talking stages are a Men of Soul tour featuring Osborne and a soul Christmas album for 2000, both of which would feature Osborne and his Private Music labelmates.

Osborne—who's managed by Jack Nelson and booked by Pyramid in New York—is looking to future projects such as producing other artists, preferably young talent.

"Years ago record companies had artist development departments; that's why I think there are so many one-hit wonders out there now," he says. "I'd like to take the time to groom an artist, making sure he understands the foundation toward developing a career."



OSBORNE

Passing Of Great Artists In 1999 Is A Reminder To Remember The Forerunners

MUSICAL LEGACIES: The untimely deaths of musical pioneers Curtis Mayfield, Grover Washington Jr., Nat Adderley, and Joe Williams, among others, within the past year further underscores the need to continue acknowledging the contributions of those who have helped lay the groundwork for today's multifaceted music industry. It's been said time and time again that you can't know where you're going if you don't know where you've been.

With many schools across the country cutting back on such previous classroom staples as music, it's imperative that living testimonies be gleaned from as many pivotal music makers as possible. Their insightful perspectives—sharing their triumphs, struggles, and views on the social and political climates influencing their work—can provide invaluable lessons not only about music in particular and the world around us in general, but also about motivation, the creative process, and innovation—the lifeblood of this industry.

MOORE POWER: Speaking of musical legacies, Sam Moore—the remaining half of legendary R&B duo Sam & Dave—is branching out. In addition to performing with fellow trailblazer Billy Preston, Moore is recording a country album for Nashville-based Gaylord. The album is expected to be released later this year.

"It's not going to be me twanging, wearing a cowboy hat and boots, and speaking with a straw in my mouth," says the original "soul man." "It will contain songs I've been privileged to choose. Then Billy and I are going to get together and do our gospel thing. After that, I'm hoping to take all the songs that Dave and I did and turn them into dance music."

Reflecting on today's music scene, Moore is very frank. "It's not about the song anymore; it's about how much sex you can sell. When Dave and I and the rest of our peers were out there, we had an act. But it wasn't about crotch-pulling and grinding. You're not going to find any more Sam Cookes, Jackie Wilsons, or Temptations, acts that sweated and gave of themselves during their shows."

Last year, Moore was among a contingent of R&B stalwarts, including Mary Wilson (the Supremes) and Carl Gardner (the Coasters), who converged on Capitol Hill in support of the bipartisan Truth in Rock Act. The proposed legislation—sponsored by Reps.

Dennis Kucinich, D-Ohio, and Charlie Norwood, R-Georgia—would amend the Trademark Act of 1946 and corral the proliferation of imposter music groups. According to Moore and wife Joyce, the bill is on hold right now as it undergoes some fine-tuning, but it is still very much on track.

Adds Joyce, "We're hoping the recent Internet ruling on the famous-name concept will have an effect. This is exactly where we're going with our language and legislation."

MARY, MARY: MCA's Mary J. Blige is at the center of a multimedia blitz. In addition to appearing in Pepsi's Wanna Share My Joy campaign and the Mac Cosmetic campaign with Lil' Kim and Gladys Knight—plus singing Stevie Wonder's "Overjoyed" on the Brand Jordan television spots—Blige will become the face for the Dark & Lovely hair coloring line. That campaign bows in March.

Coming this summer: Blige's acting debut in the Robert De Niro-produced "Prison Song" with Q-Tip.

KEEP AN EAR OUT FOR: "We Are Family 2000," the first national single release (Jan. 3) by the quartet Trig, winner of the Los Angeles Music Award for outstanding hip-hop/rap artist. The track and the group's forthcoming album are on Code Green Records... The Tuesday (11) release of Columbia/Legacy and Epic/Legacy's R&B "Love Songs" series, featuring the romantic rhythms of the Manhattans, Teena Marie, and Deniece Williams.

STAY TUNED FOR... "The Young And The Restless" star Shemar Moore as the new regular host of "Soul Train"... The 15th annual Stellar Gospel Music Awards hosted by Bobby Jones, Donnie McClurkin, and Vickie Winans and featuring Yolanda Adams, Kirk Franklin, Nancey Jackson, and others. The syndicated special is set for broadcast from Friday (14) to Feb. 6... "The American Music Awards" special Jan. 17, with presenters to include Guy, Deborah Cox, Ginuwine, Chico DeBarge, Faith Evans, and the Roots and performers such as Dr. Dre... The 15th annual Winter Music Conference 2000 (March 25-29; www.WinterMusicConference.com) at the Radisson Deauville Resort in Miami Beach. Events include a remixing/editing workshop and new-artist showcases.



by Gail Mitchell



Billboard TOP R&B/HIP-HOP ALBUMS

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

JANUARY 15, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1/Hot Shot Debut ◀						
1	NEW	1	1	JAY-Z ROC-A-FELLA/DEF JAM 546822*/DJMGM	VOL. 3... LIFE AND TIMES OF S. CARTER	1
2	1	75	3	DMX RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98)	...AND THEN THERE WAS X	1
3	2	—	2	2PAC + OUTLAWZ INTERSCOPE 490413* (12.98/18.98)	STILL I RISE	3
4	5	3	7	DR. DRE AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
5	3	1	3	JUVENILE CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	1
6	4	2	5	THE NOTORIOUS B.I.G. BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
7	6	5	5	SISQO DRAGON/DEF SOUL 546816*/DJMGM (11.98/17.98)	UNLEASH THE DRAGON	2
8	8	—	2	GOODIE MOB. LAFACE 26064*/ARISTA (10.98/16.98)	WORLD PARTY	8
9	9	7	9	MARIAH CAREY ▲ COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
10	13	12	9	LIL' WAYNE ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	1
11	10	14	23	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
12	19	6	3	SOUNDTRACK PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	6
13	17	15	61	JUVENILE ▲ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
14	14	13	20	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	1
15	15	8	7	NAS ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	2
16	11	11	15	BRIAN MCKNIGHT ▲ MOTOWN 153708/UNIVERSAL (11.98/17.98)	BACK AT ONE	2
17	20	17	14	ANGIE STONE ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND	14
18	16	19	16	EVE ▲ LET THERE BE... EVE—RUFF RYDERS' FIRST LADY RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	1	
19	21	9	4	FUNKMASTER FLEX & BIG KAP DEF JAM 538258*/DJMGM (11.98/17.98)	THE TUNNEL	3
20	12	10	7	WILL SMITH ▲ COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	8
21	18	16	12	SOUNDTRACK ● COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	2
22	22	18	5	Q-TIP ● ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	4
23	23	20	8	MONTELL JORDAN DEF SOUL 546714/DJMGM (11.98/17.98)	GET IT ON...TONITE	3
24	26	22	12	DONELL JONES UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	6
25	28	23	15	METHOD MAN/REDMAN DEF JAM 546609*/DJMGM (11.98/18.98)	BLACKOUT!	1
26	24	21	7	BOB MARLEY TUFF GONG/ISLAND 546404*/DJMGM (11.98/17.98)	CHANT DOWN BABYLON	21
27	25	27	42	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	2
28	7	4	7	KENNY G ▲ ARISTA 19090 (11.98/17.98)	FAITH: A HOLIDAY ALBUM	4
▶ GREATEST GAINER ◀						
29	45	39	5	VARIOUS ARTISTS UTV/DEF JAM 545440/DJMGM (10.98/17.98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	29
30	35	30	7	MINT CONDITION ELEKTRA 62353/EEG (10.98/16.98)	LIFE'S AQUARIUM	7
31	40	40	10	CHICO DEBARGE MOTOWN 153263/UNIVERSAL (11.98/17.98)	THE GAME	6
32	43	44	45	EMINEM ▲ WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
33	30	24	6	BEASTIE BOYS GRAND ROYAL 22940/CAPITOL (17.98/24.98)	BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	14
34	36	34	7	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
35	34	35	31	BLAQUE ● TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	23
36	33	31	20	PUFF DADDY ▲ BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	1
37	39	45	23	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
38	27	25	8	THE ARTIST ● NPG 14624*/ARISTA (11.98/17.98)	RAVE UN2 THE JOY FANTASTIC	8
39	42	48	28	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	1
40	29	26	31	JENNIFER LOPEZ ▲ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
41	38	37	10	KEVON EDMONDS RCA 67704 (10.98/13.98)	24/7	15
42	44	32	8	CHEF RAEKWON ● LOUD/COLUMBIA 63844*/CRG (11.98 EQ/17.98)	IMMOBILARITY	2
43	41	33	10	MASTER P NO LIMIT 50092*/PRIORITY (11.98/17.98)	ONLY GOD CAN JUDGE ME	1
44	32	29	59	WHITNEY HOUSTON ▲ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
45	47	43	37	B.G. ● CASH MONEY 153265/UNIVERSAL (11.98/17.98)	CHOPPER CITY IN THE GHETTO	2
46	50	38	8	SOUNDTRACK ● YAB YUM/ELEKTRA 62410*/EEG (11.98/17.98)	LIGHT IT UP	4
47	49	42	12	MOS DEF RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	3
48	48	47	15	IDEAL NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	19
49	51	36	8	E-40 SICK WID' IT 41691/JIVE (11.98/17.98)	CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE	2

50	46	54	4	KELIS VIRGIN 47911 (11.98/16.98) HS	KALEIDOSCOPE	46
51	31	28	62	98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	28
52	52	49	16	OL' DIRTY BASTARD ● ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	2
53	54	51	34	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
54	56	52	41	LIL' TROY ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) HS	SITTIN' FAT DOWN SOUTH	6
55	53	50	23	MACY GRAY EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	32
56	55	57	32	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
57	64	53	14	SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98) HS	SKIN DEEP	27
58	37	41	45	TLC ▲ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
59	66	56	21	MOBB DEEP ▲ LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK	2
60	70	68	37	VARIOUS ARTISTS ▲ RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
61	82	70	85	DMX ▲ RUFF RYDERS/DEF JAM 558227*/DJMGM (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
62	68	59	41	SILK ▲ ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	8
63	59	46	5	RAKIM UNIVERSAL 542082* (11.98/17.98)	THE MASTER	7
64	80	72	55	DMX ▲ RUFF RYDERS/DEF JAM 538640*/DJMGM (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
65	57	55	36	ERIC BENET ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
66	81	61	32	JA RULE ▲ MURDER INC./DEF JAM 538920*/DJMGM (11.98/17.98) HS	VENNI VETTI VECCI	1
67	72	63	37	CASE ● DEF SOUL 538871*/DJMGM (10.98/16.98)	PERSONAL CONVERSATION	5
68	87	71	12	WARREN G ● G-FUNK 73710*/RESTLESS (10.98/16.98)	I WANT IT ALL	4
69	63	64	28	K-CI & JOJO ▲ MCA 111937* (10.98/17.98)	IT'S REAL	2
▶ PACESETTER ◀						
70	99	—	4	D.J. U-NEEK THUMP 57998 (11.98/15.98)	GHETTO STREET PHARMACIST	63
71	62	65	60	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
72	58	60	71	LAURYN HILL ▲ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
73	76	66	4	VARIOUS ARTISTS TOMMY BOY 1365 (12.98/17.98)	MTV PARTY TO GO 2000	66
74	93	81	11	PHAROAE MONCH RAWKUS 50137*/PRIORITY (10.98/16.98)	INTERNAL AFFAIRS	6
75	91	80	6	KABAAL STREET PRIDE/PRIVATE 1 417090/UNIVERSAL (10.98/16.98) HS	WALKING 1/2 DEAD	47
76	NEW	1	1	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98) HS	SPIRITUAL LOVE	76
77	73	77	62	DRU HILL ▲ DEF SOUL 524542/DJMGM (10.98/17.98)	ENTER THE DRU	2
78	88	82	58	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
79	86	86	24	TRACIE SPENCER CAPITOL 34287 (10.98/16.98) HS	TRACIE	19
80	90	96	65	JAY-Z ▲ ROC-A-FELLA/DEF JAM 558902*/DJMGM (11.98/17.98)	VOL. 2... HARD KNOCK LIFE	1
81	71	74	60	R. KELLY ▲ JIVE 41625* (19.98/24.98)	R.	1
82	74	78	10	IMX MCA 112061 (11.98/17.98)	INTRODUCING IMX	31
83	60	58	23	BARRY WHITE ● PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	13
84	83	69	5	ROME JTJ 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU	52
85	77	83	14	SMOKEY ROBINSON MOTOWN 153741/UNIVERSAL (10.98/16.98)	INTIMATE	28
86	RE-ENTRY	7	7	MARC NELSON COLUMBIA 69160/CRG (10.98 EQ/16.98) HS	CHOCOLATE MOOD	37
87	92	91	7	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	62
88	RE-ENTRY	18	18	SOUNDTRACK ● JIVE 41686* (11.98/17.98)	THE WOOD	2
89	94	94	37	MARIAH CAREY ▲ COLUMBIA 69670*/CRG (11.98 EQ/17.98)	# 1'S	6
90	78	84	25	702 ● MOTOWN 549526/UNIVERSAL (10.98/16.98)	702	7
91	RE-ENTRY	14	14	PROJECT PAT HYPNOTIZE MINDS 1743/LOUD (10.98/16.98)	GHETTY GREEN	9
92	65	79	66	KIRK FRANKLIN ● GOSPO CENTRIC 490178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
93	RE-ENTRY	5	5	TASH LOUD/COLUMBIA 63836*/CRG (11.98 EQ/17.98) HS	RAP LIFE	28
94	75	76	15	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98) HS	MOUNTAIN HIGH...VALLEY LOW	50
95	RE-ENTRY	5	5	VARIOUS ARTISTS LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1	78
96	95	—	13	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG (11.98/16.98) HS	BRENT JONES AND T.P. MOBB	37
97	89	93	72	THE TEMPTATIONS ▲ MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
98	RE-ENTRY	7	7	A TRIBE CALLED QUEST JIVE 41679* (11.98/17.98)	THE ANTHOLOGY	28
99	RE-ENTRY	9	9	RAHSAAN PATTERSON MCA 111915 (11.98/17.98) HS	LOVE IN STEREO	51
100	69	73	11	CECE WINANS WELLSPRING GOSPEL 51711/SPARROW (11.98/15.98)	ALABASTER BOX	55

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

Vocal Quartet Vega Looks To Shine In Dallas Austin's Freeworld Firmament

BY JEFF LOREZ

NEW YORK—Don't let Vega's Latin-sounding name confuse you. This male vocal quartet from Detroit is producer Dallas Austin's latest R&B protégé, signed to his Freeworld Entertainment label through Capitol Records. The group's debut album, "Life On Earth," is set for release Feb. 29.

"Dallas actually suggested the name Vega to us," explains group member Eugene Williams, whose brother Ahsohn Williams, cousin

Jason Chenevert, and school friend Tennell Williams complete the lineup. "Vega is the brightest star in the northern constellation [Lyra]," he continues. "And since we're aspiring stars from the north—Detroit—the name pretty much fit. It also kind of ties in with the album's futuristic theme."

If the whole thing sounds strangely reminiscent of George Clinton's Parliament/Funkadelic space age-inspired romps in the 1970s, it's all part of producer/label head Austin's



VEGA

marketing angle.

"Dallas wanted to present us in a way that would stand us apart from other groups," Eugene explains. "I really enjoy it. It goes along with the

theme of the millennium and gives us the chance to do characters. I'm pretty quiet and reserved in real life. But, of course, you can't be like that onstage. So when I'm out as Vega, I get to be something I'm not in everyday reality. I've always wanted to be a super-hero."

Vega was first presented to Austin at a music industry convention in Atlanta via the quartet's manager/book- ing agent, Carlos Hatter. Duly impressed, the producer gave the then unnamed act a tape of unassigned

backing tracks to take home and work with.

"He sent for us a month later, heard what we'd written, and told us to pack our stuff and come on down to live in Atlanta," recalls Eugene.

However, no sooner had the group members relocated to Atlanta than they had to move again—albeit temporarily—to Nashville.

"We went down there to work on the album with Dallas and his team of writers," Eugene explains. "In At-

(Continued on next page)

Hot R&B/Hip-Hop Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top 50 R&B/Hip-Hop singles.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent R&B/Hip-Hop singles.

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

- 15 MINUTES (Pink Jeans, SESAC/Zomba, ASCAP/Hico South, ASCAP/A Salt On The Charts, ASCAP/Tabulous, ASCAP/Universal, SESAC/Songs Of Universal, SESAC/MI, SESAC) WBM 24/7 (C-Town, BM)

Hot R&B/Hip-Hop Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top 50 R&B/Hip-Hop singles by sales.

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

Anastacia May Be 'Outta Love,' But She's Fulla Talent

LIFTIN' US UP: It's the second week of 2000, and already, we're—to paraphrase a certain **Kylie Minogue** song—steppin' back in time. Recall, if you will, **David Morales & the Bad Yard Club**'s sole album, 1993's "The Program." Awash in house beats, sun-splashed ragga toastings, and down-tempo R&B rhythms, the 11-track set spawned club hits like "In De Ghetto" and "Gimme Luv (Eenie Meenie Miny



by Michael Paoletta



ANASTACIA

Mo.) Our attention, though, was always focused on the album track "Forever Luv." A delicious slice of pop/house, "Forever Luv" featured the **Taylor Dayne-meets-Tina Turner** vocal stylings of the one-named **Anastacia**, who wrote the song with Morales.

In the years since, we kept waiting for Anastacia's name to cross our radar screen, to no avail. That changed last November, though, when Daylight/Epic issued a promo-only 12-inch, "I'm Outta Love" by Anastacia, to club DJs. We wondered. Could it be the same Anastacia? In a word, yes.

"Yes, indeed, I am back," says the

Los Angeles-residing Anastacia, laughing. "Not that I ever really went away. Throughout the years, I worked with a variety of producers and kept hoping for a record deal. But A&R types never understood what I was doing musically. All they seemed to see was this Caucasian blonde with a big, soulful voice. For whatever reason, a deal always seemed to be out of reach." Until now.

"I'm Outta Love"—with tasty restructurings by **George Calle**, **Hex Hector** and **Dezrok**, **Matthias Heilbronn**, and **Ron Trent**—is currently No. 12 on Billboard's Hot Dance Music/Club Play chart. Waiting in the wings is the artist's debut album, "Not That Kind," which is scheduled for a March release.

Equal parts dance, pop, rock, and R&B, "Not That Kind" perfectly epitomizes Anastacia's lust for a well-flavored life journey. In addition to the disco-embellished "I'm Outta Love,"

the set includes funk-up rhythms (the title track), sun-kissed rock stylings ("Cowboys & Kisses"), and scorching power ballads ("Who's Gonna Stop The Rain").

"My life is exactly like this album," Anastacia acknowledges. "All the songs represent different sides of me, my different colors. I could never do just one style of music. That would be so boring. For me, it's about breaking down borders. Isn't it about time we stopped being so label- and genre-specific?"

A self-confessed "graduate" of New York's influential '80s club 1018, Anastacia became a familiar face on MTV's "Club MTV." She was one of the show's core dancers, and it wasn't long before she also became a video darling, dancing in several videos, including **Salt 'N Pepa**'s "Everybody Get Up."

Two years ago, at the suggestion of her manager, San Diego-based **Lisa Braudé** of Braudé Management, the artist competed on "The Cut," MTV's version of "Star Search." Although Anastacia wasn't the winner ("I was a finalist!"), her performance didn't go unnoticed in the music industry.

"The reaction was incredible," she confirms. "Over the next few months, I met the president of every major record label."

Pondering the past, Anastacia admits that it was a constant struggle. "There were a lot of 'almost made it' points in my life," she says. "Hopefully, the word 'career' will now be the word I keep saying. And it's not about being the biggest star in the world; it's about loving what I do."

Booked by the William Morris Agency, Anastacia is scheduled to embark on an eight-city showcase tour Jan. 22. Additionally, she is confirmed to perform at the Winter Music Conference in Miami.

DAMIEN'S BOUTIQUE: Since its inception six years ago, U.K. label Skint Records has proved itself to be a purveyor of innovative and eclectic beats. Founded by DJ **Damien Harris**, Skint has built a sturdy reputation by releasing dance tracks that (thankfully) don't rely on a 4/4 kick drum.

(Continued on next page)

The DanceTrax HOT PLATE

- **Everything But The Girl**, "Temperamental" (Atlantic single). It's a match made in heaven, with **Tracey Thorn**'s dreamy vocals riding atop remixes by the **Wamdue Project** and the **Ananda Project**, both aliases for **Chris Brann**. Of course, the mixes by **DJ Spen** and **Karizma**—and **Hex Hector** and **Mac Quayle**—don't disappoint either.

- **Funky Green Dogs**, "Can't Help It" (MCA single). Quite the complete double-pack, with restructurings by **Rosabel**, **Oscar G.**, and **Eddie Amador**.

- **Bobby D'Ambrosio**, "Here I Am" (Definity single). Club veteran **Kelli Sae** provides the soulful vocals on this lush houser. On the remix tip are **D'Ambrosio**, **David Morales**, **Lord G.**, and **Shawn Lucas**. Disco enthusiasts will surely embrace the **Osio** dub, which sounds a lot like a *certain* vintage **Thelma Houston** track.

- **Lovestation**, "Teardrops" (Fresh U.K. single). Originally released last year, "Teardrops" is seeing the light of day (again) with new (and quite fabulous!) mixes by **Joey Negro**.

- **Jennifer Holliday**, "Think It Over" (Jellybean single). Produced by **Michael Zager**, who also produced the song's original version by **Cissy Houston** in the '70s, "Think It Over" is put to the remake test with winning results. While the **Thunderpuss 2000** mix ably gets the job done, it's Zager's original club version that's a true post-disco revelation. Holliday has never sounded more at home.

- **Lenny Kravitz**, "Black Velvet" (Virgin promo single). 'Tis a real shame that Virgin has no plans to release these incredibly essential remixes by the likes of **Roger S.**, **Apollo 440**, **Stonebridge**, and **Rick Pier O'Neil** (aka **Sussex House**).

- **Joey Negro** Featuring **Taka Boom**, "Must Be The Music" (Subliminal single). What happens when a **Peter Jacques** Band sample merges with the sassy vocals of **Chaka Khan**'s sister, **Taka Boom**? Brilliance, my friend.

U.K. Duo Trumpets Day One Of New Sound

BY AMANDA NOWINSKI

SAN FRANCISCO—"There must be something in the water here, because almost everyone is a musician in Bristol," says 27-year-old **Donnie Hardwidge** of British duo **Day One**.

Hardwidge's partner in music is 21-year-old singer/songwriter **Phelim Byrne**. Last year, the duo was discovered by **Massive Attack**'s **3D**, who immediately signed them to **Massive Attack**'s label, **Melankolic**.

On Feb. 29, **Day One** will make its U.S. debut when **Astralwerks** issues the act's album, "Ordinary Man," which was written, produced, and arranged by the duo. Their songs travel through **Zomba Music Publishing**, and the album's 11 tracks were mixed by **Mario Caldato Jr.**, who also co-produced seven songs.

Melankolic will release the album in the U.K. on Feb. 28.

With this album, **Day One** becomes the first of a new generation of musicians from an English town that spawned such pioneering talents as **Tricky**, **Roni Size**, **DJ Krust**, **DJ Die**, and **Portishead**.

"The sounds in Bristol are now changing from what those first musicians made," explains **Hardwidge**, who plays electric guitar and **Rhodes** keyboards and arranges the beats beneath **Byrne**'s storytelling vocals.

"Bristol is moving into the next generation," continues **Hardwidge**, "and we're bringing a whole different angle. We certainly don't want to be pigeonholed as sounding like 'trip-hop'—as everyone in Bristol is."

Indeed, the dark, brooding sensibility that has become associated with other **Bristol** acts is completely absent from **Day One**. Mellow hip-hop beats, sweet bits of melody, and **Charlatans** U.K.-styled twangy guitars

provide the backdrop for **Byrne**'s storytelling.

Byrne says he bases his stories on "experiences of everyday life." In a gentle and sincere drawl, **Byrne** MCs and sings with great optimism and honesty about love, lust, and the struggles and triumphs of being a young adult.

"All the songs on the album are short stories from my own personal experience," says **Byrne**, who began doing MC work with hip-hop groups in **Bristol** at the age of 12. "But no



DAY ONE

matter where you are geographically or what your social background is, there are certain things we all experience. Songs with lyrics have the capability to show that we're all similar in many ways. It's very much about communication, and I really draw on that notion when I write lyrics."

The son of a traditional Irish folk musician, **Byrne** credits his storytelling approach to his upbringing. "I grew up listening to Irish folk music, which has a very strong narrative element," he explains. "Folk songs are always sung from a personal point of view, and are also set against a background of history to give it relevance."

Byrne and **Hardwidge** met while playing together in a funk band in **Bristol**. Almost immediately, the two began collaborating on hip-hop pro-

jects, wherein **Byrne** would freestyle rap over **Hardwidge**'s programmed beats. "Freestyling was a really good grounding, but I wanted to take my writing somewhere else," says **Byrne**. "Straight-up rapping is limited to me in terms of expression. There are certain things you can do with melody and music that you can't do with rapping."

Nick Clift, director of associated labels at **Astralwerks**, welcomes **Day One**'s non-genre-specific take on electronic music.

"**Phelim** and **Donnie** have a natural inclination to mix things up, which is an important part of the **Astralwerks** ethos," **Clift** says. "Their music has classic folk, blues, and rock stylings, yet there's an undeniable nod to contemporary hip-hop in the mix. They're also consummate storytellers."

Astralwerks will distribute the single "In Your Life" in early February to college, triple-A, and specialty radio. Additionally, the label will send the album to college stations in late February.

Day One, which is managed by **Bristol**-based **CM Management** and booked by **David Levy** of **London**-based **ITB**, will embark on a U.S. tour in April.

"We will target seven or eight key markets for the national tour," notes **Clift**. "We'll also be doing a lot of street and media promotions to back it up."

Clift asserts that **Day One** brings an original voice to **Melankolic**. "Day One is in many ways a new chapter in **Melankolic**'s history," he says. "'Ordinary Man' is in keeping with the label's spirit of diversity and the promotion of unique musical personalities, rather than narrow genres."

Billboard. HOT Dance Breakouts

JANUARY 15, 2000

CLUB PLAY

1. STOP PLAYING WITH MY MIND
BARBARA TUCKER STRICTLY RHYTHM
2. WHEN THE HEARTACHE IS OVER
TINA TURNER VIRGIN
3. ANOTHER SLEEPLESS NIGHT 2000
SHAWN CHRISTOPHER RAMPAGE
4. BARBER'S ADAGIO FOR STRINGS
WILLIAM ORBIT WARNER BROS. IMPORT
5. THE RETURN OF NOTHING
ARMAND VAN HELDEN BLUE PLATE

MAXI-SINGLES SALES

1. I SEE YOU BABY GROOVE ARMADA JIVE ELECTRO
2. YOU'RE THE ONLY ONE LIL SUZY METROPOLITAN
3. TARZAN & JANE TOY BOX EDEL AMERICA
4. AIN'T THAT A LOT OF LOVE SIMPLY RED EASTWEST
5. ENTRA MI CASA
ARMAND VAN HELDEN ARMED

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	2	4	10	SUPERSONIC WORK 79307/550-WORK † 1 week at No. 1	JAMIROQUAI
2	6	8	7	ABOVE THE CLOUDS TOMMY BOY 2053	AMBER
3	7	10	8	THAT SOUND STRICTLY RHYTHM 12576	MICHAEL MOOG
4	4	5	10	ALL AROUND THE WORLD JELLYBEAN 2562 SOUL SOLUTION FEATURING CAROLYN HARDING	
5	3	3	10	AIN'T THAT A LOT OF LOVE EASTWEST 67014/EEG	SIMPLY RED
6	8	11	9	DOV'E L'AMORE WARNER BROS. 44774	CHER
7	1	2	9	FLY AWAY (BYE BYE) PLAYLAND 53571/PRIORITY	EYES CREAM
8	9	15	8	TAKE ME LOVE ME (SQUEEZE ME BABY) GROOVILICIOUS 202/STRICTLY RHYTHM	FRIBURN & URIK
9	5	1	8	17 AGAIN ARISTA PROMO †	EURYTHMICS
10	14	22	5	TAKE A PICTURE F-111 44788/REPRISE †	FILTER
11	10	17	8	WAKE UP NERVOUS 20362	DAWN TALLMAN
12	23	30	5	I'M OUTTA LOVE EPIC PROMO †	ANASTACIA
13	19	26	6	DON'T STOP FRESKANOVA 219/MAMMOTH †	FREESTYLERS
14	11	12	10	MYSTERIOUS TIMES CONTAGIOUS 1011 SASH! FEATURING TINA COUSINS	
15	24	27	6	RHYTHM DIVINE INTERSCOPE 497226 †	ENRIQUE IGLESIAS
16	13	6	16	GET GET DOWN MOODY 9624 †	PAUL JOHNSON
17	20	23	7	VOID (I NEED YOU) TOMMY BOY SILVER LABEL 2049/TOMMY BOY	CATAPILA
18	21	25	6	NEVER DANCE ATLANTIC 84633	LINDA EDER
19	15	9	12	IT'S A FINE DAY RAMPAGE 0104	MISS JANE
20	28	40	4	BLUE (DA BA DEE) REPUBLIC 156638/UNIVERSAL †	EIFFEL 65
21	12	7	11	DO IT PROPERLY STAR 69 PROMO THE COLLABORATION (VICTOR CALDERONE & PETER RAUHOFFER)	
22	26	31	7	LISTEN TO THE PEOPLE VITAL IMPORT SMALL VOICES CALLING FEATURING MARTHA WASH	
23	16	19	8	DON'T GO (1999 MIXES) MUTE/KINETIC 44740/REPRISE	YAZ
24	17	13	11	GET DOWN GROOVILICIOUS 200/STRICTLY RHYTHM	AVANT GARDE
◀ POWER PICK ▶					
25	37	—	2	TEMPERAMENTAL ATLANTIC PROMO	EVERYTHING BUT THE GIRL
26	29	36	5	(I) GET LOST REPRISE 44783 †	ERIC CLAPTON
27	30	32	6	LA MOUCHE ASTRALWERKS 6283	CASSIUS
28	22	21	9	I ROCK LOGIC 3000 70435/LOGIC †	TOM NOVY FEATURING VIRGINIA
29	35	50	4	HORNY HORNS GROOVILICIOUS 204/STRICTLY RHYTHM	PERFECT PHASE
30	34	45	4	AL-NAAFYISH (THE SOUL)-Y2K MIXES CUTTING 445	HASHIM
31	18	14	13	RENDEZ-VU XL 6281/ASTRALWERKS	BASEMENT JAXX
32	27	18	14	(JUST) ME AND YOU STRICTLY RHYTHM 12577	NEW VISION
33	25	16	13	NEW YORK CITY BOY PARLOPHONE 35014/SIRE †	PET SHOP BOYS
34	38	47	4	MOVE YOUR BODY WAAKG 1291	OSIO
35	36	43	5	DEEP IN U JELLYBEAN 2571	AL E MOOD
36	43	—	2	I SEE YOU BABY JIVE ELECTRO 42646/JIVE	GROOVE ARMADA
37	33	35	12	HE LOVES ME 2 SILK 9903	CECE PENISTON
38	32	24	12	MAN=DRUG STAR 69 1203/STRICTLY RHYTHM	LULA
39	48	—	2	I BELIEVE IN LOVE IMAGO PROMO/WARNER BROS. †	PAULA COLE BAND
40	31	20	13	ENCORE (OOH OOH YEAH YEAH) TOMMY BOY SILVER LABEL 2007/TOMMY BOY	SUGARBABIES
41	50	—	2	CAN'T HELP IT TWISTED PROMO/MCA	FUNKY GREEN DOGS
42	44	49	4	THE TEMPLE TRAX 12230/DAMIAN	ERIN HAMILTON
43	40	33	11	EVERYTHING WILL FLOW NUDE 79310/COLUMBIA	THE LONDON SUEDE
44	45	—	2	SOULSHAKA GROOVILICIOUS 208/STRICTLY RHYTHM	JAN DRIVER
◀ HOT SHOT DEBUT ▶					
45	NEW ▶	1	1	MAKE SOME NOISE JELLYBEAN 2575	MIKE SKI
46	NEW ▶	1	1	DAMMIT JANET GROOVILICIOUS 209/STRICTLY RHYTHM	PANTS & CORSET
47	NEW ▶	1	1	HE'S ALL I WANT V2 97061	ANGELMOON
48	39	34	14	GOTTA HAVE LOVE JELLYBEAN 2561	PLASMIC HONEY
49	41	28	15	SUN IS SHINING EDEL AMERICA 005880 †	BOB MARLEY VS. FUNKSTAR DE LUXE
50	47	42	10	SOMETHING...(FOR THE DJ'S) TAKEOUTMUSIC.COM PROMO	CHRIS COX & DJ IRENE

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	34	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381 † 13 weeks at No. 1	AMBER
2	2	2	16	I NEED TO KNOW (T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY
◀ GREATEST GAINER ▶					
3	11	11	25	BOOM, BOOM, BOOM, BOOM! (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
4	5	4	10	ALL OR NOTHING/DOV'E L'AMORE (T) (X) WARNER BROS. 44774 †	CHER
5	4	6	60	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
6	8	7	6	THE GREATEST ROMANCE EVER SOLD (T) (X) NPG 13749/ARISTA †	THE ARTIST
7	12	9	8	NEW YORK CITY BOY (T) (X) PARLOPHONE 35014/SIRE †	PET SHOP BOYS
8	10	8	4	GET IT ON TONITE (T) DEF SOUL 562576/IDJMG †	MONTELL JORDAN
9	9	5	16	HEARTBREAKER (T) (X) COLUMBIA 79261/CRG †	MARIAH CAREY FEATURING JAY-Z
10	7	13	71	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
11	3	3	10	POKEMON THEME (X) ROBBINS 72038	POKEMON THEME
12	17	17	48	BLUE MONDAY (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
13	15	19	84	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
14	13	12	19	MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
15	6	10	5	HE'S ALL I WANT (T) (X) V2 97061	ANGELMOON
16	16	18	5	SUN IS SHINING (THE REMIXES) (T) (X) TUFF GONG/PALM PICTURES 7023/RKODISC	BOB MARLEY
17	18	15	27	I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 †	DONNA SUMMER
18	21	14	11	SUN IS SHINING (T) (X) EDEL AMERICA 005880 †	BOB MARLEY VS. FUNKSTAR DE LUXE
19	19	21	12	ALL IS FULL OF LOVE (X) ELEKTRA 63723/EEG †	BJORK
20	14	22	89	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
21	20	16	21	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
22	22	24	35	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †	CHER
23	24	27	67	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
24	25	25	4	BLUE (DA BA DEE) (T) REPUBLIC 156638/UNIVERSAL †	EIFFEL 65
25	42	46	18	ROLLERCOASTER (T) (X) EPIC 79180 †	B*WITCHED
26	27	39	48	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104/CRG †	MARIAH CAREY
27	37	31	12	WAITING FOR TONIGHT (T) WORK 79292/550-WORK †	JENNIFER LOPEZ
28	26	35	36	IT'S OVER NOW (T) (X) ARISTA 13656 †	DEBORAH COX
29	30	29	23	BAILAMOS (T) (X) OVERBROOK 497104/INTERSCOPE †	ENRIQUE IGLESIAS
30	33	38	25	BODYROCK (T) (X) V2 27595 †	MOBY
31	46	20	4	ABOVE THE CLOUDS (T) TOMMY BOY 2053	AMBER
32	32	26	81	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC †	JAYDEE
33	34	45	24	WINDOWLICKER (X) WARP 35007/SIRE †	APHEX TWIN
34	36	32	17	SITUATION/DON'T GO (1999 MIXES) (T) (X) KINETIC/REPRISE 44740/WARNER BROS.	YAZ
35	45	50	23	RED ALERT (T) (X) XL/ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX
36	23	30	50	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS
37	35	33	4	ANOTHER WAY/AVENUE (T) (X) MUTE 9098 †	PAUL VAN DYK
38	31	28	45	PRAISE YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
39	38	41	16	FIVE FATHOMS (LOVE MORE) (T) (X) ATLANTIC 84530/AG †	EVERYTHING BUT THE GIRL
40	39	49	38	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG †	TORI AMOS
41	RE-ENTRY	15	15	MY FIRST NIGHT WITH YOU (X) UNIVERSITY 97059/INTERSCOPE †	MYA
42	28	37	76	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515 †	BACKSTREET BOYS
43	44	48	69	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. †	MADONNA
44	RE-ENTRY	12	12	CAN'T GET ENOUGH (T) (X) TWISTED 155619/MCA †	SOULSEARCHER
45	RE-ENTRY	28	28	GIVE IT TO YOU (T) (X) INTERSCOPE 497052 †	JORDAN KNIGHT
46	41	44	21	STOMP TO MY BEAT (T) (X) PLAYLAND 53454/PRIORITY †	JS-16
47	47	34	5	VOID (I NEED YOU) (T) (X) TOMMY BOY SILVER LABEL 2049/TOMMY BOY	CATAPILA
48	RE-ENTRY	41	41	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
49	48	42	11	GOT THE GROOVE (T) (X) GROOVILICIOUS 079/STRICTLY RHYTHM	SM-TRAX
50	RE-ENTRY	18	18	AM I SEXY...? (T) (X) ANTLER SUBWAY 1037/NEVER	LORDS OF ACID

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

DANCE TRAX

(Continued from preceding page)

"The house stuff," says Harris, "is reserved for our other label, Loaded." Skint, as every card-carrying member of the club community knows, shines the light on experimental slow beats and rock-etched big beats. It's no wonder that acts like **Lo Fidelity Allstars** and **Fatboy Slim** are signed directly to the label.

These days, Skint—often touted as the big beat label—is in the process of increasing its U.S. presence. Explains Harris, "People should know, for

example, that **Fatboy Slim** and **Lo Fidelity** come from the same label. And unfortunately, many people in the U.S. don't realize this."

To help with this mission, Sony Music International will issue "Brassic Beats USA" Feb. 22. The multi-artist compilation spotlights such Skint acts as **Fatboy Slim** ("Sho Nuff"), **Super Collider** ("Darn [Cold Way O Lovin']"), **Sparky Lightbourne** ("Where You Goin', Chick-en?"), **Space Raiders** ("[I Need The]

Disko Doktor"), and **Cut La Roc** ("Fallen").

The collection also finds Harris, recording under the **Midfield General** moniker, delivering the caustic "Devil In Sports Casual." At the other end of the musical spectrum is the melodically sweet "Film Music" by new signing **Electrelane**, an all-girl guitar band.

"Electrelane may surprise a lot of people," acknowledges Harris. "But I just sign acts I like. It's as simple as

that. And since dance music is always reinventing itself, Skint will constantly evolve. We will remain the musical catalyst for dancefloors worldwide."

DJ KICKS: Globally revered DJ/producer—and half of Austrian duo **Kruder & Dorfmeister**—**Richard Dorfmeister** is confirmed to make a rare American DJ appearance Friday (14) at New York's Twilo club.

Dorfmeister is known for embracing all styles of dance music, includ-

ing dub, drum'n'bass, trip-hop, and house, and his performance will surely please numerous members of New York's club community. And for very good reason. Simply put—and unlike the bulk of DJs in this city—he's not afraid to push musical borders.

The night will also feature DJs **Kevin Yost**, **Adam Scott**, and **Shantel**. With such a lineup, this has the potential to be the club experience of the season. We'll see you there.

Day Rises With 1st Album On BNA

Grandmother's Poker Game Led To Newcomer's Record Deal

BY DEBORAH EVANS PRICE

NASHVILLE—Most country newcomers have a pretty standard story to tell when relating how they got their record contract, but BNA's Jennifer Day is an exception. She owes her deal, and her March 7 debut album, to her grandma's poker game.

A native of McAlpin, Fla., Day grew up absorbing influences ranging from Patsy Cline and Willie Nelson to Otis Redding and Mariah Carey. During her senior year of high school, she recorded a demo that included Cline's classic "Crazy," as well as more recent tunes by another of her heroes, Martina McBride.

During poker games with pals in her hometown of Hiawassee, Ga., Day's grandmother would mix her granddaughter's songs with other music. "She would mix in my music, and her friends would comment on it," says Day. "Then her neighbor said, 'Well, by the way, my nephew happens to be Bob Jamieson.'"

Jamieson is president of RCA Records in New York. "Aunt Jean," as Day calls her, gave Day's demo to her brother, who relayed it to Jamieson. He liked what he heard and sent it to RCA Label Group chief Joe Galante.

"[RCA VP of A&R] Renee Bell called my dad," Day says. "Me and my dad drove up to Nashville to meet with Renee Bell, Joe Galante, and Thom Schuyler [then senior VP of A&R]."

"We were just blown away. She was just unbelievable," recalls Bell. "She is a true artist. She's an unbelievable interpreter of a song, which, to me, is what sets an artist apart from a singer."

After that meeting in September 1997, Day was signed to a development deal and began working with producer Robert Byrne, as well as honing her songwriting skills, writing with such seasoned tunesmiths as Beth Nielsen Chapman, Annie Roboff, Liz Hengber, and Kent Blazy. Her debut album includes four songs Day co-wrote.

Day and Byrne also searched for additional material. "When we went to listen to songs, I didn't really think, 'I want a ballad and an uptempo.' I thought about it more when they played me the song if I really felt it, if it just really did something to me, because when you hear a really great song, it just does something to you."

Day says she also wanted an album that would show her diversity. "The songs mesh well together, but

every song has a different flavor," she says. "It was really fun to incorporate my influences, as wide a variety as they may be, in a country album."

One of the cuts she's especially fond of is "Fearless." "I think that's my statement song," she says. "If I want to say something to the world, that would be it. In the end, it's all up to you. It's all about how you look at life and what you're going to do with it."

Day's voice is attracting believers. "I think she's a tremendous talent," says BNA Records director of marketing and artist development Debbie Schwartz. "This girl has so many different facets to her. She's a great songwriter. She loves to perform."

Day is being introduced to country radio listeners via her debut single, "The Fun Of Your Love," which is currently at No. 43 on Billboard's Hot Country Singles & Tracks chart. "I had seen Jennifer perform an acoustic set at the BMG meetings in San Diego. When I saw her in that setting, she just blew me away," says Mandy McCormack, assistant PD at KZLA Los Angeles, who then recruited Day to perform at the KZLA Country Cookout in October. "I'm a huge fan of Jennifer's. She has what it takes. She's going to be a big star."

"The Fun Of Your Love" was in Kevin Costner's recent movie "For Love Of The Game." Day's song "Completely" will be in the new Ashley Judd film "Where The Heart Is." Another of Day's songs, "Someone Else's Guy," was recently used on the Fox TV show "Get Real."

Day wrote and performed a Coca-Cola jingle during the holidays, and she's been asked to record a new one for 2000.

"We've been setting this album up for the last year," says Schwartz. "She's done a number of

things like the BMG sales conference in San Diego. We took advantage of opportunities during [Country Music Assn.] week and had her perform acoustically for some radio groups."

Day also did an extensive radio tour, sometimes visiting three stations a day, throwing a '70s-style shindig at each stop. Since Day was born in 1979 and missed the '70s, BNA helped radio personnel re-create some '70s atmosphere. "We wanted it to be fun, and we think radio had fun getting to know Jennifer," says Schwartz. "We thought

we'd make it a little interactive. If they wanted to, we had props for them. We had wigs. We had beads and fringed vests and funky sunglasses."

Schwartz says the promo tour will continue in 2000, taking Day to stations that were missed on the first tour leg and showcasing Day for accounts. "There will be some pricing and positioning in March," she says. "And there will be some listening stations."

Day is booked by Creative Artists Agency and managed by Ken Levitan.



Kenny's Twice Platinum. BNA recording artist Kenny Chesney recently celebrated the platinum certification of his albums "Everywhere We Go" and "I Will Stand." Shown, from left, are RCA Label Group (RLG) VP/GM Butch Waugh, producer Norro Wilson, Clint Higham of International Management Services, Dale Morris of Dale Morris & Associates, Chesney, RLG chairman Joe Galante, Chevy Nash of Morey Management Group, and producer Buddy Cannon.



DAY

From Bluegrass To Mainstream, Grammy Nominations Cover Wide Variety Of Country

GRAMMY GAZING: Nominations for the 42nd annual Grammy Awards reflect a heightened awareness by the National Academy of Recording Arts and Sciences of the growing diversification within country music. Country artists are literally all over this year's musical map.

To begin with, not surprisingly, both **Dixie Chicks** and **Shania Twain** have mainstream nominations, the Chicks for album of the year with "Fly" and Twain for song of the year with "You've Got A Way."

Asleep At The Wheel received six nominations that span several areas: best country album for "Ride With Bob," country instrumental for the song "Bob's Breakdowns," two nominations for country collaboration with vocals (with **Willie Nelson** and **Manhattan Transfer** on the song "Going Away Party" and with Dixie Chicks for "Roly Poly"), long-form music video for "The Making Of Ride With Bob," and best recording package for "Ride With Bob."

The Wheel's nomination for best country album joins a diverse set of nominees in that field: **Emmylou Harris**, **Dolly Parton**, and **Linda Ronstadt** for "Trio II"; **George Jones** for "Cold Hard Truth"; Dixie Chicks for "Fly"; and **Alison Krauss** for "Forget About It." By traditional Nashville standards, none of those albums would have been considered mainstream Music Row product four or five years ago.

Almost the same thing could be said for the male country vocal performance category, where **Dwight Yoakam's** cover of **Queen's** "Crazy Little Thing Called Love" vies with **Lyle Lovett's** "That's Right (You're Not From Texas)," Jones' "Choices," and the more mainstream Music Row entries from **Vince Gill** ("Don't Come Cryin' To Me") and **Tim McGraw** ("Please

Remember Me").

In the producer of the year (nonclassical) category, new Nashville producer **Dann Huff** is nominated for his work on four country albums: **Lonestar's** "Lonely Grill," **Shane Minor's** "Shane Minor," **Shedaisy's** "The Whole Shebang," and **Bryan White's** "How Lucky I Am," as well as for the decidedly non-country "Risk" by **Megadeth**.

In one surprise, Harris and Krauss joined the expected nominees—**Martina McBride**, **Faith Hill**, and Twain—for female country vocal performance. Harris' "Ordinary Heart" is from the Arista/Nashville soundtrack to the movie "Happy, Texas." The "Happy, Texas" soundtrack also yielded a nod for **BR5-49**, whose "Honky Tonk Song" is up for best country duo or group with vocal. New group Shedaisy is up in the same field for its "Little Good-Byes."

Local favorites made it into folk categories: **June Carter Cash's** album "Press On" in the traditional category and **John Prine's** "In Spite Of Ourselves" and **Ronstadt/Harris' "Western Wall: The Tucson Sessions"** in the contemporary folk field.

Nelson is finally recognized for his guitar skills with his nomination in the best pop instrumental category for "Night And Day."

Country veteran Jones' recording of **Billy Yates** and **Mike Curtis'** great song "Choices" is up for country song of the year. Another veteran is nominated in the same field: **Bill Anderson**, who co-wrote "Two Teardrops" with **Steve Wariner**.

Prominent Nashville singer/songwriters **Steve Earle** and **Jim Lauderdale** are nominated in the bluegrass album field for their collaborative works: Lauderdale with **Ralph Stanley & the Clinch Mountain Boys** on "I Feel Like Singing Today" and Earle with the **Del McCoury Band** on "The Mountain."



by Chet Flippo



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)		
◀ No. 1 ▶						
1	2	2	18	DIXIE CHICKS ▲ ³ MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
				9 weeks at No. 1		
2	1	1	113	SHANIA TWAIN ◆ ¹⁶ MERCURY 536003 (10.98/17.98)	COME ON OVER	1
3	3	3	8	FAITH HILL WARNER BROS. 47373/WRN (11.98/17.98)	BREATHE	1
4	5	5	35	TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
5	6	6	10	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
6	8	8	101	DIXIE CHICKS ▲ ⁸ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
7	4	4	6	GARTH BROOKS ▲ CAPITOL 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS	1
8	7	7	10	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
9	10	10	31	LONESTAR ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
10	9	9	6	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
11	11	11	16	MARTINA MCBRIDE ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
12	13	15	34	SHEDAISY ● LYRIC STREET 165002/HOLLYWOOD (8.98/12.98) HS	THE WHOLE SHEBANG	6
13	12	12	44	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
(14)	17	13	15	REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION	10
15	14	16	94	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
16	20	14	15	GEORGE STRAIT MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	10
17	16	19	89	FAITH HILL ▲ ⁴ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	2
18	15	17	14	CLINT BLACK RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
19	19	18	31	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	13
20	26	31	9	TOBY KEITH DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	20
21	23	23	10	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
22	18	20	15	BROOKS & DUNN ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
23	22	22	59	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
24	27	28	9	TRACE ADKINS CAPITOL 96618 (10.98/16.98)	MORE...	9
25	24	24	28	GEORGE JONES ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
26	21	21	44	GEORGE STRAIT ▲ MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
27	32	30	87	MARK WILLS ▲ MERCURY 536317 (10.98/16.98) HS	WISH YOU WERE HERE	8
(28)	42	43	33	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98) HS	SINGLE WHITE FEMALE	15
29	35	34	9	TY HERNDON EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
30	29	25	34	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
31	33	32	9	VARIOUS ARTISTS UTV 545203/UNIVERSAL (10.98/17.98)	SUPERSTAR COUNTRY HITS	28
32	34	36	19	CLAY WALKER GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE	5
33	30	35	22	ALISON KRAUSS ROUNDER 610465/MERCURY (10.98/16.98)	FORGET ABOUT IT	5
34	37	37	39	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
35	47	44	85	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
(36)	54	51	41	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
◀ PACESETTER ▶						
(37)	62	69	13	VARIOUS ARTISTS WARNER BROS. 47537 (10.98/16.98)	COUNTRY FUN	37
38	31	29	32	JOHN MICHAEL MONTGOMERY ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16

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)		
39	40	33	11	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	22
40	28	27	11	ROY D. MERCER VIRGIN 48214 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 6	16
41	46	49	30	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
42	25	26	12	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
43	43	45	39	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
44	44	48	33	DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
(45)	RE-ENTRY		35	JESSICA ANDREWS DREAMWORKS 450104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	31
46	38	40	70	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
47	49	52	9	TRACY BYRD RCA 67881/RLG (10.98/16.98)	IT'S ABOUT TIME	20
48	39	41	71	ALABAMA ▲ ³ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
49	36	39	15	RANDY TRAVIS DREAMWORKS 450119/INTERSCOPE (10.98/16.98)	A MAN AIN'T MADE OF STONE	15
50	51	54	73	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
51	48	46	10	DOLLY PARTON SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
52	52	57	32	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
53	41	42	35	STEVE WARINER CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
(54)	65	65	21	SHERRIE AUSTIN ARISTA NASHVILLE 18881 (10.98/16.98) HS	LOVE IN THE REAL WORLD	14
55	56	38	6	VARIOUS ARTISTS HIP-O 554632/UNIVERSAL (6.98/11.98)	ALL-STAR COUNTRY CHRISTMAS	31
56	60	61	19	MERLE HAGGARD TBA/BNA 67844/RLG (24.98 CD)	FOR THE RECORD — 43 LEGENDARY HITS	38
57	50	47	16	JOHN PRINE OH BOY! 019 (9.98/15.98)	IN SPITE OF OURSELVES	21
58	67	73	60	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
59	58	56	15	YANKEE GREY MONUMENT 69085/SONY (10.98 EQ/16.98) HS	UNTAMED	41
60	63	66	19	BRYAN WHITE ASYLUM 62278/EEG (10.98/16.98)	HOW LUCKY I AM	7
61	45	53	29	ALABAMA RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
62	70	67	8	THE MAVERICKS MERCURY 170112 (10.98/17.98)	SUPER COLOSSAL SMASH HITS OF THE 90'S: THE BEST OF THE MAVERICKS	45
63	53	55	19	LINDA RONSTADT & EMMYLOU HARRIS ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL — THE TUCSON SESSIONS	6
64	57	59	10	CLEDUS T. JUDD RAZOR & TIE 82845 (10.98/16.98) HS	JUDDMENTAL	48
(65)	RE-ENTRY		75	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
66	64	64	36	CHAD BROCK WARNER BROS. 47071/WRN (10.98/16.98) HS	CHAD BROCK	37
67	69	75	77	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
(68)	RE-ENTRY		35	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	56
(69)	RE-ENTRY		30	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
70	59	62	27	LYLE LOVETT CURB 111964/MCA (10.98/17.98)	LIVE IN TEXAS	7
(71)	RE-ENTRY		39	TRACY BYRD MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
(72)	RE-ENTRY		11	MINDY MCCREADY BNA 67765/RLG (10.98/16.98)	I'M NOT SO TOUGH	17
73	73	68	19	ASLEEP AT THE WHEEL DREAMWORKS 450117/INTERSCOPE (10.98/16.98) HS	RISE WITH BOB	24
◀ HOT SHOT DEBUT ▶						
(74)	NEW ▶		1	VARIOUS ARTISTS MARS 44010 (10.98/17.98)	STEVE AUSTIN'S STONE COLD COUNTRY	74
(75)	RE-ENTRY		33	PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6

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

Billboard Top Country Catalog Albums

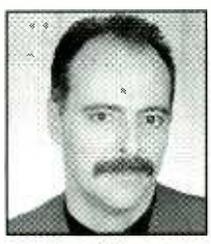
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY
SoundScan®

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
1	2	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	135
2	3	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (10.98/17.98) HS	THE WOMAN IN ME	256
3	4	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA ● MCA NASHVILLE 170038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	25
4	6	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	120
5	8	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	123
6	7	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	228
7	1	MARTINA MCBRIDE ● RCA 67842/RLG (10.98/16.98)	WHITE CHRISTMAS	25
8	5	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	219
9	11	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	291
10	—	THE JUDDS ▲ CURB 112093/UNIVERSAL SPECIAL PRODUCTS (3.98/6.98)	CHRISTMAS TIME WITH THE JUDDS	37
11	9	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	301
12	12	PATSY CLINE MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)	HEARTACHES	55
13	15	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	121

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
14	20	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	80
15	10	PATSY CLINE ▲ ⁸ MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	667
16	21	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	257
17	18	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	18
18	—	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	162
19	—	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	109
20	25	WILLIE NELSON ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	275
21	23	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	118
22	14	VINCE GILL ▲ ² MCA NASHVILLE 110877 (3.98/7.98)	LET THERE BE PEACE ON EARTH	75
23	—	ALISON KRAUSS ▲ ² ROUNDER 610325/DJMG (10.98/16.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	168
24	—	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	497
25	—	GEORGE STRAIT ▲ ⁶ MCA NASHVILLE 110651 (10.98/16.98)	PURE COUNTRY (SOUNDTRACK)	369

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

COUNTRY CORNER



by Wade Jessen

TO TELL THE TRUTH: A dozen titles bow and 19 others encore on Hot Country Singles & Tracks, as country programmers put the Christmas music back into mothballs for another year. As the radio chart begins its annual post-holiday adjustment to normal airplay patterns, **Kenny G** grabs his first ink on the list with "Auld Lang Syne" (Arista), which takes Hot Shot Debut honors at No. 49. Spins are heard at 52 monitored stations, including KZLA Los Angeles and WYNK Baton Rouge, La. KIKK Houston and WWYZ Hartford, Conn., are the airplay leaders, with more than 25 detections each.

Other new year-themed fare on the chart includes **Alabama's** "Twentieth Century" (RCA) at No. 51 and the band's collaboration with songwriter **Gretchen Peters**, "New Year's Eve 1999," at No. 55.

"Twentieth Century" is the title track from Alabama's nonseasonal album, which finishes at No. 61 on Top Country Albums. The Peters-penned "New Year's Eve 1999" appears on Alabama's 1996 holiday release, "Christmas Volume II," and on the B-side of "Twentieth Century," which jumps 10-8 on Top Country Singles Sales.

WELL, ALRIGHTY THEN: Following a parcel of tepid reviews and comparatively soft sales for "Garth Brooks In . . . The Life Of Chris Gaines," Capitol has scurried to put a single on country radio that's more Garth and less Chris. To that end, the label has serviced stations with "Do What You Gotta Do," a cut from **Brooks'** more than 2-year-old "Sevens" set, which re-enters Hot Country Singles & Tracks at No. 61. The song charted for two weeks immediately after the release of "Sevens." It's a rarity for a country label to reach back that far for a single, but it reminds me somewhat of how in 1995 a cut from an earlier Brooks set became a minor hit in the midst of the two-year dry spell between the 1993 release of "In Pieces" and "Fresh Horses," which came out at the end of 1995.

At that time, the absence of new Brooks material made certain country programmers so uneasy that a few began to air "The Red Strokes," a track from "In Pieces," which eventually rose to No. 49 and logged 20 chart weeks. Although the label did release the dramatic videoclip for "The Red Strokes," it was never officially issued as a radio single.

Early airplay for "Do What You Gotta Do" is detected at 26 stations, including KHKI Des Moines, Iowa; KPLX Dallas; and WNKT Charlotte, N.C.

HE STILL REIGNS: In our annual Year in Music Issue, I mentioned that the velvet-voiced **Eddy Arnold** had logged chart entries in six decades (Country Corner, Billboard, Dec. 25). As we rang in the new year, hard-country patriarch **George Jones** joins Mr. Arnold in that rare distinction, as his Grammy-nominated "Cold Hard Truth" (Asylum) continues its prodigious run on Top Country Albums at No. 25. The title track re-enters Hot Country Singles & Tracks at No. 48. The king of the country heartache ballad first appeared on our charts in the autumn of 1955.

Bluewater Music Sidesteps Subpublishers

Nashville Publisher To Affiliate Directly With Int'l Societies

BY CHET FLIPPO

NASHVILLE—In what the company calls a major innovation in publishing, Bluewater Music Corp. (BMC) here has begun bypassing subpublishers outside the U.S.

By affiliating directly with the major societies in international markets that handle mechanical and performing rights, BMC can collect royalty revenues much faster than by going through subpublishers, says BMC VP of operations Dan Ekback.

"This is a brand-new concept which no one has tried before," he says. "We looked at the role and the position of the traditional way of doing publishing business. If you are a publishing company based in the United States and you have songs recorded and released in other territories outside the U.S., then you need somebody to collect your royalties—mechanical and performance royalties.



EKBACK

"There are several ways of doing this," Ekback continues. "The traditional way is to have a subpublisher in each territory. The subpublisher is by tradition the extended arm of the original publisher. The subpublisher takes a commission. We sat down and took a look at the role of the subpublisher."

Ekback's background includes stints at Gramophone AB Electra in Sweden, STIM/Nordisk Copyright Bureau in Sweden, Sweden Music AB (which handled Abba), and Major Bob Music in Nashville, which handles Garth Brooks' music. Prior to joining BMC, Ekback ran his own Nashville consulting company, Music Service International.

His experience in handling international licenses and catalogs, he says, helped in rethinking the nature of international publishing. "What does the subpublisher do for the original publisher, and what does the original publisher want the subpublisher to do?" he asks.

"We realized that most subpublishers don't do a lot of creative work,"

Ekback says. "We were interested in increasing the NPS, or net publisher's share, for the original publisher. We looked at how to increase the NPS and decided to just join the societies directly. So, we have done so and are bypassing the subpublishers."

Ekback says BMC has affiliated directly with these performing right societies:

- GEMA in Berlin and Munich for Germany, Austria, and Switzerland (via Bluewater Music-Germany);
- B U M A / STEMRA in Amsterdam for the Netherlands, Belgium, and Luxembourg (via Bluewater Music-Benelux);
- STIM/Nordisk Copyright Bureau in Stockholm for Sweden, Norway, Denmark, Finland, and Iceland (via Bluewater Music-Scandinavia);
- The Mechanical Copyright Protection Society and Performing Right Society in London for the United Kingdom Commonwealth (excluding Australia, New Zealand, Malaysia, Singapore, Hong Kong, and Canada) (via Bluewater Music-Great Britain);
- The Society of Composers, Authors, and Music Publishers of Canada and the Canadian Musical

Reproduction Rights Agency in Toronto for Canada (via Bluewater Music-Canada).

Ekback notes, "With today's technology, you can easily be based in Nashville and communicate directly with all the societies. Additionally, we travel to the territories and visit each society regularly. So, we're collecting directly from the societies, which means we get the money faster. In

effect, we are acting as our own subpublisher in each territory. It works the same as

if we had an office in each country." Bluewater representatives will be at this year's MIDEM in Cannes.

Bluewater, in business since 1988 here, has as staff writers such prolific tunesmiths as Kim Richey, Jim Lauderdale, and Fred Eaglesmith, with hits recorded by the likes of George Strait and Patty Loveless. Ekback says bypassing subpublishers will not hurt Bluewater's chances of getting cover songs in each territory, because 1) Bluewater pitches directly in each territory from its own database of artists and 2) it gets most cover versions after the original version is played elsewhere.

bluewater music



Making Book At Capitol. Staffers at Capitol Nashville recently held a book drive to provide children's books for the organization Book 'Em. Shown, from left, are A&R manager Tracy Cox, Capitol Nashville president/CEO Pat Quigley, Georgeanne Chapman of Book 'Em, A&R VP Larry Willoughby, and associate director of A&R Molly Reynolds.

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

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

- 30 **A COUNTRY BOY CAN SURVIVE (Y2K VERSION)** (Bocephus, BMI) HL
- 53 **AGAINST THE WIND** (Gear, ASCAP) WBM
- 12 **ALL THINGS CONSIDERED** (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
- 17 **AMAZED** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
- 54 **ANOTHER NINE MINUTES** (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets O' Music, ASCAP) HL
- 49 **AULD LANG SYNE** (Kenny G, BMI/Sony/ATV Tunes, ASCAP/Wallyworld, ASCAP) HL
- 15 **BACK AT ONE** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
- 21 **BECAUSE YOU LOVE ME** (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) HL/WBM
- 60 **BEN THERE** (Blackened, BMI/Steve Warner, BMI) WBM
- 20 **BEER THIRTY** (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
- 8 **BIG DEAL** (Mighty Nice, BMI/AI Andersons, BMI/Blue Water, BMI/Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM
- 1 **BREATHE** (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM
- 52 **BRING IT ON** (Songs Of Universal, BMI/Zomba, BMI/Teren It Up, BMI) WBM
- 39 **BUY ME A ROSE** (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI)
- 37 **CAN'T NOBODY LOVE YOU (LIKE I DO)** (Universal-MCA, ASCAP/Chrysalis, ASCAP/Songs For Debin, ASCAP) WBM
- 35 **CARLENE** (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL
- 28 **COME ON OVER** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
- 2 **COWBOY TAKE ME AWAY** (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
- 33 **DADDY WON'T SELL THE FARM** (Kreditcard, ASCAP/Penny Annie, BMI/Copperfield, BMI)
- 27 **DON'T LIE** (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 34 **DON'T MAKE ME BEG** (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 61 **DO WHAT YOU GOTTA DO** (Almo, ASCAP/Craftworks, ASCAP) WBM
- 41 **GOD GAVE ME YOU** (Warner-Tamerlane, BMI/New Nonpareil, BMI/Scoggin, BMI/On The Mantel, BMI) WBM
- 70 **GOODBYE EARL** (EMI Blackwood, BMI/Rising Gorge, BMI) HL
- 4 **HE DIDN'T HAVE TO BE** (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
- 56 **HERE COMES MY BABY** (Mainstay, BMI)
- 16 **HOME TO YOU** (Arlis Smith, SESAC/Good O' Delta Boy, SESAC/Mamalam, ASCAP)

- 26 **HOW DO YOU LIKE ME NOW?** (Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI)
- 69 **IF YOU EVER LEAVE ME** (Chi-Boy, ASCAP) WBM
- 11 **I LOVE YOU** (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Bud Dog, ASCAP/Follazoo, ASCAP) CLM/HL
- 50 **I'M DIGGIN' IT** (Burg-Isle, BMI/Starstruck Angel, BMI) HL
- 62 **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
- 40 **IT'S A BEAUTIFUL THING** (Windswept, ASCAP/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 24 **IT'S A LOVE THING** (Coburn, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 32 **IT WAS** (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM
- 47 **I WILL BE** (Titania, BMI/Songs Of Note, BMI/Ensign, BMI/Bob Farrell, ASCAP/MRBI, ASCAP/Summerdawn, ASCAP/McSpadden-Smith, ASCAP) HL
- 65 **I WILL... BUT** (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP)
- 66 **JIMMY'S GOT A GIRLFRIEND** (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Ron Harbin, ASCAP/Sony/ATV Tree, BMI) HL/WBM
- 59 **JUST BECAUSE SHE LIVES THERE** (Sony/ATV Cross Keys, ASCAP) HL
- 25 **LESSONS LEARNED** (LL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifiti, BMI) HL
- 57 **LET'S MAKE LOVE** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) HL/CLM/WBM

- 14 **LIVE, LAUGH, LOVE** (Gary Nicholson, ASCAP/MRBI, ASCAP/Built On Rock, ASCAP/CMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL
- 29 **LOVE'S THE ONLY HOUSE** (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
- 38 **ME AND MAXINE** (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP/Lummusic, ASCAP) WBM
- 5 **MY BEST FRIEND** (Careers-BMG, BMI/Silverkiss, BMI) HL
- 67 **MY HOMETOWN** (Warner-Tamerlane, BMI) WBM
- 55 **NEW YEAR'S EVE 1999** (Sony/ATV Cross Keys, ASCAP) HL
- 6 **POP A TOP** (Sony/ATV Tree, BMI) HL
- 74 **POWER WINDOWS** (Universal-Songs Of PolyGram International, BMI/Pretty Blue, BMI) HL/WBM
- 18 **PUT YOUR HAND IN MINE** (Acuff-Rose, BMI/Milene, ASCAP) HL
- 64 **REAL LIVE WOMAN** (Cryner Way To The Bank, SESAC/Child Bride, SESAC)
- 58 **ROCK THIS COUNTRY!** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, BMI)
- 45 **SHE'S MORE** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Warner-Tamerlane, BMI/Crutchfield, BMI) HL/WBM
- 13 **SHE THINKS MY TRACTOR'S SEXY** (EMI Blackwood, BMI/Jelinda, BMI/Scarlet Moon, BMI/CMI, BMI) HL
- 31 **SMALL STUFF** (Daniel Island, BMI/How 'Ya Doin', BMI/Leipers Fork, BMI/Tender Vittles, BMI/ESP, BMI/Music & Media, BMI) HL
- 9 **SMILE** (DreamWorks, BMI/Encore, ASCAP) CLM
- 19 **SMOKE RINGS IN THE DARK** (Universal-MCA, ASCAP/Bar R, SESAC) HL/WBM
- 10 **SOMETHING LIKE THAT** (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Bud Dog, ASCAP/Follazoo, ASCAP) CLM
- 46 **TAKE A LETTER MARIA** (Universal-Songs Of PolyGram International, BMI) WBM

- 73 **TEARIN' IT UP (AND BURNIN' IT DOWN)** (Careers-BMG, BMI/A Hard Day's Write, BMI/Kim Williams, ASCAP/Sony/ATV Cross Keys, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) HL/WBM
- 36 **THE BEST DAY** (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL
- 68 **THE CHAIN OF LOVE** (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM
- 48 **THE COLD HARD TRUTH** (Sony/ATV Cross Keys, ASCAP/Trick Knee, ASCAP) HL
- 43 **THE FUN OF YOUR LOVE** (Almo, ASCAP/BNC, ASCAP/Lilaly, ASCAP/Anva, ASCAP) WBM
- 71 **THE LOOK** (EMI Blackwood, BMI/Ty Land, BMI/Warner-Tamerlane, BMI) HL/WBM
- 22 **THE QUITTIN' KIND** (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI/Starstruck Writers Group, ASCAP/Universal-MCA, ASCAP) HL/WBM
- 75 **THE WAY YOU LOVE ME** (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL/CLM
- 23 **THIS WOMAN NEEDS** (Without Anna, ASCAP/Songs Of Hamstein, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) CLM/WBM
- 51 **TWENTIETH CENTURY** (New Don, ASCAP/New Hayes, ASCAP/CPL, ASCAP/Christabel Island, ASCAP)
- 42 **UNBREAKABLE HEART** (Blue Gator, ASCAP/Maverick, ASCAP/MB, ASCAP) WBM
- 63 **UNCONDITIONAL** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI)
- 3 **WHAT DO YOU SAY** (Michael Dulaney, BMI/Dulaney House, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
- 44 **WHAT I NEED** (Warner-Tamerlane, BMI/Golden Wheat, BMI) WBM
- 7 **WHEN I SAID I DO** (Blackened, BMI) WBM
- 72 **YOU CAN LEAVE YOUR HAT ON** (Warner-Tamerlane, BMI/Randy Newman, BMI) WBM

JANUARY 15, 2000

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	15	BREATHE B. GALLIMORE, F. HILL (H. LAMAR, S. BENTLEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	1
2	3	5	19	COWBOY TAKE ME AWAY B. CHANCEY, P. WORLEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT	2
3	4	3	18	WHAT DO YOU SAY D. MALLOY, R. MCENTIRE (M. DULANEY, N. THRASHER)	REBA (V) MCA NASHVILLE 172131 †	3
4	2	2	20	HE DIDN'T HAVE TO BE F. ROGERS (B. PAISLEY, K. LOVELACE)	BRAD PAISLEY (V) ARISTA NASHVILLE 13176 †	1
5	5	6	17	MY BEST FRIEND B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER)	TIM MCGRAW CURB ALBUM CUT	5
6	7	7	15	POP A TOP K. STEGALL (N. STUCKEY)	ALAN JACKSON (V) ARISTA NASHVILLE 13183 †	6
7	6	4	20	WHEN I SAID I DO C. BLACK (C. BLACK)	CLINT BLACK (V) RCA 65897 †	1
8	8	8	20	BIG DEAL W. C. RIMES (A. ANDERSON, J. STEELE)	LEANN RIMES (C) (D) (V) CURB 73086 †	8
9	9	10	18	SMILE D. HUFF (C. LINDSEY, K. FOLLESE)	LONESTAR (V) BNA 65906 †	9
10	12	14	30	SOMETHING LIKE THAT B. GALLIMORE, J. STROUD, T. MCGRAW (R. FERRELL, K. FOLLESE)	TIM MCGRAW CURB ALBUM CUT †	1
11	13	12	25	I LOVE YOU M. MCBRIDE, P. WORLEY (T. HYLER, A. FOLLESE, K. FOLLESE)	MARTINA MCBRIDE (V) RCA 65896 †	1
12	10	9	30	ALL THINGS CONSIDERED R. THOMAS, J. LEO, R. E. ORRALL (T. HUNT)	YANKEE GREY (C) (D) MONUMENT 79248 †	8
13	11	11	20	SHE THINKS MY TRACTOR'S SEXY B. CANNON, N. WILSON (J. COLLINS, P. OVERSTREET)	KENNY CHESNEY (V) BNA 65934 †	11
14	14	15	24	LIVE, LAUGH, LOVE D. JOHNSON, C. WALKER (G. NICHOLSON, A. SHAMBLIN)	CLAY WALKER GIANT ALBUM CUT †	14
15	15	17	11	BACK AT ONE C. CHAMBERLAIN (B. MCKNIGHT)	MARK WILLIS (V) MERCURY 562530 †	15
16	16	13	27	HOME TO YOU G. FUNDIS (A. SMITH, S. LIGHT)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	2
17	25	24	41	AMAZED D. HUFF (M. GREEN, A. MAYO, C. LINDSEY)	LONESTAR (V) BNA 65755 †	1
18	17	16	17	PUT YOUR HAND IN MINE B. J. WALKER, JR. (S. EWING, J. W. BARBER)	TRACY BYRD (V) RCA 65907 †	16
19	18	18	23	SMOKE RINGS IN THE DARK T. BROWN, M. WRIGHT (R. RUTHERFORD, H. ROBERT)	GARY ALLAN (V) MCA NASHVILLE 172109 †	18
◀ AIRPOWER ▶						
20	20	19	14	BEER THIRTY B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13188 †	19
21	19	20	13	BECAUSE YOU LOVE ME T. MCGRAW, B. GALLIMORE (J. S. SHERRILL, KOSTAS)	JO DEE MESSINA CURB ALBUM CUT †	19
22	21	21	20	THE QUITTIN' KIND D. COOK, L. WILSON (S. HOGIN, P. BARNHART, M. D. SANDERS)	JOE DIFFIE (C) (D) EPIC 79268	21
23	23	23	20	THIS WOMAN NEEDS D. HUFF (K. OSBORN, B. BAKER, C. HARRINGTON)	SHEDAISY LYRIC STREET ALBUM CUT †	23
24	22	22	21	IT'S A LOVE THING M. ROLLINGS (K. URBAN, M. POWELL)	KEITH URBAN CAPITOL ALBUM CUT †	22
25	24	28	11	LESSONS LEARNED T. LAWRENCE, F. ANDERSON, B. CARR (T. LAWRENCE, P. NELSON, L. BOONE)	TRACY LAWRENCE ATLANTIC ALBUM CUT †	24
26	26	29	9	HOW DO YOU LIKE ME NOW?! J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH DREAMWORKS ALBUM CUT	26
27	28	27	18	DON'T LIE P. WORLEY (C. BIGGERS, F. ROGERS)	TRACE ADKINS (V) CAPITOL 58812 †	27
28	27	26	20	COME ON OVER R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 172123 †	6
29	29	30	9	LOVE'S THE ONLY HOUSE M. MCBRIDE, P. WORLEY (T. DOUGLAS, B. CASON)	MARTINA MCBRIDE (V) RCA 65933 †	29
30	32	33	9	A COUNTRY BOY CAN SURVIVE (Y2K VERSION) N. WILSON, B. CANNON (H. WILLIAMS, JR.)	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES (C) (D) (V) WARNER BROS. 16895/WRN	30
31	30	32	14	SMALL STUFF D. COOK, ALABAMA (M. COLLIE, H. KANTER, E. STEVENS)	ALABAMA (V) RCA 65935	30
32	33	31	15	IT WAS T. BROWN, B. CANNON, N. WILSON (G. BURR, M. WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 172113 †	31
33	36	35	9	DADDY WON'T SELL THE FARM J. SCAIFE (S. FOX, R. BRANDA)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	33
34	38	34	14	DON'T MAKE ME BEG W. C. RIMES (F. ROGERS)	STEVE HOLY (C) (D) (V) CURB 73087 †	34
35	41	36	12	CARLENE B. GALLIMORE (P. VASSAR, C. BLACK, R. M. BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	35
36	43	48	3	THE BEST DAY T. BROWN, G. STRAIT (C. CHAMBERLAIN, D. DILLON)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	36
37	49	41	10	CAN'T NOBODY LOVE YOU (LIKE I DO) J. STROUD (D. ORTON, C. MAJESKI)	WYONNNA (C) (D) (V) CURB 172141/MERCURY	37
38	51	44	8	ME AND MAXINE K. STEGALL (G. BRADBERRY, M. LUNN)	SAMMY KERSHAW (V) MERCURY 17212	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	45	38	12	BUY ME A ROSE K. ROGERS, B. MAHER, J. MCKELL (J. FUNK, E. HICKENLOOPER)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	38
40	47	39	17	IT'S A BEAUTIFUL THING C. FARRIN (J. STEELE, C. WISEMAN)	PAUL BRANDT (C) (D) (V) REPRISE 16926/WRN	39
41	52	40	13	GOD GAVE ME YOU D. HUFF (J. HOUSTON, A. GOLDMARK, J. D. HICKS)	BRYAN WHITE ASYLUM ALBUM CUT	40
42	59	52	6	UNBREAKABLE HEART B. GALLIMORE (B. TENCH)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	42
43	62	50	7	THE FUN OF YOUR LOVE R. BYRNE (A. ROBOFF, B. N. CHAPMAN, J. DAY)	JENNIFER DAY (C) (D) (V) BNA 65931	43
44	68	54	8	WHAT I NEED S. HENDRICKS (M. GREEN)	JULIE REEVES VIRGIN ALBUM CUT †	44
45	RE-ENTRY	3	3	SHE'S MORE D. MALLOY, J. G. SMITH (L. HENGBER, R. CROSBY)	ANDY GRIGGS (V) RCA 65936 †	45
46	RE-ENTRY	8	8	TAKE A LETTER MARIA W. WILSON, D. STONE (R. B. GREAVES)	DOUG STONE ATLANTIC ALBUM CUT	46
47	RE-ENTRY	7	7	I WILL BE M. SPIRO (T. LEAH, B. FARRELL)	LILA MCCANN ASYLUM ALBUM CUT	47
48	RE-ENTRY	10	10	THE COLD HARD TRUTH K. STEGALL (J. O'HARA)	GEORGE JONES ASYLUM ALBUM CUT †	48
◀ Hot Shot Debut ▶						
49	NEW ▶	1	1	AULD LANG SYNE W. AFANASIEFF, KENNY G (TRADITIONAL, KENNY G, W. AFANASIEFF)	KENNY G (C) (D) ARISTA 13769 †	49
50	RE-ENTRY	15	15	I'M DIGGIN' IT T. BROWN, J. TEAGUE (D. BURGESS, M. MCCORD)	ALECIA ELLIOTT (C) (D) (V) MCA NASHVILLE 172121 †	50
51	NEW ▶	1	1	TWENTIETH CENTURY D. COOK, ALABAMA (D. SCHULTZ, C. A. T. CUMMINGS)	ALABAMA (C) (D) RCA 65917	51
52	RE-ENTRY	10	10	BRING IT ON D. JOHNSON, J. HOBBS (R. RUTHERFORD, G. TEREK)	KEITH HARLING (C) (D) (V) GIANT 16900	52
53	RE-ENTRY	6	6	AGAINST THE WIND R. SALL (B. SEGER)	BROOKS & DUNN ELEKTRA SOUNDTRACK CUT/EEG	53
54	NEW ▶	1	1	ANOTHER NINE MINUTES R. E. ORRALL, J. LEO (T. DOUGLAS, B. CRAIN, T. BUPPERT)	YANKEE GREY MONUMENT ALBUM CUT	54
55	NEW ▶	1	1	NEW YEAR'S EVE 1999 E. GORDY, JR. (G. PETERS)	ALABAMA WITH GRETCHEN PETERS (C) (D) RCA 65917	55
56	RE-ENTRY	13	13	HERE COMES MY BABY R. MALO, D. COOK (C. STEVENS)	THE MAVERICKS MERCURY ALBUM CUT †	42
57	RE-ENTRY	7	7	LET'S MAKE LOVE B. GALLIMORE, F. HILL (C. LINDSEY, M. GREEN, B. LUTHER, A. MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/WRN	52
58	NEW ▶	1	1	ROCK THIS COUNTRY! R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT	58
59	RE-ENTRY	2	2	JUST BECAUSE SHE LIVES THERE J. TAYLOR (D. DODSON, B. LAWSON)	CHALEE TENNISON ASYLUM ALBUM CUT †	59
60	NEW ▶	1	1	BEEEN THERE C. BLACK (C. BLACK, S. WARINER)	CLINT BLACK WITH STEVE WARINER RCA ALBUM CUT	60
61	RE-ENTRY	3	3	DO WHAT YOU GOTTA DO A. REYNOLDS (P. LYNN)	GARTH BROOKS CAPITOL ALBUM CUT	61
62	RE-ENTRY	15	15	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
63	NEW ▶	1	1	UNCONDITIONAL S. HENDRICKS, J. COLE (L. HENGBER, D. BRYANT, R. RUTHERFORD)	CLAY DAVIDSON VIRGIN ALBUM CUT	63
64	NEW ▶	1	1	REAL LIVE WOMAN G. FUNDIS, T. YEARWOOD (B. CRYNER)	TRISHA YEARWOOD MCA NASHVILLE ALBUM CUT	64
65	NEW ▶	1	1	I WILL...BUT D. HUFF (K. OSBORN, J. DEERE)	SHEDAISY LYRIC STREET ALBUM CUT	65
66	NEW ▶	1	1	JIMMY'S GOT A GIRLFRIEND D. JOHNSON, R. ZAVITSON, T. HASELDEN (A. SMITH, R. HARBIN, R. MCDONALD)	THE WILKINSONS GIANT ALBUM CUT	66
67	RE-ENTRY	2	2	MY HOMETOWN L. MAINES, C. ROBISON (C. ROBISON)	CHARLIE ROBISON LUCKY DOG ALBUM CUT/COLUMBIA †	67
68	RE-ENTRY	5	5	THE CHAIN OF LOVE D. JOHNSON, C. WALKER (J. BARNETT, R. LEE)	CLAY WALKER GIANT ALBUM CUT	68
69	RE-ENTRY	8	8	IF YOU EVER LEAVE ME D. FOSTER, R. MARX (R. MARX)	BARBRA STREISAND/VINCE GILL COLUMBIA ALBUM CUT †	62
70	RE-ENTRY	15	15	GOODBYE EARL B. CHANCEY, P. WORLEY (D. LINDE)	DIXIE CHICKS MONUMENT ALBUM CUT	50
71	NEW ▶	1	1	THE LOOK S. BOGARD, J. STEVENS, S. HENDRICKS (T. NICHOLS, J. STEVENS)	JERRY KILGORE VIRGIN ALBUM CUT	71
72	NEW ▶	1	1	YOU CAN LEAVE YOUR HAT ON J. SCAIFE (R. NEWMAN)	TY HERNDON EPIC ALBUM CUT	72
73	RE-ENTRY	2	2	TEARIN' IT UP (AND BURNIN' IT DOWN) A. REYNOLDS (K. BLAZY, K. WILLIAMS, G. BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT	63
74	RE-ENTRY	17	17	POWER WINDOWS M. SPIRO (B. FALCON)	JOHN BERRY LYRIC STREET ALBUM CUT †	43
75	RE-ENTRY	2	2	THE WAY YOU LOVE ME B. GALLIMORE, F. HILL (K. FOLLESE, M. DELANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	65

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 25 are removed from the chart after 20 weeks. † Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 2000, Billboard/BPI Communications.

Billboard Top Country Singles Sales

JANUARY 15, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	2	2	14	BIG DEAL CURB 73086	LEANN RIMES
2	3	3	4	A COUNTRY BOY CAN SURVIVE (Y2K VERSION) WARNER BROS. 16895/WRN	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES
3	1	1	9	DECK THE HALLS LYRIC STREET 164036/HOLLYWOOD	SHEDAISY
4	4	4	20	IT DON'T MATTER TO THE SUN/LOST IN YOU ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
5	6	7	15	I'M DIGGIN' IT MCA NASHVILLE 172121	ALECIA ELLIOTT
6	7	6	9	LITTLE BIRD ARISTA NASHVILLE 13184	SHERRIE AUSTIN
7	5	5	15	STEAM EPIC 79269/SONY	TY HERNDON
8	11	12	5	TWENTIETH CENTURY/NEW YEAR'S EVE 1999 RCA 65917/RLG	ALABAMA
9	10	11	41	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
10	8	8	11	THE QUITTIN' KIND EPIC 79268/SONY	JOE DIFFIE
11	14	13	135	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
12	9	10	7	CAN'T NOBODY LOVE YOU (LIKE I DO) CURB 172141/MERCURY	WYONNNA
13	12	9	21	ALL THINGS CONSIDERED MONUMENT 79248/SONY	YANKEE GREY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	14	28	LONELY AND GONE COLUMBIA 79210/SONY	MONTGOMERY GENTRY
15	13	15	36	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
16	16	17	9	DON'T MAKE ME BEG CURB 73087	STEVE HOLY
17	21	18	34	NEVER BEEN KISSED ARISTA NASHVILLE 13140	SHERRIE AUSTIN
18	22	25	79	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA
19	17	16	32	LIGHTNING DOES THE WORK WARNER BROS. 16984/WRN	CHAD BROCK
20	18	20	20	ARE YOUR EYES STILL BLUE CURB 73085	SHANE MCANALLY
21	19	19	27	YOU'RE STILL BEAUTIFUL TO ME ASYLUM 64035/EEG	BRYAN WHITE
22	20	21	20	A MATTER OF TIME BNA 65784/RLG	JASON SELLERS
23	25	24	57	COMMITMENT ● CURB 73055	LEANN RIMES
24	NEW ▶	1	1	THE FUN OF YOUR LOVE BNA 65931/RLG	JENNIFER DAY
25	RE-ENTRY	15	15	I WANT A MAN 143/WARNER BROS. 16932/WRN	LACE

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

Songwriters & Publishers

ARTISTS & MUSIC

Talented Hummon Juggles Genres

Songwriter/Playwright Pens Country Hits, Drops Indie Set

BY DEBORAH EVANS PRICE

NASHVILLE—Few successful songwriters are involved in more diverse creative pursuits than Marcus Hummon.

He's well-known in country music circles for co-writing such hits as Tim McGraw's "One Of These Days," Wynonna's "Only Love," Alabama's "The Cheap Seats," and, most recently, the first two singles from Dixie Chicks' "Fly" album—"Ready To Run" (nominated for a Grammy for song of the year) and "Cowboy Take Me Away."

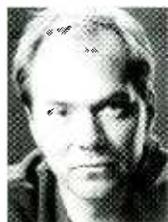
Hummon also has recently released a new album, "Looking For The Child," via Velvet Armadillo Records; authored a poetry book; and written three plays, two of which have been staged in Nashville and a third that will hit the boards in 2000.

Over the past several years, Hummon has developed a reputation in Nashville as a "writer's writer," someone equally adept at delivering a chart-topping country hit or at moving an audience with a story of two musicians at odds with expectations, as he did in the play "American Duet." It's a creative crescendo Hummon has been steadily working toward.

After securing a reputation as a hit songwriter in Nashville, Hummon tried his hand at an artist career himself with a 1995 Columbia album, "All In Good Time." Though critically ac-

claimed, Hummon's set didn't break through at country radio. However, the songs didn't go unnoticed, and other artists began cutting more of Hummon's tunes. McGraw's hit "One Of These Days" was one of the stand-out cuts on Hummon's Columbia disc, and it helped draw further attention to the talented writer.

Writing for and with other artists is a big part of what Hummon does.



HUMMON

He recently wrote several cuts on contemporary Christian artist Russ Taff's critically acclaimed Benson album, "Right Here Right Now," and he's been burning up the country charts with his Dixie Chicks hits. He met the trio when they were in development at Sony when he was on the label.

"Martie is a very classy lady," he says of Dixie Chick Martie Seidel. "We wrote 'Ready To Run' that first night we wrote together. She was playing fiddle, and I was playing electric, and I had this real aggressive approach to it... We wrote seven songs together. I wrote one with Emily [Robison] and six with Martie. Then the next time, they were starting to sell records, and the next time we saw them, it was a

gold party at Sony.

"The next time I wrote with them, they were becoming this huge deal," he says. "I played guitar on 'Ready To Run,' and by the end of it, it was like the Beatles. The neat thing is they haven't changed at all."

Hummon finds it gratifying to write hits for other acts, but he has not given up his own recording career. After the Columbia deal, he produced an independent album titled "The Sound Of One Fan Clapping." His new project, "Looking For The Child," is being released through Velvet Armadillo, a new company headed by rpm Management's Scott Siman, which is targeting Internet sales through an agreement with Brad Holiday's Ideal Music.

Hummon sees a trend toward artist/writers finding homes outside the major labels that can cater to their specific needs. "Artists are going where they are most free to be themselves, be highly expressive, and to be honest. I've been really lucky that I can make a decision like that, because writing has afforded me a living in the process of doing what I do. People take songs or come ask me to write with them—both of which I enjoy very much—but as a creative person, as an artist myself, I've got to go to where I'm free [to record what I want]."

Hummon says Siman provides that creative freedom. "He said to me, 'If you want to make a record again, want to produce it yourself and put it together, I'll form a company.' He's a kind and very adventuresome individual," says Hummon.

Writing plays is yet another part of his creative personality. He began by co-writing a short piece with Bill Feehly, artistic director of Actor's Bridge, a Nashville-based acting company. "I enjoyed that experience so much that I really wanted to write a play, a musical, and I had an idea. 'American Duet' is based on the lives of two individuals—a black country singer in the '50s and '60s and an American missionary kid in Africa in the '60s and '70s. They end up meeting, and the story is sort of told backwards from a concert they do in South Africa.

"We had a lot of fun with it, and it did pretty well here in town," he says of the play, which he is negotiating to take to New York and other cities.

"My focus has been on writing a third play," he adds. "This one I've written alone... This is a play and an opera. It's a story told to Picasso while he paints the painting 'Guernica.' He is told the story by an American, who is a friend of his lover at the time."

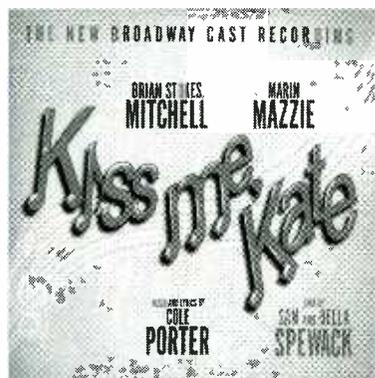
Hummon says "Francis Of Guernica" is scheduled to debut in July in Nashville, and Taff will be among those starring in the production, with Mike Eldred in the role of Francis.

Hummon has a co-publishing deal with BMG Music under the umbrella listed as Careers-BMG Music Publishing Inc./Floyd's Dream Music. He is a BMI writer.

DRG Expecting Big Sales For New 'Kiss Me, Kate' Album

BY IRV LICHTMAN

NEW YORK—Although it boasts a catalog of 80 original-cast albums, New York-based DRG Records will officially launch Jan. 21 what it confidently sees as its biggest-selling



"Kiss Me, Kate" album cover

member of this genre yet, the current smash revival of Cole Porter's 1948 classic "Kiss Me, Kate," a rousing musicalization of Shakespeare's "The Taming Of The Shrew."

According to Hugh Fordin, founder of the label, of which Koch International is a partner, the album can be counted on to move at least 250,000 copies. That would far surpass DRG's

current best-selling Broadway cast album, the 1977 stage version of Rodgers and Hammerstein's only full-scale original movie musical, "State Fair." That album sold 85,000 units.

Fordin points out that the label needs to sell at least 60,000 copies to break even on the \$325,000 spent on the album's production costs and for advances to the producers of the show, Roger Berlind and Roger Horchow, known as "the Rogers" among New York theater folk.

Fordin says his background as a producer of original-cast albums and his theatrical work, including a stint with legendary producer David Merrick (which preceded his formation of DRG 23 years ago), was a decided edge in giving him rights to the "Kiss Me, Kate" album. The show stars Brian Stokes Mitchell and Marin Mazzie, who last appeared in lead roles on Broadway in "Ragtime."

One of Fordin's good fortunes was his connection with recordings of the series of old musicals affectionately concertized by City Center's "Encores!" series.

"I learned from Paul Gemignani, who conducted the 'Encores!' revival of 'Do Re Mi' last spring, about plans

(Continued on page 42)

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
WHAT A GIRL WANTS	Shelly Peiken, Guy Roche	Warner-Tamerlane/BMI, Hidden Pun/BMI, Sushi Too/BMI, Manuiti L.A./ASCAP
HOT COUNTRY SINGLES & TRACKS		
BREATHE	Holly Lamar, Stephanie Bentley	Cal IV/ASCAP, Universal-Songs Of PolyGram International/BMI, HopeChest/BMI
HOT R&B SINGLES		
HOT BOYZ	Missy Elliott, Timothy Mosley	Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP
HOT RAP SINGLES		
HOT BOYZ	Missy Elliott, Timothy Mosley	Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP
HOT LATIN TRACKS		
TE QUIERO MUCHO	Jose Gonzalez	Copyright Control

'Birthday' Hit A Daily Present To Warner/Chappell; 2 Books Of Note

YEAR AFTER YEAR: ASCAP's list of its top performance songs since the society was organized in 1914 (*Billboard Bulletin*, Dec. 28, 1999) proves that a seasonal hit with legs can earn dollars equal to songs that can be performed throughout the year.

Actually, the No. 1 song, "Happy Birthday To You," can be considered a seasonal song of sorts—it's sung to most everybody once a year, but it's also sung millions of times a day, too. The more conventional seasonals, "White Christmas" (No. 5), "Santa Claus Is Coming To Town" (No. 11), "The Christmas Song" (No. 15), and "Winter Wonderland" (No. 18), are truly once-a-year favorites, though "Winter Wonderland" can get plays, well, all winter long.

As for "Happy Birthday," it was written in the 1890s by sisters Mildred J. Hill and Patty Hill but not published until the '30s. The song was



by Irv Lichtman

deemed a Towering Song by the Songwriters' Hall of Fame in 1996. The company that owned it was sold to Warner/Chappell several years ago. The publisher has made great efforts to ensure that it gets paid for commercial performances of the song, which many believe to be a public domain composition. "Taint so!

MUSIC THERAPY BOOK: Carl Fischer, the New York-based music print publisher/wholesaler/retailer, has released a book, "Themes For Therapy," using material developed at the Nordoff-Robbins Center for Music Therapy at New York University. Carl Fischer says that the new songs and instrumental pieces, edited by Michele Schnur Ritholz and Clive Robbins, evolved from the clinical work at the Nordoff-Robbins Center with clients of diverse developmental levels, needs, and abilities.

The book carries a list price of \$19.95.

MUSIC, MUSIC, MUSIC: It's all music, of course, but Broadway cast

albums and soundtracks of movie and TV shows form the wide-ranging basis of an 872-page tome, "MusicHound Soundtracks: The Essential Album Guide To Film, Television And Stage Music" (Visible Ink Press, Farmington Hills, Mich., \$24.95).

Several writers, including editor Didier C. Deutsch—the musicologist and producer of many Broadway cast reissue albums, particularly for Sony Music—have teamed on the reviews of both the quality of the music and its sound on CD. In a helpful feature, in cases in which Broadway musicals have been turned into film musicals, the reviews of both versions appear together. At \$24.95, the paperback is a great value.

AIMP PANEL: The Assn. of Independent Music Publishers is hosting a MIDEEM panel, "Music On The Internet: Is It A Give-Away

Media Or A Money Machine?," Jan. 25 at the Majestic Hotel's Salon Royan in Cannes.

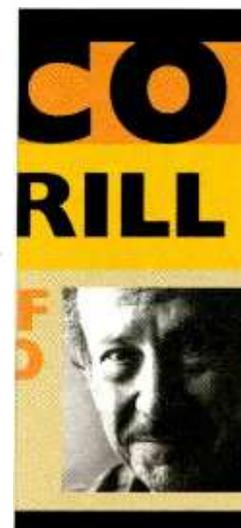
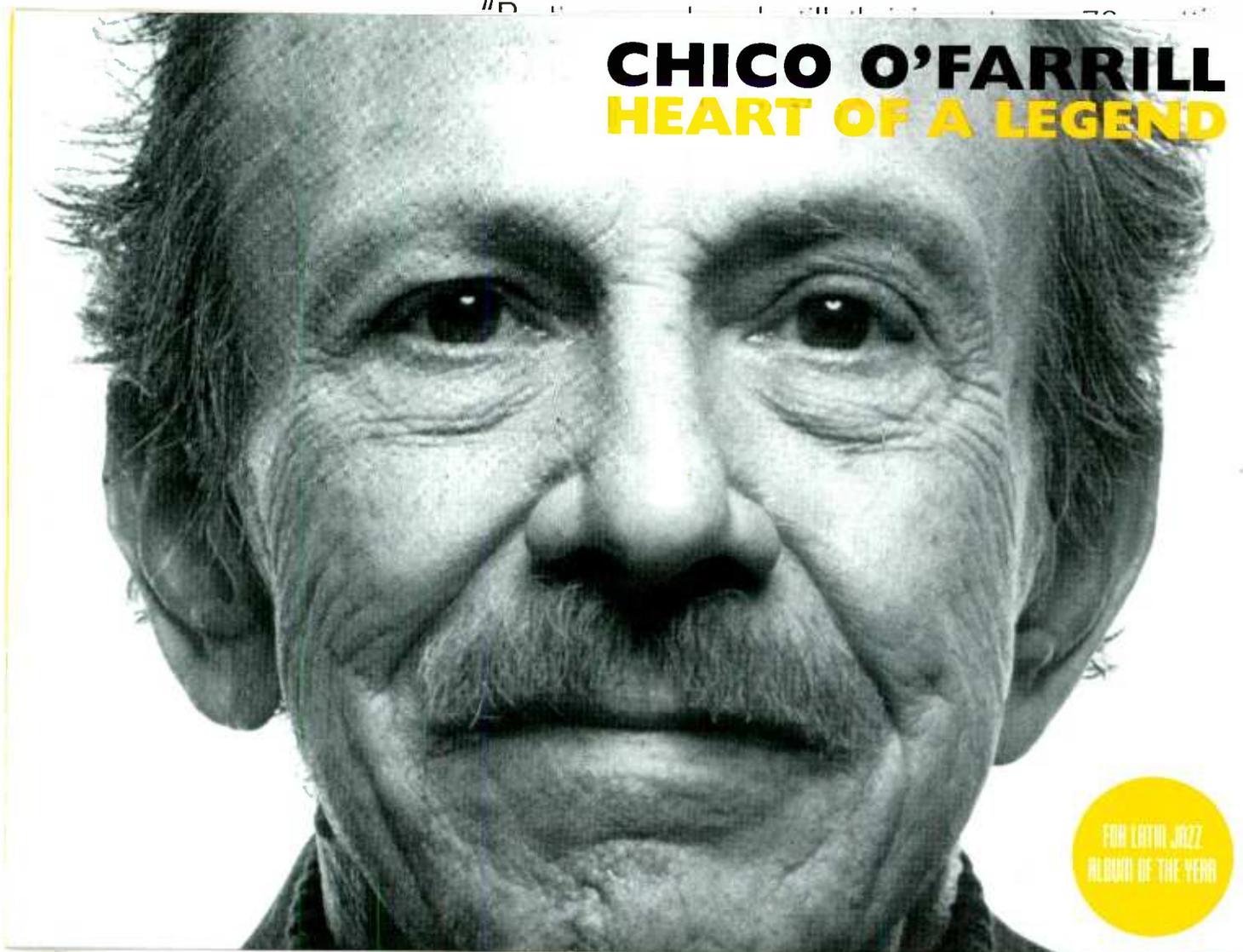
The event, moderated by Beebe Bourne of Bourne Music, will include panelists Jean Davoust, editor of Independent Publishers (France); Robert Kohn, chairman of EMusic.com (U.S.); Marc Morgenstern, executive VP of Enterprises Group, ASCAP (U.S.); Charles Sanders, counsel at the National Music Publishers' Assn. (U.S.); Alison Smith, VP of BMI (U.S.); and Alexander Wolf, deputy director of the department of industry at GEMA (Germany).

For more information, call 212-758-6157 or fax 212-758-9402.

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

1. **Tori Amos**, "To Venus And Back."
2. **Tom Waits**, "Mule Variations."
3. **Tori Amos**, "The Singles."
4. **Pink Floyd**, "The Wall" (guitar tab).
5. **Paul Simon**, "Anthology."

The Latin Jazz recording of a lifetime.



—Gene Seymour
Newsday

With special guests including Cachao, Gato Barbieri, Arturo Sandoval, Freddy Cole, Chocolate, Cándido, Mauricio Smith, Patato, Mario Rivera, and Paquito D'Rivera, with THE CHICO O'FARRILL AFRO-CUBAN JAZZ BIG BAND, with Arturo O'Farrill, piano and musical director.



Classical KEEPING SCORE



by Bradley Bambarger

GYPSY AIRS: The ridiculous and the sublime go hand in hand with the career of live wire **Nadja Salerno-Sonnenberg**. Following her enterprising Nonesuch debut—a '98 re-creation of the virtuoso Romantic soundtrack to the 1947 film "Humoresque"—the 39-year-old violinist was the subject of a jaw-droppingly bad documentary called "Speaking In Strings" (which bowed at the Sundance Film Festival and just aired on HBO), with a mediocre EMI anthology disc accompanying the film. Now, though, the tide has turned again with a very special Nonesuch album, as Salerno-Sonnenberg performs with the Brazilian guitar duo of **Sergio & Odair Assad** in a set of Gypsy-flavored material due out Jan. 18.

Drawing on airs born of the Gypsy tradition from Russia to Spain, the boldly rhythmic, intensely colored compositions were written and arranged by Sergio Assad—except for a turn on "Nuages," a signature tune by that French jazz guitar great of Gypsy extraction, **Django Reinhardt**. "This is definitely not the kind of Gypsy music that you hear as background in restaurants," Salerno-Sonnenberg says. "Sergio's writing is very exciting and very sophisticated, and he has come up with some cruelly difficult parts for his brother and I to play. And even



ODAIR ASSAD, SALERNO-SONNENBERG, SERGIO ASSAD

though it was daunting to try to fit in with their incredible rapport, we're altogether simpatico as a trio. The music is just so vibrant that I can't wait to take it on the road."

Salerno-Sonnenberg gets her chance when she and the Assads embark on a five-date club tour that crosses the U.S., from Jan. 25 at Joe's Pub in New York to Feb. 2 at Largo in Los Angeles. Two additional treks across America are to follow, with dates also planned for Europe and Japan. Salerno-Sonnenberg is so high on her partnership with the Assads that she is already thinking of another Nonesuch album project with the label-resident duo, perhaps of Baroque repertoire. Her long-held relationship with EMI also continues, with an album of **William Bolcom** music possibly in the works.

MAJOR-LABELS' 2000: Joining the Nonesuch album from **Nadja Salerno-Sonnenberg** and the **Assad** brothers in the Atlantic group's new-year release schedule is a Jan. 18 Teldec "best of" from the wonderful **Brodsky Quartet**, including tracks from the group's collaborations with **Elvis Costello** and Icelandic pop oddity **Björk**. March finds the label entering the DVD Audio arena with a **Beethoven** symphony cycle from **Daniel Barenboim** and **Johann Strauss** from **Nikolaus Harnoncourt**. Teldec also promises a spring set

from a bright new signing: young Canadian cabaret chanteuse **Patricia O'Callaghan**, who manages to find common ground among **Leonard Cohen**, **Randy Newman**, and **Kurt Weill**. In February, Finlandia will have a disc from **Esa-Pekka Saraste** and the **Toronto Symphony** featuring **Henri Dutilleux's** sublime *Symphony* (Continued on page 42)

Jazz BLUE NOTES



by Steve Graybow

FORTUNATE SON: Sometimes, the things that have the strongest impact on our lives are not those that make a powerful initial impression, but rather those that we must strive to understand and learn to appreciate over time. Such was the case with saxophonist **Sonny Fortune's** introduction to the music of **John Coltrane**.

"I became aware of Coltrane around 1958, in a club in Philly called the Night Owl," says Fortune. "But when I first heard him, I didn't like him. I had just started out playing jazz, and I thought that when Coltrane was soloing he sounded like he didn't know what he wanted to do."

Fortune is far from reserved when assessing his original take on Trane. "At the time, I didn't know nothing," he says, "and I've been kicking myself ever since for being so far from reality."

Eventually, Coltrane would become a seminal figure in Fortune's musical development, leaving a lasting impression upon a career that has spanned over three decades. "Next to my father, he had more influence on me than any other person," says Fortune. "I knew him for only 10 years, and during that time he did incredible things with his music. I remember when he put out the first recording of 'My Favorite Things' on Atlantic, it really changed my impression of him. I began to understand where he was coming from, and my feelings and admiration for the man have only intensified over the years. I played with him before he died, and I don't remember him



FORTUNE

being as tall as me, physically, but standing next to him, he seemed huge."

That looming presence permeates Fortune's "In The Spirit Of John Coltrane," slated for release Jan. 25 on Shanachie Jazz. It is a tribute to the immense impression that Trane left upon both Fortune and the collective jazz landscape. While imitation may be the sincerest form of flattery, Fortune goes far beyond merely reconfiguring the music of his spiritual mentor.

He composed six of the album's eight tracks in a manner that reflects Coltrane's own search for an understanding of the nature of human existence, as well as his warmth and love for others. Only "Africa" and "Ole" are culled from Coltrane's extensive discography.

The result is a satisfying foray into Fortune's own energetic playing, honed from years of sparring with such notables as **Miles Davis**, **George Benson**, and Coltrane alumni **McCoy Tyner** and **Elvin Jones**. Fortune is a powerhouse player, combining sharp bursts of intensity with a knack for long, lyrical melody lines. Even within his Coltrane-themed environs, he has a sound that is clearly his own.

"Spirit" features the quartet of Fortune, pianist **John Hicks**, bassist **Santi Debriano**, and drummer **Ronnie Burrage**. Coltrane alums **Rashid Ali** (drums) and **Reggie Workman** (bass) are heard alongside Fortune on the original composition "For John."

"This project is my humbling attempt to acknowledge my love and respect for John Coltrane," says Fortune. "He gave me a broader view in which to look at this music, and he was also a very decent man. He was a quiet, shy person who just exploded when he got up on the bandstand, playing music that was unbelievable. When I listen to him, to recordings that I've listened to for years, I still hear things that I never heard before." (Continued on page 42)

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	11	AMY GRANT ● MYRRH 6872/WORD	NO. 1 A CHRISTMAS TO REMEMBER
2	1	10	VARIOUS ARTISTS ▲ SPARROW 1703/CHORDANT	WOW-2000: THE YEAR'S TOP 30 CHRISTIAN ARTISTS AND SONGS
3	9	8	VARIOUS ARTISTS 550 MUSIC/MYRRH 7262/WORD	TOUCHED BY AN ANGEL — THE CHRISTMAS ALBUM
4	3	6	MICHAEL W. SMITH REUNION 10041/PROVIDENT	THIS IS YOUR TIME
5	5	8	JARS OF CLAY ESSENTIAL/SILVERTONE 10499/PROVIDENT	IF I LEFT THE ZOO
6	7	29	VARIOUS ARTISTS ● MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
7	4	14	POINT OF GRACE WORD 7026	A CHRISTMAS STORY
8	6	29	STEVEN CURTIS CHAPMAN ● SPARROW 1695/CHORDANT	(SPEECHLESS)
9	10	7	NEWSBOYS SPARROW 1720/CHORDANT	LOVE LIBERTY DISCO
10	13	55	SIXPENCE NONE THE RICHER ● SQUINT 7032*/WORD	SIXPENCE NONE THE RICHER
11	NEW		TRIN-I-TEE 5:7 B-RITE 6952/WORD	SPIRITUAL LOVE
12	12	24	VARIOUS ARTISTS ● WORD 9776	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE
13	11	11	CECE WINANS WELLSPRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
14	16	16	AUDIO ADRENALINE FOREFRONT 5225/CHORDANT	UNDERDOG
15	15	66	KIRK FRANKLIN ● GOSPO CENTRIC/INTERSCOPE 490241/WORD	THE NU NATION PROJECT
16	29	14	P.O.D. ATLANTIC 83245/CHORDANT	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
17	19	11	ANNE MURRAY STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
18	8	10	MICHAEL CRAWFORD ATLANTIC 83251/CHORDANT	A CHRISTMAS ALBUM
19	18	19	THIRD DAY ESSENTIAL/SILVERTONE 10528/PROVIDENT	TIME
20	24	45	SONICFLOOD GOTEE 2802/CHORDANT	SONICFLOOD
21	25	15	JACI VELASQUEZ MYRRH/SONY DISCOS 6682/WORD	LLEGAR A TI
22	20	15	YOLANDA ADAMS ELEKTRA 62439/CHORDANT	MOUNTAIN HIGH...VALLEY LOW
23	17	41	AVALON SPARROW 1687/CHORDANT	IN A DIFFERENT LIGHT
24	RE-ENTRY		MXPX TOOTH & NAIL 1122/CHORDANT	LET IT HAPPEN
25	22	67	DC TALK ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
26	21	63	VARIOUS ARTISTS ▲ SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
27	14	7	THE CATHEDRALS SPRING HOUSE 2223/CHORDANT	A FAREWELL CELEBRATION
28	28	58	VARIOUS ARTISTS TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
29	32	44	SOUNDTRACK ▲ DREAMWORKS 450041/PROVIDENT	THE PRINCE OF EGYPT
30	27	17	WINANS PHASE2 MYRRH 6082/WORD	WE GOT NEXT
31	NEW		VARIOUS ARTISTS TOOTH & NAIL 10/SONIC FUEL	CHEAPSKATES SAMPLER: HARDER SIDE
32	NEW		VARIOUS ARTISTS BEC 7436/CHORDANT	CHEAPSKATES SAMPLER: SOFTER SIDE
33	RE-ENTRY		MXPX ROCK CITY/TOOTH & NAIL 1147/CHORDANT	LIVE AT THE SHOW
34	RE-ENTRY		FIVE IRON FRENZY 5 MINUTE WALK/SARABELLUM 5248/CHORDANT	LIVE: PROOF THAT THE YOUTH ARE REVOLTING
35	RE-ENTRY		RAZE FOREFRONT 5210/CHORDANT	POWER
36	23	74	POINT OF GRACE ● WORD 5444	STEADY ON
37	33	9	VARIOUS ARTISTS SPARROW 1729/CHORDANT	HEAVEN & EARTH: A TAPESTRY OF WORSHIP
38	31	29	OUT OF EDEN GOTEE 2806/CHORDANT	NO TURNING BACK
39	RE-ENTRY		VARIOUS ARTISTS WORD 5782	STREAMS
40	NEW		THE MARTINS SPRING HILL 5481/CHORDANT	WINDOWS

Records with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. † indicates past or present Heat-seeker title. © 2000, Billboard/BPI Communications.

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan	
			NO. 1	
1	36	2	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE	SPIRITUAL LOVE
2	1	12	CECE WINANS WELLSRING GOSPEL 51711/SPARROW	ALABASTER BOX
3	2	66	KIRK FRANKLIN ● GOSPO CENTRIC 490178/INTERSCOPE	THE NU NATION PROJECT
4	5	8	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132	FAMILY AFFAIR
5	3	15	YOLANDA ADAMS ELEKTRA 62439/EEG	MOUNTAIN HIGH...VALLEY LOW
6	4	17	IYANLA VANZANT HARMONY 1799	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
7	6	18	WINANS PHASE2 MYRRH/WORD 69881/EPIC	WE GOT NEXT
8	8	89	FRED HAMMOND & RADICAL FOR CHRIST ▲ VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
9	7	45	VARIOUS ARTISTS ● VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
10	9	39	T.D. JAKES ISLAND INSPIRATIONAL 524630/DJMG	SACRED LOVE SONGS
11	14	23	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG	BRENT JONES AND T.P. MOBB
12	NEW		THE MCCLURKIN PROJECT GOSPO CENTRIC 490200/INTERSCOPE	THE MCCLURKIN PROJECT
13	10	10	YOLANDA ADAMS VERITY 43144	THE BEST OF YOLANDA ADAMS
14	16	15	CARL PEARSON ATLANTIC 46006/AG	LIVE AT AZUSA 3
15	18	7	MARVIN SAPP WORD 69615/EPIC	NOTHING ELSE MATTERS
16	11	16	THE CANTON SPIRITUALS VERITY 43135	THE LIVE EXPERIENCE 1999
17	12	29	GOSPEL GANGSTAZ B-RITE 490096/INTERSCOPE	I CAN SEE CLEARLY NOW
18	13	77	TRIN-I-TEE 5:7 B-RITE 490094/INTERSCOPE	TRIN-I-TEE 5:7
19	15	50	VARIOUS ARTISTS MALACO 1002	HERITAGE OF GOSPEL
20	33	40	DOTTIE PEOPLES ATLANTA INT'L 10250	GOD CAN & GOD WILL
21	17	60	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC	LIVE FROM THE POTTER'S HOUSE
22	25	32	RICHARD SMALLWOOD WITH VISION VERITY 43119	HEALING—LIVE IN DETROIT
23	27	45	VARIOUS ARTISTS INTERSOUND 5315/PLATINUM	RAISIN' THE ROOF
24	23	18	THE MISSISSIPPI MASS CHOIR MALACO 6031	EMMANUEL (GOD WITH US)
25	24	101	VARIOUS ARTISTS ▲ VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
26	26	37	VICKIE WINANS CGI 5325/PLATINUM	LIVE IN DETROIT II
27	21	45	VARIOUS ARTISTS EMI GOSPEL 20209	GREAT WOMEN OF GOSPEL VOLUME II
28	29	11	MIGHTY CLOUDS OF JOY CGI 5362/PLATINUM	IT WAS YOU
29	30	20	VARIOUS ARTISTS CGI 5333/PLATINUM	DIVAS OF GOSPEL
30	22	93	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
31	28	36	ANOINTED MYRRH/WORD 69616/EPIC	ANOINTED
32	20	58	SOUNDTRACK ● DREAMWORKS 450050/INTERSCOPE	THE PRINCE OF EGYPT—INSPIRATIONAL
33	RE-ENTRY		BOBBY WOMACK THE RIGHT STUFF 98584/CAPITOL	BACK TO MY ROOTS
34	35	4	NORMAN HUTCHINS JDI 1258	BATTLEFIELD
35	37	12	SOUNDS OF BLACKNESS ZINC 2001/K-TEL	RECONCILIATION
36	RE-ENTRY		REV. GERALD THOMPSON & CHICAGO COMBINED ATLANTA INT'L 10254	LIVE IN CHICAGO
37	38	44	LEE WILLIAMS & THE SPIRITUAL GC'S MAJESTIC 7004	LOVE WILL GO ALL THE WAY
38	31	31	VIRTUE VERITY 43122	GET READY
39	RE-ENTRY		THE FLINT CAVALIERS FIRST LITE 4018	THE FLINT CAVALIERS LIVE IN CONCERT
40	NEW		CURTIS MAYFIELD RHINO 75568	GOSPEL

○ Records with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. indicates past or present Heatseeker titles. © 2000, Billboard/BPI Communications.

In the SPIRIT



by Lisa Collins

SPIRIT OF A NEW MILLENNIUM: Some of the top moments in gospel music over the last decade have revolved around the tremendous sales gains of a new cadre of gospel artists who, with their uncompromising lyrics, upscale imaging, unparalleled professionalism, and R&B-tinged harmonies, have propelled gospel to greater heights, redefining the boundaries as they go.

Gospel's platinum club continues to grow as acts' sales averages soar above the 100,000 units that was once considered out of range. Last year alone, the joint sales of gospel's top 10 selling releases topped 2.5 million, with **Kirk Franklin's** "The Nu Nation Project" leading the way at 1.3 million, according to SoundScan.

All of which has only fueled gospel's growing youth market and the overwhelming influence of R&B gospel as reflected in 1999's crop of new artists, including **Brent Jones & T.P. Mobb**, **Winans Phase II**, and the **Gospel Gangstaz**. While the red tape of bureaucracy put the much-anticipated debut of **Tonex** on hold, the San Diego-based phenomenon is set to jointly debut on two labels—Verity and Tommy Boy—this spring.

Also expected to make a great deal of noise in 2000 are the following:

Natalie Wilson & the S.O.P. Chorale: The buzz fueling the debut of this group on Gospo Centric Records probably has a great deal to do with Wilson

and her ensemble chorale accumulating quite a following on the East Coast as the **St. Paul Sounds Of Praise**. That, coupled with the fact that breaking the act has become a top priority for Gospo Centric marketing mastermind and CEO **Vicki Mack-Lataillade**.

Dalon Collins: A featured vocalist for **Kirk Franklin & the Family**, Collins has already built a solid fan base with his searing lead vocals, which have been featured on some of the group's biggest hits. That his solo debut is long overdue has only heightened the excitement.

Damita Haddon: A showcase at last year's Gospel Music Workshop of America showed not only how Haddon more than likely first got the attention of her husband, **Deitrick**, but also why she is just as likely to set the gospel scene on fire when she debuts on Atlantic Christian later this year.

Bishop Clarence McClendon: Most new artists have talent, but few are likely to have the kind of exposure McClendon has, with his weekly TV broadcast, a growing presence on the national evangelistic front, and a Los Angeles-based church that boasts a weekly attendance of more than 10,000. The numbers alone add up to success for this pastor and worship leader, whose debut release is due in February from Integrity Music.

J. Moss: He's one of the industry's hottest young producers and has a growing list of impressive credits—including **Hezekiah Walker** and his cousin **Karen Clark-Sheard**—to prove it, so no one is doubting that the recording debut of this producer, songwriter, and performer will be anything but successful.

Other artists whose names you're sure to hear a great deal include **Tramaine Hawkins**, whose Gospo Centric comeback is slated for midyear; former R&B sensation **Howard Hewett**, who signed with Harmony Records late last year; and **Lou Rawls**, who is reportedly anxious to return to his roots with a gospel project slated for release on Malaco later this year.

HIGHER GROUND



by Deborah Evans Price

NEW MILLENNIUM, SAME CHALLENGES: Well, everyone made it into the new millennium with no Y2K bugs causing major disaster. So now it's back to business as usual for the Christian music industry as everyone gears up for 2000, hoping to see a continuation of the growth that has characterized the Christian/gospel music market in recent years. Conversations with key executives from the Christian community's major labels reveal that the game plan seems to be a renewed focus on tackling some of the issues that have been plaguing them in the past.

"I don't think there are going to be any new challenges that we aren't already dealing with," says Provident Music Group chairman/CEO **Jim Van Hook**. "The ones we are already dealing with that could get tougher are, What do we really need to do regarding the Internet and Internet sales? With that would be the protection of the intellectual properties, both the songs and the masters, that we are responsible for. It's a combination of protection, which is defensive, and at the same time concern about being offensive, so we reach as many people as possible through this medium that we should take advantage of as a highway to reach more people."

Word Entertainment president **Roland Lundy** says his company will be revisiting some operational issues in the coming year: "I want to have a better year than I did last year. I want it to be much smoother operationally," says Lundy, who began utilizing a new com-

pany, Menlo Logistics, last year to handle warehouse and shipping functions. "You always go through an evaluation process of the things you're doing good and the things you can do better. It's no secret we've been operationally challenged this past year from a back-office system of changing warehouses. That's one area we must focus on . . . It's getting better every month, but it's been a challenge."

Lundy says launching new artists will also continue to be high on the agenda. "I want to have a real strong emphasis on new artist product development and make sure from a spiritual standpoint we're presenting the gospel in as many opportunities as we possibly can," he says.

EMI Christian Music Group president/CEO **Bill Hearn** shares Lundy's concern for new artist development, but he is generally optimistic about Christian music in the new millennium. "I think that as an industry, we closed out the millennium in better shape than we've been in a long, long time as a business," Hearn says. "I think we've gotten control of our costs, and we've gotten control of our returns. I think everybody is being a little more selective in the artists that they sign and develop."

"I still think there's a lot of product in the pipeline, but our retailers are getting more sophisticated," he says. "They are starting to learn to say no more often. It's OK if a lot of product is coming at you as long you as a retailer are discerning about what works for you and what doesn't. That way we're not excluding products that might have a chance of succeeding if they get some shelf space. There is such a thing as regional breakouts . . . I think we're learning. I think we're heading into the new millennium in really good shape as an industry."

Hearn feels breaking new artists is still one of the biggest challenges facing the industry. "The biggest obstacle we've still not overcome is, How do we break artists on a more prolific basis and grow our top-line sales? We've got to have greater sales growth as an

(Continued on page 64)

KEEPING SCORE

(Continued from page 40)

No. 2, "Metaboles," and "Timbre, Espace, Mouvement." Also in February, soprano Dawn Upshaw will have an Erato album of French melodies from Dutilleux, Debussy, Ravel, and Satie. And April brings from Erato a much-awaited Handel "Alcina," with William Christie leading the starry soprano trio of Renée Fleming, Susan Graham, and Natalie Dessay.

Leading the way in Universal Classic's coming attractions are several issues in Deutsche Grammophon's "20/21" contemporary music series, including Elliott Carter's "Symphonia" and Peter Eotvos' opera "Three Sisters" in January and albums revolving around Magnus Lindberg's "Aura" and Pierre Boulez's "Sur Incises" in April. In the realm of big stars and standard repertoire, Decca has a Schumann recital from baritone Bryn Terfel in January, and Philips has the long-awaited Tchaikovsky "Pathétique" from Valery Gergiev and his Kirov Orchestra. Crossover-wise, Decca Broadway brings out the original cast recording of Peter Shaffer's "Amadeus" this month to accompany its revival on the Great White Way, and Philips has an Andrea Bocelli "Sacred Arias" VHS set for April. Also in April, Decca brings us cabaret knockout Ute Lemper's "Punishing Kiss," which features her singing the Costello title tune and songs written for her by the likes of Tom Waits and Philip Glass. With ECM having joined the Universal distribution stable in the U.S. last year, many of the label's classic catalog titles will be available at retail again starting this month. On Feb. 1, ECM New Series has the first new all-instrumental Arvo Pärt album in ages, as well as Hilliard tenor John Potter's Dowland project and discs devoted to pieces by Erkki-Sven Tuur and Veljo Tormis.

EMI Classics kicks off the new year with a Jacqueline Du Pré documentary on VHS. In February, the label has "Classic Kennedy," a collection of crowd-pleasers from the singularly named British fiddler. Kennedy also has an EMI set of duos with cellist Lynn Harrell due in May. That month should also bring the first new solo recital album in many moons from the super-hot Martha Argerich, whose unreleased 1966 debut recital of Chopin was last year's most spectacular find. EMI's aptly named "Great Recordings Of The 20th Century"

series resumes in March, with Walter Geiseking's Debussy Preludes, George Szell's Mahler "Das Knaben Wunderhorn" with Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau, and Itzhak Perlman's Paganini "Caprices," among others. March on Virgin Classics promises comely French soprano Veronique Gens' 20th-century debut on record, as she sings Debussy and other melodies with ace accompanist Roger Vignoles. And in April, Angel Records issues a second set of engaging acoustica from San Francisco's Tin Hat Trio, a group that would top the charts in a more perfect world.

Sony Classical opens with more strong titles in its "Bernstein Century" edition, as well as two Febru-

ary discs from polyglot composer Ryuichi Sakamoto. In addition to the spring "Appalachia Waltz" redux, Sony has several winning new albums from its star violinists. Young Hilary Hahn's set pairs the Barber concerto with the premiere take on Edgar Meyer's concerto. And Joshua Bell teams with Esa-Pekka Salonen on the Sibelius and rarely heard Goldmark concertos, and he plays the highly touted Nicholas Maw Violin Concerto with Roger Norrington. Along with a new album by Belgian lounge act Helmut Lotti, RCA has several first-quarter entries in its "High Performance" reissue series and gives super-virtuoso Evgeny Kissin the VHS/DVD Video treatment with "A Gift Of Music."

'KISS ME, KATE' ALBUM

(Continued from page 36)

to revive 'Kiss Me, Kate' and that he would be involved in musical direction," Fordin says. "My gut reaction was that 'I've just gotta have this!'"

"'Kiss Me, Kate' was the first musical my parents took me to when it opened," he continues. "They constantly played the original-cast album [on Columbia Records] for years. As for the new production, I knew that nobody around could do the lead parts as well as Brian and Marin. I had recorded Marin for the 'Encores!' production of Porter's 'Out Of This World' and Brian for his role in 'Do Re Mi.'"

While mixing was being done for "Do Re Mi," Fordin says, he was told by Gemignani that "I should make my interest known to Berlind and Horchow because they were getting inquiries from other record companies. I knew Roger Berlind and told him I was interested and was told to send a formal bid in writing. I stated I would give them a very good royalty and I would assign Gemignani and orchestrator Don Sebesky roles as co-producers of the album, which would allow them to be on the mixing process, which some labels don't allow."

"I also stated that the Rogers would have approval rights of the master and the booklet contained in the CD," Fordin says. "I thought they should be involved in some way with the recording process. When I worked with Merrick, he'd go to the studio but was unfamiliar with the process. So he would leave."

At a subsequent meeting with Berlind and Horchow, Fordin discovered that Horchow, who recently sold a large mail-order company to Neiman Marcus, had remembered selling albums from a Fordin label, Out Take Records, which released material cut from film musicals.

Fordin says he was given just one day, Nov. 22, four days after the show opened, to make a cast-album recording because of the hectic holiday season ahead. Without giving the name of the project, Fordin booked time at the Edison Studios in Manhattan, where he has recorded many of his shows. Within a very brief period for a cast album today, "Kiss Me, Kate" was, after two weeks, offered for sale at the theater where the show is playing.

In addition to the Broadway rights, Fordin could choose to record the London cast album or make a version of a road production if he feels that the stars merit this revisit. "I'd record the cast using the tapes of the Broadway orchestrations," he says.

Among Fordin's other best-selling albums to date are "A Party With Betty Comden And Adolph Green," his first Broadway album release, in 1977; "The Act," recorded in 1979 with its star, Liza Minnelli; and two off-Broadway successes, "Very Good Eddie," a revival of the Jerome Kern musical in 1978, and "March Of The Falsettos" in 1981.

The score to "Kiss Me, Kate" is published by Chappell & Co., a unit of Warner/Chappell.

of the World Saxophone Quartet, whose upcoming Justin Time release "Requiem For Julius" (March 22) pays tribute to the group's late co-founder, Julius Hemphill. Additionally, Justin Time will release "Plays Trane" by the David Murray Octet May 4. An album with the Gwo Ka Masters will be recorded in January.

Vocalist Kevin Mahogany has

joined the Berklee College of Music's Voice Department to teach two classes during the upcoming semester. . . . New York's Living Room performance space hosts "Live Bird," a one-man multimedia drama celebrating the life of Charlie Parker, every Saturday throughout February. The play is performed by its author, musician Jeff Robinson.

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	40	NO. 1 SOGNO 2 POLYDOR 547222 37 weeks at No. 1	ANDREA BOCELLI
2	4	30	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG	IBRAHIM FERRER
3	3	43	THE IRISH TENORS MASTERTONE 8552/POINT	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
4	5	11	A CELTIC CHRISTMAS: PEACE ON EARTH WINDHAM HILL 11461	VARIOUS ARTISTS
5	6	14	LIVE IN PARIS & TORONTO VALLEY ENTERTAINMENT 15045	LOREENA MCKENITT
6	11	2	MELELANA PUNA HELE 13956	KEALI'I REICHEL
7	2	12	THE IRISH TENORS HOME FOR CHRISTMAS MASTERTONE 8870/POINT	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
8	8	21	CAFE ATLANTICO RCA VICTOR 65401	CESARIA EVORA
9	9	6	DISTINTO DIFERENTE NONESUCH 79501	AFRO-CUBAN ALL STARS
10	10	38	SUENOS WIT UNIVERSAL LATINO 547224	ANDREA BOCELLI
11	14	10	A MA ZONE LUAKA BOP/NARADA 48412/VIRGIN	ZAP MAMA
12	15	32	VOLUME 2 RELEASE REAL WORLD 47324	AFRO CELT SOUND SYSTEM
13	13	7	CALLE SALUD NONESUCH 79578/AG	COMPAY SEGUNDO
14	12	40	TEARS OF STONE RCA VICTOR 68968	THE CHIEFTAINS
15	RE-ENTRY		HERDING CATS HIGHER OCTAVE 48091/VIRGIN	GAELIC STORM

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	12	NO. 1 LIVE ON GIANT/REPRISE 24729/WARNER BROS	KENNY WAYNE SHEPHERD BAND 12 weeks at No. 1
2	2	20	IN SESSION STAX 7501/FANTASY	ALBERT KING WITH STEVIE RAY VAUGHAN
3	4	41	THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
4	5	25	BLUES POLYDOR 547178/UNIVERSAL	ERIC CLAPTON
5	3	63	WANDER THIS WORLD A&M 540984/INTERSCOPE	JONNY LANG
6	8	8	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
7	6	87	JUST WON'T BURN TONE-COOL/ROUNDER 471164/IDJMG	SUSAN TEDESCHI
8	11	12	LOUD GUITARS, BIG SUSPICIONS ARISTA 14614	SHANNON CURFMAN
9	7	13	LET THE GOOD TIMES ROLL MCA 112042	B.B. KING
10	14	17	MATERIAL THINGS MALACO 2825	MEL WAITERS
11	10	65	GREATEST HITS MCA 111746	B.B. KING
12	13	7	HEAVY PICKS — THE ROBERT CRAY COLLECTION MERCURY 546557/IDJMG	ROBERT CRAY
13	9	34	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
14	RE-ENTRY		BEST OF ETTA JAMES MCA 111953	ETTA JAMES
15	RE-ENTRY		BUDDY'S BADDEST: THE BEST OF BUDDY GUY SILVERTONE 41677/JIVE	BUDDY GUY

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	7	NO. 1 CHANT DOWN BABYLON TUFF GONG/ISLAND 546404*/IDJMG	BOB MARLEY 7 weeks at No. 1
2	2	33	REGGAE GOLD 1999 VP 1559*	VARIOUS ARTISTS
3	3	24	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
4	6	9	STRICTLY THE BEST 23 VP 1569*	VARIOUS ARTISTS
5	7	8	STRICTLY THE BEST 24 VP 1570*	VARIOUS ARTISTS
6	5	26	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
7	12	24	HEADS HIGH GREENSLEEVES 251	MR. VEGAS
8	10	11	5TH ELEMENT TVT 6420*	BOUNTY KILLER
9	4	25	SPIRIT OF MUSIC ELEKTRA 62396/EEG	ZIGGY MARLEY & THE MELODY MAKERS
10	9	5	1999 BIGGEST RAGGA DANCEHALL ANTHEMS GREENSLEEVES 4001	VARIOUS ARTISTS
11	11	19	EVERYONE FALLS IN LOVE VP/560 MUSIC 63758/EPIC	TANTO METRO & DEVONTE
12	RE-ENTRY		REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
13	13	24	DJ REGGAE MIX 2000 BEAST 5470/SIMITAR	VARIOUS ARTISTS
14	RE-ENTRY		D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
15	RE-ENTRY		VP RECORDS 20TH ANNIVERSARY 1979-1999 VP 1568*	VARIOUS ARTISTS

BLUE NOTES

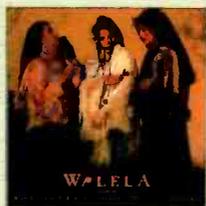
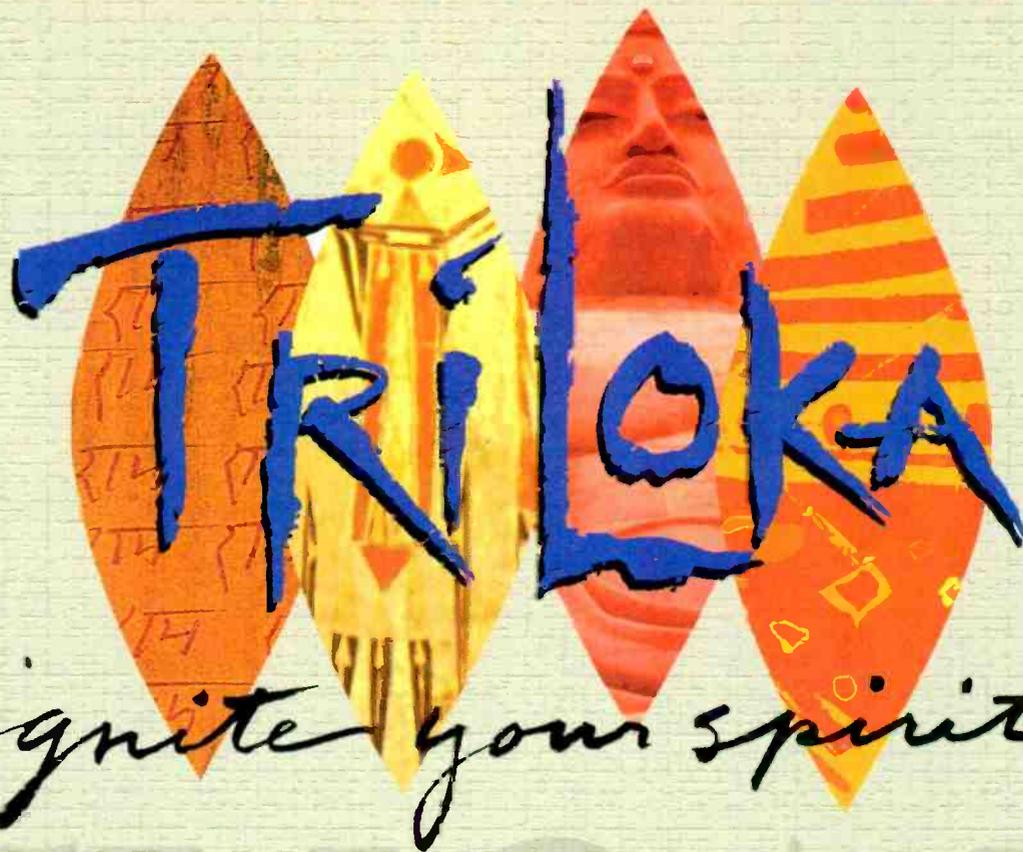
(Continued from page 40)

AND: Saxophonist David Murray will perform in the New York metro area throughout January in a number of settings, including dates with the Gwo Ka Masters Of Guadeloupe, where the synchronicity between American jazz and African drums and vocals will be explored. Other dates find Murray in a quartet setting, augmented by gospel vocalist Fontella Bass, and as part

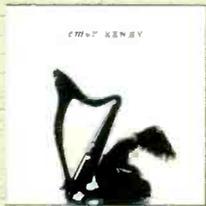
Albums with the greatest sales gains this week. Recording Industry Ass'n. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). A RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. † indicates past and present Heatseekers titles © 2000, Billboard/BPI Communications and SoundScan, Inc.

TRILOKA RECORDS IS PLEASED TO ANNOUNCE A
 NEW PARTNERSHIP WITH GOLD CIRCLE ENTERTAINMENT...
 TOGETHER, TAKING MUSICAL TRADITIONS FROM AROUND
 THE GLOBE INTO THE NEW MILLENNIUM.

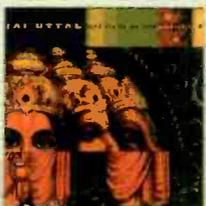
TEN YEARS AND BEYOND



Walela



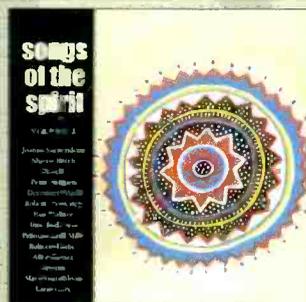
Emer Kenry



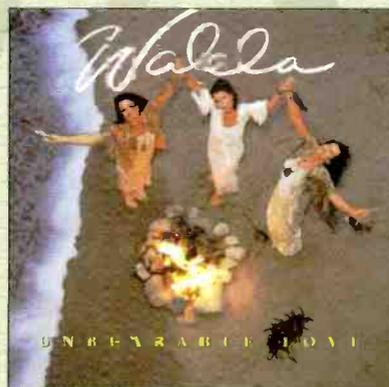
Jai Uttal
Shiva Station



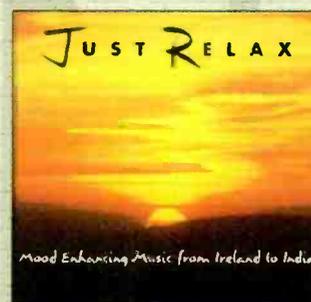
Krishna Das
Live on Earth



Songs of the Spirit
Volume 2



Walela
Unbearable Love



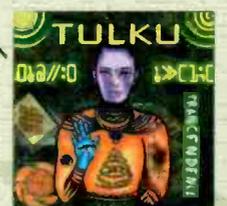
Just Relax



Krishna Das
Pilgrim Heart



Trance Planet
Volume 2



Tulku
Trance



Planet Rave
Volume 1



www.triloka.com

323-951-0678

TRILOKA
RECORDS

SSL Sold To U.K. Investment Co.; Larrabee Buys Andora

JUST BEFORE the end of the year, British console pioneer Solid State Logic (SSL) was bought by the London-based venture capital firm 3i Plc for 43.5 million pounds (\$71 million) in cash, according to statements from both companies.

The deal followed months of speculation that SSL would be sold off by its former parent, British media giant Carlton Communications. That speculation was fueled in recent weeks by the proposed merger between Carlton and United News & Media, after which Carlton publicly announced it was putting SSL on the block (Billboard, Dec. 18).

The 3i purchase is not expected to alter SSL's business or management structure, according to sources.

In a statement, SSL managing director **John Jeffery** says, "This opens a new chapter in SSL's long and successful history... SSL will continue to concentrate on its core business of designing, manufacturing, and supporting the world's finest audio consoles for the music, broadcast, post, and film industries."

SSL marketing director **John Andrews** adds, "This is an excellent finale to our 30th birthday year and the best possible Christmas present for both our 350 staff and our thousands of customers worldwide. To have 3i's backing and Carlton's blessing is an enormous tribute to the dedication and professionalism of our staff... and the unmatched strength of our product range."

Carlton Communications finance director **Bernard Cragg** says in a statement, "The sale of SSL represents another important step in focusing Carlton on its core businesses. SSL has a long track record of innovation and meeting customers' demanding requirements, and we wish the business well."

Sources say that other pro audio companies investigated the possibility of buying SSL. However, SSL was apparently keen on going with a venture capital group like 3i rather than a competitor.

In other SSL news, 12-year veteran **Janet Mundy** left the company to pursue a career in corporate law. SSL management characterized Mundy's departure as unrelated to the 3i buyout. Mundy had served in various senior capacities at SSL, most recently as the director in charge of expanding the company's U.S. and Japan operations.

Following Mundy's departure, SSL U.S. president **Rick Plushner** and SSL Japan managing director **Takeo Asano** will report directly to the SSL board.

Mundy says, "Although I have very much enjoyed working with SSL's offices in the U.S. and Japan, I have often contemplated pursuing a career in corporate law. Helping with the interface between SSL and its parent company, Carlton Communications, during the past few months has reactivated these thoughts, and I now have the opportunity to realize my ambitions. I've had a marvelous time at SSL, and I'm really pleased that I can leave knowing that the company's business is in such good shape and in such good hands."

In a statement, Jeffery says, "Speaking on behalf of everyone at SSL, we wish Janet every success in her new career and express our sincere thanks for her hard work at SSL."

LARRABEE SOUND STUDIO, a Los Angeles complex that caters to such stars as **Madonna** and **Michael Jackson**, continues to add to its growing empire with the purchase of Andora Studios, a two-room, all-Neve facility founded 10 years ago by **Doug Perry**.

Larrabee owner **Kevin Mills** says the Andora rooms—which will be called Larrabee 3, at least in the short term—complement an already vast studio operation comprising Larrabee North, a three-room complex in Universal City, Calif., that features three Solid State Logic (SSL) 9000J consoles; and Larrabee West, a two-room studio in West Holly-



by Paul Verna

wood, Calif., equipped with SSL E and G boards.

Besides increasing Larrabee's room count from five to seven, the Andora rooms—which are located approximately one mile away from Larrabee North—give the formerly all-SSL complex a firm foothold into music tracking, according to Mills.

"I've always had a large clientele of people who went somewhere else to track their albums and then came to me for mixing," says Mills. "They'd say, 'I wish you owned a nice tracking space.' That's what prompted me to buy this place."

Equipped with two GML-automated Neve 8078 consoles, Andora has been a favorite tracking destination in L.A., having hosted such famous projects as **Tom Petty's** "Wildflowers" album. The rooms feature 30-foot ceilings, ample space for large bands, and a healthy assortment of coveted equipment.

Mills says he hopes to eventually join the two Neves—32- and 40-input models—together and use them primarily for tracking. That would open up the other Andora room as a mixing or surround room, depending on market demands.

Mills won't comment on the price tag for the Andora purchase, other than saying it was "well more than \$1 million." He views the transaction as part of a consolidation trend in the studio industry whereby large studios are getting larger by acquiring smaller facilities.

"If you look at where we are today vs. a year ago, back then we had four rooms and 10,000 square feet of space. Now we have 30,000 square feet and seven rooms," says Mills.

Besides a full range of mixing and recording services, Larrabee is known for its impressive collection of vintage equipment, from microphones to preamps to processors to effects units.

"More than just building studios, I'm building what I like to consider the premiere collection of classic, esoteric outboard gear in the country," says Mills. "I probably spent upwards of \$800,000 in the last two years buying gear from around the world to add to our collection."

Mills acknowledges that he's not in the vintage equipment business to get rich, but he says that impressing key clients is reason enough to own the gear.

"Some things you don't do for money," he says. "I don't charge my clients extra for the use of most of this equipment, but we get people in sometimes who are very impressed

when we take them back into our equipment rooms and show them the 14 Motown EQs that I bought 14 years ago from Hitsville."

Perry says he wanted to get out of the business of owning a commercial studio in order to pursue creative projects. "My main reason for deciding to leave is I want to do music," he says. "I don't want to do the commercial-recording-studio thing."

Perry will continue to operate an equipment-rental company, Rack Attack, that he has owned for the past several years and will focus on newer technologies like hard-disc recording.

VETERAN STUDIO consultant and former studio owner **Lisa Roy** has joined L.A. powerhouse Conway Recording as GM, effective Jan. 6.

In her new position, she will report to Conway owner **Buddy Brundo**, who acquired the multi-room complex some 20 years ago and built it into one of L.A.'s most cherished recording and mixing venues.

Roy says, "I've had the greatest respect and admiration for Buddy Brundo and Conway. To be associated with this facility is one of the highest honors of my career."

Roy's relationship with Brundo dates back to when she was co-owner of L.A. studio Ground Control. "I used to rent his Mitsubishi X-50," she recalls. "When I wasn't renting it from him, I was sending him clients to rent it."

Roy will continue to consult for microphone manufacturer Audio Technica, as she has for the past several years.

Brundo was not available to comment at press time.

IN SYDNEY, Studios 301 had its grand opening in late '99, with owner and School of Audio Engineering (SAE) founder **Tom Misner** unveiling what he calls the most advanced recording facility in the southern hemisphere and Asia.

It's definitely the largest:

Designed by Misner with input from London-based Recording Architecture, the facility's five studios are housed in a 12,000-square-foot converted suburban bank warehouse.

The facility features new Solid State Logic G+ and Neve Legend VR consoles in the two main-floor studios, one of which brings Sydney its first world-class recording and film-scoring studio in decades, with a vaulted, 30-foot-high ceiling capping a 3,800-square-foot space with 2.7 seconds of reverberation time.

The entire facility is networked for audio and video, and all five studios share an array of audio formats, including Sony 3348, Tascam DA-38, AKAI dubbers, Digidesign Pro Tools, and analog, all housed in a central machine room.

The facility is the repository of much of Australia's audio heritage. It was founded in 1926 as the Columbia Graphophone studio facilities, which later evolved into EMI, thus making it the second-oldest studio in the world, after EMI's original factory adjunct. (EMI's London studio, known familiarly as Abbey Road, opened in the early 1930s.) Misner bought 301 last February from the management team that had purchased it from EMI in 1996.

PRO PEOPLE ON THE MOVE: **Jay Wanamaker**, VP/GM of Yamaha Corp. of America's Pro Audio and Combo (PAC) division, has assumed the added duties of overseeing the company's Sound Design Office (SDO), according to a statement.

Based in Buena Park, Calif., the SDO will be a separate entity from the PAC division. SDO manager **Charles Fielding** will continue in his role as project planner; and coordinator **Mitsuru "Mike" Fukui** will continue to act as project and budgetary liaison between SDO and Yamaha Corp. of Japan, according to the statement.

Assistance in preparing this column was provided by Dan Daley



Isn't It Lovely? The new Motown Records Stevie Wonder boxed set, "At The Close Of A Century," was mastered by Kevin Reeves at Universal Mastering in Los Angeles, using 24-bit, 96 kilohertz converters and other high-resolution equipment. Shown at Universal, from left, are producer Harry Weinger, studio director Pattie Chirico, and Reeves.



Breezin' Into Clinton. Veteran guitarist George Benson chose New York's Clinton Recording Studios to track his upcoming release on GRP Records. Shown in Clinton's Studio B, standing from left, are assistant engineer Mark Fraunfelder, producer Tommy LiPuma, Benson, engineer Elliot Scheiner, and musician Marcus Benson. Seated is second assistant Alan Moon. (Photo: Sabrina Sapinsky)

AUDIO TRACK

NEW YORK

METROPOLIS DVD served as the creative and technical hub for the "Saturday Night Live" DVD, which features 160 minutes of programming, including performances by **Chris Rock**, **Chevy Chase**, **Dan Aykroyd**, **Bill Murray**, and others.

Josiah Gluck acted as technical producer on the project, with **James Moore** serving as chief engineer. Motion menus for the DVD were created and produced by **Sharon Haskell** of Broadway Video.

"'Saturday Night Live' has always set the standard for creative, dynamic live television. We are very excited to be chosen to bring the 'Saturday Night Live' experience to DVD," says Metropolis DVD co-founder **David Anthony**.

A number of additional "Saturday Night Live"-related DVDs are currently in production or in the planning stages at Metropolis, with releases scheduled for the first quarter, according to Anthony.

Metropolis DVD is a joint venture between Sterling Sound, London-based Metropolis Studios, and Anthony.

LOS ANGELES

SKIP SAYLOR hosted sessions

by Def Squad/DreamWorks Records artist **Xzibit**, who tracked and mixed for an upcoming release. **DJ Quik** and **Erick Sermon** produced, with DJ Quik also mixing; **Regula Merz** assisted. Also at Skip Saylor, Double T Music act **Green Lizard** worked with producer/engineer **Cliff Norell**, mixing for an upcoming release with assistance from **Erin Familia**. Earthbeat Records artist **T.M.N.** worked with producer **T.K.**, mixing on Skip Saylor's new Solid State Logic Axiom-MT digital console; **Chris "Sparky" Puram** engineered and **Ian Blanch** assisted. Also on the Axiom, DJ Quik produced and engineered for his next Arista project, with Blanch assisting.

NASHVILLE

SOUND STAGE hosted the following projects at the turn of the century: an overdubbing and mixing date by BNA act the **Warren Brothers**, produced by **Chris Farnen**, engineered by **Steve Marcantonio**, and assisted by **Tony Green**; a **Shooting Star** project for V&R Records, produced and engineered by **Kevin Beamish** and assisted by Green; an **Aaron Benward** mix for Sparrow, produced by **Matt Bronlewee**, engineered by

Reid Shippen, and assisted by **Dan Shike**; a self-produced **Beth Nielsen Chapman** tracking session engineered by **Gary Pacsoza** and assisted by **Jason Sheesley**; and a **Tim Rushlow** overdubbing session for Atlantic, produced by **David Malloy**, engineered by **Derek Bason**, and assisted by **Doug Delong**.

OTHER LOCATIONS

AT THE FAMED Chicago Recording Co. (CRC), longtime clients **Smashing Pumpkins** mixed their upcoming Virgin Records album in Studio 5 with producers **Billy Corgan** and **Flood** and mixer **Alan Moulder**. **Veruca Salt's Louise Post** also logged time in Studio 5, working on the band's upcoming album with producer **Brian Liesegang** and mixer **Joe Baresi**.

Also at CRC, local heroes **Cheap Trick** worked on a DVD release from a show at the Metro in Chicago; musical guests include **Smashing Pumpkins' Corgan** and **D'Arcy**. DVD authoring was done by **Sean Sutton**, with a 5.1-channel surround mix by **Harry Witz**. **Mariah Carey** remixed tracks from her "Rainbow" album with engineers **Dana Jon Chapelle** and **Ron Lowe** for inclusion on

"The Oprah Winfrey Show." And **R. Kelly**, another longtime CRC client, produced sessions for acts including **Secret Weapon**, **Talent**, **Changing Faces**, and **Sparkle**; engineers included **Tony Maserati**, **Jeff Lane**, and **Ron**

Gresham.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: pverna@billboard.com.



'Man' Hole. Hole worked at Ocean Way in Los Angeles on the track "Be A Man" for the Oliver Stone film "Any Given Sunday." Shown in Ocean Way's Studio A, a Focusrite room, from left, are producer/engineer Jack Joseph Puig, Hole front woman Courtney Love, and Hole guitarist Eric Erlandson. (Photo: David Goggin)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 8, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE SALES
TITLE Artist/ Producer (Label)	SMOOTH Santana Feat. Rob Thomas/ M. Serletic (Arista)	HOT BOYZ Missy "Misdemeanor" Elliott/ Timbaland (The Gold Mind/EastWest)	BREATHE Faith Hill/ B. Gallimore, F. Hill (Warner Bros/WRN)	ALL THE SMALL THINGS Blink-182/ Jerry Finn (MCA)	SEXUAL (LA DA DI) Amber/ The Berman Bros. (Tommy Boy)
RECORDING STUDIO(S) Engineer(s)	FANTASY (Berkeley, CA) David Thoener	MASTER SOUND (Virginia Beach, VA) Senator Jimmy D	OCEANWAY (Nashville) Julian King Ricky Cobble	MAD HATTER (Los Angeles) Sean O'Dwyer	GALLERY (New York) C.H. Berman
CONSOLE(S)/ DAW(S)	Neve 8108	Amek G 2520	Neve 8078	Neve 8078	SSL 6000
RECORDER(S)	Studer A-800	Studer A827	Sony 3348	Sony 3348	Studer A827
MIX MEDIUM	Pro Tools	Ampex 499	Ampex 467	Quantegy	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	THE RECORD PLANT (Los Angeles) David Thoener	MANHATTAN CENTER STUDIOS (New York) Timbaland Jimmy Douglass	STARSTRUCK (Nashville) Mike Shipley J.R. Rodriguez Bryan McConkey	SOUTH BEACH (Miami Beach, FL) Tom Lord-Alge	GALLERY (New York) Dr. Moe C.H. Berman
CONSOLE(S)/ DAW(S)	SSL 9000	Neve VR	Neve 8078	SSL 4072 G+ w/Ultimation	SSL 6000
RECORDER(S)	dB Technology/ GX 8000	Panasonic 3800	Sony 3348	Sony 3348	Studer A827
MASTER MEDIUM	HHB Magneto Optical Disk	Ampex 467 DAT	Ampex 467	Quantegy GP9	Ampex 499
MASTERING Engineer	A&M Stephen Marcussen	POWERS HOUSE OF SOUND Herb Powers	THE MASTERING LAB Doug Sax	BERNIE GRUNDMAN Brian Gardner	ABSOLUTE Leon Zervos
CD/CASSETTE MANUFACTURER	BMG	WEA	WEA	UNI	WEA

© 2000, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Mark Marone, Telephone 212-536-5051, Fax 212-382-6094, mmarone@billboard.com

The Top Choice for
Topping the Charts



More hit records are produced
with Pro Tools® than all other
digital audio workstations, combined.

www.digidesign.com

For More Information
1.800.333.2137, code 484

digidesign®

A division of Avid

Labels Look To Top 1999 Sales Records

PLUS ÇA CHANGE: Ricky Martin and Marc Anthony might not be around in full force this year; but Sony Discos will continue to dominate the domestic Latin arena with a deep stable of stars and an aggressive retail attack that will bolster sales for newer artists like Jaci Velásquez.

After Sony, it appears Fonovisa and EMI Latin will duke it out for second place among imprints, with WEA Latina and BMG dueling for the fourth and fifth positions.

Following are thumbnail profiles of each of the five majors and Fonovisa, the industry's largest indie. Also included are sales on The Billboard Latin 50 from 1998 and 1999.

• **BMG U.S. Latin:** Bolstered by hit albums from **Los Tri-O** and **Christian Castro**, BMG's two imprints, Ariola and RCA, more than doubled their numbers on The Billboard Latin 50 in 1999 to 449,500 units.

That tally might be matched in 2000, what with Los Tri-O's current set, "Mi Gloria, Eres Tú," performing well. In addition, product is expected from solid sellers **Eros Ramazzotti**, **Gisselle**, **Ilegales**, and **Pablo Montero**. 1998: 220,000 units (Ariola and RCA). 1999: 449,500 units (Ariola and RCA).

• **EMI Latin:** After three straight years of declining sales from its record 1.7 million units in 1995, EMI Latin rebounded to post a tally of 893,500 units in 1999. As she did in 1995, **Selena** played a major role in EMI Latin's 1999 figures, as her album "All My Hits—Todos Mis Exitos" sold 360,000 pieces.

Appropriately, "Amor, Familia Y Respeto" by Selena's brother **A.B. Quintanilla** and his band, **Los Kumbia Kings**, was EMI's second-highest-selling album at 117,500 units.

Look for EMI to at least replicate its '99 performance, as it is set to drop the second volume of "All My Hits" in the first quarter. Product also is due in the first half of 2000 from **Thalia** and new signee **Oscar De La Hoya**. In addition, the latest **Carlos Vives** album, "El Amor De Mi Tierra," has turned into a surprise hit. 1998: 604,500 units. 1999: 893,500 units.

• **Fonovisa:** Despite the convictions on payola-related charges of two key executives (one of whom was label president/CEO **Guillermo Santiso**), Fonovisa enjoyed its best year on The Billboard Latin 50, thanks to a pair of hit albums by **Enrique Iglesias** along with hit albums by Fonovisa stalwarts **Marco Antonio Solís**, **Los Tigres Del Norte**, and **Los Temerarios**. Also contributing to the label's good fortune is the label's newest star, **Noelia**.

But now that Iglesias has departed, Fonovisa will be hard pressed to duplicate its 1999 run. Los Temerarios is due to drop a new album in the first quarter, with new product to follow by Solís, Los Tigres, and Noelia. 1998: 495,500 units. 1999: 1,343,000 units.

• **Sony Discos:** Sony set a new sales record with a whopping million-unit increase on The Billboard Latin 50. The label benefited mightily from a blessed combination of developments, including Martin's magic



by John Lannert

emergence, two hit albums by merengue icon **Elvis Crespo**, and a smash sophomore title by **Shakira**.

In addition, veteran artists **Vicente Fernández** and **Chayanne** scored career-best albums on The Billboard Latin 50. That holy set of circumstances for Sony last year likely will not be repeated in 2000.

Martin is gone, Crespo is cooling, and Shakira is putting out an unplugged album that will not match the numbers of her 1998 hit "Dónde Están Los Ladrones?"

Still, Sony has plenty of bullets to fire in 2000, including a new pop set by **Alejandro Fernández** and new studio albums by **Julio Iglesias** and **Anthony Velásquez** clearly is shaping up as the label's newest star. 1998: 1,481,500 units. 1999: 2,491,500 units.

• **Universal Latino:** Hampered by its third change in executive leadership in the past four years—along with a reorganization of the label after the acquisition of PolyGram—Universal Latino never got out of the box in 1999.

Indeed, the label's 1999 sales of 113,000 units was 11th highest, behind imprints such as Los Angeles indie Musart/Balboa and RMM, the latter of which is distributed by Universal Music and Video Distribution.

Though product by the label's best seller, **Límite**, decreased dramatically in 1999, Universal was able to create a bit of a stir at radio and retail with albums by **José Feliciano** and pop newcomer **Luis Fonsi**.

The label received a nice shot in the arm when Enrique Iglesias signed with Interscope/Universal, but Iglesias is not due to cut a Spanish-language set until possibly later in 2000. 1998: 300,500 units (Universal and Rodven). 1999: 113,000 units.

• **WEA Latina:** Four successive years of increased sales by WEA Latina ceased in 1999, as sales by the label dipped by 23,000 pieces.

The label is betting that product by salsa veterans **Luis Enrique** and **Tito Nieves** will complement always-solid figures by flagship acts **Luis Miguel** and **Maná**. Spanish pop star **Alejandro Sanz** also may drop an album, which would seal WEA Latina's prospects of getting back on a north-bound sales route. 1998: 642,500 units. 1999: 619,500 units.

GRAMMY-CAPPING: The nominees for the Latin categories of the upcoming Grammy Awards ceremonies are in, and for the most part, there are few surprises, save for the mysterious shutout of Fonovisa artists in the Mexican-American category and the fact that "Amor, Familia Y Respeto" by A.B. Quintanilla Y Los Kumbia Kings should be in the pop, not Tejano, category.

For the record, Sony Discos earned the most nominations—nine—followed by EMI Latin with six.

So, who's gonna collect the statuettes? Here are the easier picks:

Ibrahim Ferrer: Best traditional tropical Latin performance.

Los Van Van: Best salsa performance.

Plácido Domingo: Best Mexican-American performance.

Elvis Crespo: Best merengue performance.

A.B. Quintanilla Y Los Kumbia Kings: Best Tejano performance.

The Latin pop and rock categories are tougher to predict, because in those categories, most of the acts are familiar to National Academy of Recording Arts and Sciences members, Latino and non-Latino alike.

Los Fabulosos Cadillacs won the Best Latin Rock/Alternative Performance category two years ago, but the mainstream English press in the U.S. has been giving **Café Tacuba** and the **Chris Perez Band** plenty of ink since then. Here is an ever-so-slight nod to the Chris Perez Band.

The pop category features four former Grammy winners and hot newcomer **Jaci Velásquez**. **Rubén Blades** seems to always win when he is entered in a Latin category, so the pick here is Blades.

CHART NOTES, RETAIL: The annual post-holiday drop-off in sales took place, as the tallies of titles charting on The Billboard Latin 50 plunged 43% from 295,000 units to 169,500 pieces. Nonetheless, the latter sum still represents a 33% increase over the corresponding period in 1999.

Marc Anthony's front-running title on The Billboard Latin 50, "Desde Un Principio—From The Beginning" (Sony Discos), which tanked 50% to 10,000 units this issue, remains atop the tropical/salsa genre chart for the eighth week in a row.

Selena's "All My Hits—Todos Mis Exitos" (EMI Latin) remains No. 1 on the regional Mexican genre chart for the third week running despite cratering 50% to 3,000 units.

Elvis Crespo's "The Remixes" (Sony Discos) earns the merengue star his first chart-topper on the pop genre chart. Sales of "The Remixes" came in at 5,000 pieces, down 29% from the previous issue.

New to The Billboard Latin 50 this issue is **Fulanito**, a spirited merengue quintet that enters the chart at No. 48 with "El Padrino." This also happens to be Cutting Records' first appearance on the chart.

CHART NOTES, RADIO: Fonovisa's veteran *norteno* group **Los Rieleros Del Norte** lands its first No. 1 entry on Hot Latin Tracks this issue, as its quick-step *ranchera* smash "Te Quiero Mucho" notches 10.4 million audience impressions, up 500,000 impressions from last issue.

And unlike nearly every chart-topper in the past, "Te Quiero Mucho" garnered its impressions exclusively from one radio format—regional Mex-

(Continued on next page)

Hot Latin Tracks



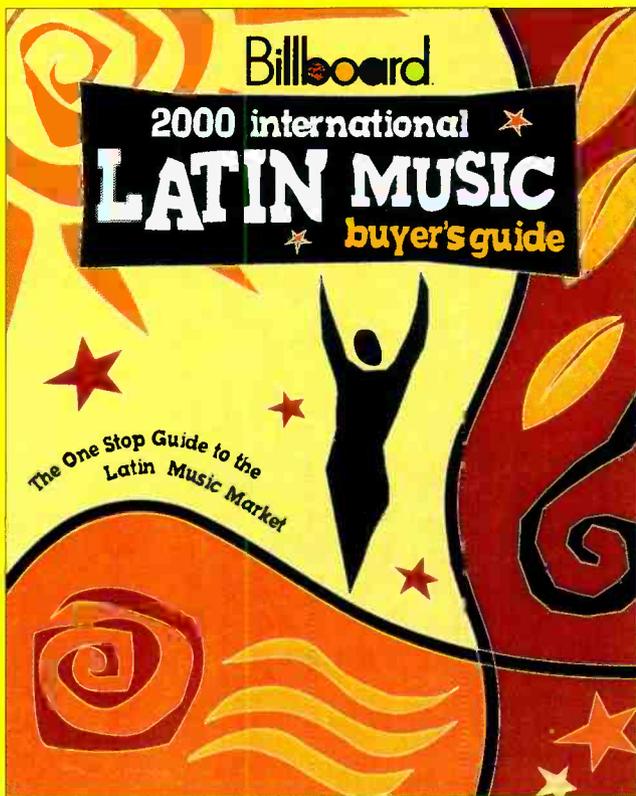
THIS WEEK	LAST WEEK	WKS. ON CHART	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
1	2	6	15	LOS RIELEROS DEL NORTE FONOVISA	No. 1 TE QUIERO MUCHO M.MORALES, G.GONZALEZ
2	3	1	11	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO †	RITMO TOTAL M.TAYLOR, B.RAWLING, (P.BERRY, M.TAYLOR)
3	1	5	8	CARLOS VIVES EMI LATIN †	FRUTA FRESCA E.ESTEFAN JR., J.V.ZAMBRANO (M.MADERA)
4	4	4	12	BANDA EL RECODO FONOVISA	TE OFREZCO UN CORAZON NOT LISTED (G.ADLDO)
5	6	2	20	CHRISTIAN CASTRO ARIOLA/BMG LATIN	ALGUNA VEZ K.SANTANDER (K.SANTANDER)
6	5	12	9	LOS ANGELES AZULES DISA/EMI LATIN †	EL LISTON DE TU PELO J.MEJIA AVANTE (J.MEJIA AVANTE)
GREATEST GAINER					
7	9	10	12	MARCO ANTONIO SOLIS FONOVISA	SI NO TE HUBIERAS IDO B.SILVETTI (M.A.SOLIS)
8	8	3	17	VICTOR MANUELLE SONY DISCOS	PERO DILE S.GEORGE (V.MANUELLE)
9	11	14	6	GRUPOMANIA SONY DISCOS	BAJO LA LLUVIA O.SERRANO (O.SERRANO)
10	7	9	7	RICARDO ARJONA SONY DISCOS †	DESNUDA R.ARJONA (R.ARJONA)
11	10	11	12	PEPE AGUILAR MUSART/BALBOA	PERDONAME PAGUILAR (FATO)
12	13	15	14	CONJUNTO PRIMAVERA FONOVISA	NO LE RUEGES V.MATA (J.ARMENIA)
13	12	7	19	MARC ANTHONY COLUMBIA/SONY DISCOS †	DIMELO C.ROONEY (M.ANTHONY, C.ROONEY)
14	19	17	8	GILBERTO SANTA ROSA SONY DISCOS	QUE ALGUIEN ME DIGA J.M.LUGO, G.SANTA ROSA (O.ALFANNO)
15	14	13	23	CHAYANNE SONY DISCOS †	ATADO A TU AMOR ESTEFANO (ESTEFANO)
16	17	16	3	LUIS MIGUEL WEA LATINA †	DORMIR CONTIGO L.MIGUEL (A.MANZANERO)
17	16	8	14	CARLOS PONCE EMI LATIN †	ESCUCHAME M.FLORES (M.FLORES)
18	26	23	8	ARKANGEL R-15 SONY DISCOS	CON QUIEN ESTARAS A.DE LUNA (J.NAVARRO)
19	18	21	8	EZEQUIEL PENA FONOVISA	MI GUSTO ES E.PENA (S.LOZANO BLANCAS)
20	21	20	20	RICARDO MONTANER WEA LATINA †	EL PODER DE TU AMOR B.SILVETTI (R.MONTANER, B.SILVETTI)
21	20	18	13	VICENTE FERNANDEZ SONY DISCOS	ETERNAMENTE PRAMIREZ (C.GONZALEZ)
22	22	26	4	TIRANOS DEL NORTE SONY DISCOS	ANILLO GRABADO NOT LISTED (NOT LISTED)
23	23	25	3	LOS TUCANES DE TIJUANA EMI LATIN †	LAS HELADAS G.FELIX (M.QUINTERO LARA)
24	24	19	19	JACI VELASQUEZ SONY DISCOS †	LLEGAR A TI R.PEREZ (T.TORRES, A.TALAMANTEZ, A.GRUILON, D.HERNANDEZ)
25	25	24	4	JACI VELASQUEZ SONY DISCOS	SOLO TU R.PEREZ (R.PEREZ)
26	39	—	11	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN	EL DISGUSTO M.A.SANCHEZ (C.REYNA)
27	29	39	3	LOS MISMOS EMI LATIN †	BASURA LOS MISMOS (M.E.CASTRO)
28	RE-ENTRY	2		FRANKIE NEGRON WEACARIBE/WEA LATINA †	REMOLINO R.SANCHEZ (A.GUTIERREZ)
29	RE-ENTRY	10		BANDA MAGUEY RCA/BMG LATIN	DOS GOTAS DE AGUA E.SOLANO, L.M.DUENAS
30	33	36	9	INTOCABLE EMI LATIN †	SONADOR ETERNO J.L.AYALA (L.PADILLA)
31	RE-ENTRY	24		ENRIQUE IGLESIAS FONOVISA, INTERSCOPE/UNIVERSAL LATINO †	BAILAMOS M.TAYLOR, B.RAWLING, (P.BERRY, M.TAYLOR)
32	34	40	7	LOS HERMANOS ROSARIO KAREN †	SIENTO R.ROSARIO, B.RODRIGUEZ (R.SOLIS)
33	NEW	1		MARC ANTHONY COLUMBIA/SONY DISCOS	DA LA VUELTA M.ANTHONY, K.SANTANDER, E.ESTEFAN JR., E.ESTEFAN JR., K.SANTANDER
34	35	—	2	LOS SEMENTALES DE NUEVO LEON SONY DISCOS	TUS REPROCHES NOT LISTED (NOT LISTED)
35	RE-ENTRY	13		LUIS MIGUEL WEA LATINA †	O TU O NINGUNA L.MIGUEL (J.C.CALDERON)
36	RE-ENTRY	20		ENRIQUE IGLESIAS FONOVISA	NUNCA TE OLVIDARE R.PEREZ, BOTIJA, E.IGLESIAS
37	31	—	2	LOS INVASORES DE NUEVO LEON EMI LATIN	ESPERO QUE TE CUMPLA NOT LISTED (NOT LISTED)
38	37	22	19	ALEJANDRO FERNANDEZ SONY DISCOS †	SI HE SABIDO AMOR PRAMIREZ (H.ESTRADA)
39	36	27	5	SHAKIRA SONY DISCOS †	MOSCAS EN LA CASA S.MEBARAK, R.L.MENDEZ (S.MEBARAK, R.)
40	27	28	6	BANDA MACHOS WEAMEX/WEA LATINA †	NO COMPROMOS AMORES B.LOMELI, M.BUENO (E.SALDIVAR)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
23 STATIONS	16 STATIONS	62 STATIONS
1 RICARDO ARJONA SONY DISCOS DESNUDA	1 VICTOR MANUELLE SONY DISCOS PERO DILE	1 LOS RIELEROS DEL NORTE FONOVISA TE QUIERO MUCHO
2 CHRISTIAN CASTRO ARIOLA/BMG LATIN ALGUNA VEZ	2 GRUPOMANIA SONY DISCOS BAJO LA LLUVIA	2 BANDA EL RECODO FONOVISA TE OFREZCO UN CORAZON
3 LUIS MIGUEL WEA LATINA DORMIR CONTIGO	3 CARLOS VIVES EMI LATIN FRUTA FRESCA	3 LOS ANGELES AZULES DISA/EMI LATIN EL LISTON
4 CHAYANNE SONY DISCOS ATADO A TU AMOR	4 GILBERTO SANTA ROSA SONY DISCOS QUE ALGUIEN	4 CONJUNTO PRIMAVERA FONOVISA NO LE RUEGES
5 CARLOS VIVES EMI LATIN FRUTA FRESCA	5 ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO RITMO TOTAL	5 ARKANGEL R-15 SONY DISCOS CON QUIEN ESTARAS
6 ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO RITMO TOTAL	6 FRANKIE NEGRON WEACARIBE/WEA LATINA REMOLINO	6 PEPE AGUILAR MUSART/BALBOA PERDONAME
7 MARCO ANTONIO SOLIS FONOVISA SI NO TE HUBIERAS IDO	7 LOS HERMANOS ROSARIO KAREN SIENTO	7 EZEQUIEL PENA FONOVISA MI GUSTO ES
8 MARC ANTHONY COLUMBIA/SONY DISCOS DA LA VUELTA	8 MARC ANTHONY COLUMBIA/SONY DISCOS DA LA VUELTA	8 TIRANOS DEL NORTE SONY DISCOS ANILLO GRABADO
9 JACI VELASQUEZ SONY DISCOS LLEGAR A TI	9 MARC ANTHONY COLUMBIA/SONY DISCOS DIMELO	9 LOS TUCANES DE TIJUANA EMI LATIN LAS HELADAS
10 RICARDO MONTANER WEA LATINA EL PODER DE TU AMOR	10 PENA SUAZO Y SU BANDA GORDA MIBVI AQUI PERO ALLA	10 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN EL DISGUSTO
11 ENRIQUE IGLESIAS FONOVISA NUNCA TE OLVIDARE	11 LOS SABROSOS DEL MERENGUE CAIMAN ESCUCHAME	11 LOS MISMOS EMI LATIN BASURA
12 EMMANUEL UNIVERSAL LATINO SENTIRME VIVO	12 ELVIS CRESPO SONY DISCOS POR EL CAMINITO	12 BANDA MAGUEY RCA/BMG LATIN DOS GOTAS DE AGUA
13 SHAKIRA SONY DISCOS MOSCAS EN LA CASA	13 JOSE ALBERTO RYKODISC CLAVADO EN	13 INTOCABLE EMI LATIN SONADOR ETERNO
14 GILBERTO SANTA ROSA SONY DISCOS QUE ALGUIEN	14 RICARDO MONTANER WEA LATINA EL PODER DE TU AMOR	14 VICENTE FERNANDEZ SONY DISCOS ETERNAMENTE
15 CARLOS PONCE EMI LATIN ESCUCHAME	15 CHRISTIAN CASTRO ARIOLA/BMG LATIN ALGUNA VEZ	15 LOS SEMENTALES DE NUEVO LEON SONY DISCOS TUS REPROCHES

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 2000 Billboard/BPI Communications, Inc.

Billboard's 2000 INTERNATIONAL LATIN MUSIC BUYER'S GUIDE

Your One Stop Guide to the Latin Music Market



Over 3,000 listings from 19 countries: record company executives, music publishers, wholesalers and distributors, latin music radio stations in the U.S., clubs, artists, managers, agents, songwriters and much more!

To order your copy call toll-free 800-344-7119.

(International call 732-363-4156). Or send check for \$85 plus \$6 shipping & handling (\$14 for international orders) with this ad to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701.

Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

To order our NEW "International Latin Music Buyer's Guide" online and get updated information all year long call (212) 536-5223 or visit www.billboard.com/directories

Now available on diskette or mailing labels, for rates call Mike Fouratt at 212-536-5017.

www.billboard.com

BDLG3009

NOTAS

(Continued from preceding page)

ican. That is why "Te Quiero Mucho" rules the regional Mexican genre chart for the second straight week with the same number of impressions it notched on Hot Latin Tracks—10.4 million.

"Te Quiero Mucho" displaces Carlos Vives' "Fruta Fresca" (EMI Latin). "Fruta Fresca" was the first chart-topper on Hot Latin Tracks for Vives, who has scored his biggest hit since initially gaining fame in 1994 with his *vallenato* fusion smash "La Gota Fria."

Incidentally, audience impressions from Spanish stations are now being included in The Billboard Hot 100. So if an English version of a Spanish song charts on the Hot 100, for instance, the impressions of the Spanish and English renditions will be combined.

Regional Mexican station KPHX-AM Phoenix is being dropped from the panel of reporters to Hot Latin Tracks due to technical difficulties.

SALES STATFILE: The Billboard Latin 50: this issue: 169,500 units; last issue: 295,000 units; similar issue last year: 128,000 units.

Pop genre chart: this issue: 61,500 units; last issue: 115,500 units; similar issue last year: 54,500 units.

Tropical/salsa genre chart: this issue: 67,000 units; last issue: 128,500 units; similar issue last year: 42,500 units.

Regional Mexican genre chart: this issue: 30,500 units; last issue: 54,000 units; similar issue last year: 23,500 units.

LATIN TRACKS A-Z

- 5 TITLE (Publisher - Licensing Org.) Sheet Music Dist. ALGUNA VEZ (F.P.P. BMI)
- 22 ANILLO GRABADO (Not Listed)
- 15 ATADO A TU AMOR (World Deep Music, BMI)
- 31 BAILAMOS (PRS, ASCAP/Right Bank, ASCAP)
- 9 BAJO LA LLUVIA (Sony/ATV Discos, ASCAP)
- 27 BASURA (Grever)
- 18 CON QUIEN ESTARAS (De Luna, BMI)
- 33 DA LA VUELTA (F.P.P. BMI)
- 10 DESNUDA (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
- 13 DIMELO (I NEED TO KNOW) (Sony/ATV Songs, BMI/Cori Tiffan, BMI/Copyright Control)
- 16 DORMIR CONTIGO (Manzumatic, SACM/Dinco, BMI)
- 29 DOS GOTAS DE AGUA (Universal)
- 26 EL DISGUSTO (Reyna Cornelio, ASCAP/Intersong, ASCAP)
- 6 EL LISTON DE TU PELO (Not Listed)
- 20 EL PODER DE TU AMOR (Bebu, ASCAP/HRM, ASCAP)
- 17 ESCUCHAME (Estelan, ASCAP/MAF, ASCAP)
- 37 ESPERO QUE TE CUMPLA (Not Listed)
- 21 ETERNAMENTE (America Musical SA, DE, CB)
- 3 FRUTA FRESCA (Gaira Producciones)
- 23 LAS HELADAS (Flamingo, BMI)
- 24 LLEGAR A TI (Ventura, ASCAP)
- 19 MI GUSTO ES (Vander, ASCAP)
- 39 MOSCAS EN LA CASA (F.P.P. BMI)
- 40 NO COMPRO AMORES (Brambila Musical/Vander, ASCAP)
- 12 NO LE RUEGAS (M.A.M.P.)
- 36 NUNCA TE OLVIDARE (EMI April, ASCAP)
- 5 O TU O NINGUNA (El Pedrosillo, ASCAP)
- 11 PERDONAME (Vander, ASCAP)
- 8 PERO DILE (PMC, ASCAP)
- 14 QUE ALGUIEN ME DIGA (EMOA, SESAC)
- 28 REMOLINO (W.B.M., SESAC)
- 2 RITMO TOTAL (RHYTHM DIVINE) (Right Bank, ASCAP)
- 32 SIEN TO (Karen, ASCAP)
- 38 SI HE SABIDO AMOR (Warner-Tamerlane, BMI)
- 7 SI NO TE HUBIERAS IDO (Crisma, SESAC)
- 25 SOLO TU (Rubet, ASCAP/Universal, ASCAP)
- 30 SONADOR ETERNO (Ser-Ca, BMI)
- 4 TE OFREZCO UN CORAZON (Not Listed)
- 1 TE QUIERO MUCHO (Copyright Control)
- 34 TUS REPROCHES (Not Listed)

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
◀ No. 1 ▶					
1	1	8	MARC ANTHONY	SONY DISCOS 83590 7weeks at No. 1	DESDE UN PRINCIPIO — FROM THE BEGINNING
2	3	11	CARLOS VIVES	EMI LATIN 22854	EL AMOR DE MI TIERRA
3	5	90	ELVIS CRESPO	SONY DISCOS 82634	SUAVEMENTE
4	2	30	IBRAHIM FERRER	WORLD CIRCUI/T/NONESUCH 79532AG	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
5	7	6	GRUPOMANIA	SONY DISCOS 83619	MASTERS OF THE STAGE: 2000 VECES MANIA
6	16	3	ELVIS CRESPO	SONY DISCOS 83622	THE REMIXES
7	11	9	LOS TRI-O	ARIOLA 70326/BMG LATIN	MI GLORIA, ERES TU
8	8	67	SHAKIRA	SONY DISCOS 82746	DONDE ESTAN LOS LADRONES?
9	4	16	LUIS MIGUEL	WEA LATINA 29288	AMARTE ES UN PLACER
10	9	28	MANA	WEA LATINA 27864	MTV UNPLUGGED
◀ GREATEST GAINER ▶					
11	26	4	CYPRESS HILL	RUFFHOUSE/COLUMBIA 63712/SONY DISCOS	LOS GRANDES EXITOS EN ESPANOL
12	19	6	VARIOUS ARTISTS	J&N 83527/SONY DISCOS	MERENHITS 2000
13	6	32	ENRIQUE IGLESIAS	FONOVI SA 0517	BAILAMOS
14	14	4	ENRIQUE IGLESIAS	FONOVI SA 0518	THE BEST HITS
15	13	7	OLGA TANON	WEA LATINA 80048	OLGA VIVA, VIVA OLGA
16	10	17	JACI VELASQUEZ	SONY DISCOS 83212	LLEGAR A TI
17	15	35	ELVIS CRESPO	SONY DISCOS 82917	PINTAME
18	12	9	RICARDO ARJONA	SONY DISCOS 83592	RICARDO ARJONA VIVO
19	17	26	GILBERTO SANTA ROSA	SONY DISCOS 83016	EXPRESION
20	29	8	VARIOUS ARTISTS	BEAST 5489/SIMITAR	LATIN GOLD
21	18	41	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189	AMOR, FAMILIA Y RESPETO
22	23	44	SELENA	EMI LATIN 97886	ALL MY HITS TODOS MIS EXITOS
23	28	15	CARLOS PONCE	EMI LATIN 21979	TODO LO QUE SOY
24	32	24	VARIOUS ARTISTS	COLUMBIA 69989/SONY DISCOS	LATIN MIX USA VOL. 2
25	30	10	BANDA EL RECODO	FONOVI SA 0769	LO MEJOR DE MI VIDA
26	22	14	VICTOR MANUELLE	SONY DISCOS 83310	INCONFUNDIBLE
27	33	11	LOS SABROSOS DEL MERENGUE	CAIMAN 2922	ROMPIENDO EL MILENIO
28	27	3	RICHIE RAY Y BOBBY CRUZ	UNIVERSAL LATINO 542085	UN SONIDO BESTIAL
29	35	71	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
30	48	21	VARIOUS ARTISTS	COLD FRONT 6431/K-TEL	LATIN CLUB MIX 2000
31	31	12	PEPE AGUILAR	MUSART 2198/BALBOA	POR UNA MUJER BONITA
32	20	99	RICKY MARTIN	SONY DISCOS 82653	VUELVE
33	24	49	MARCO ANTONIO SOLIS	FONOVI SA 0516	TROZOS DE MI ALMA
34	37	23	INTOCABLE	EMI LATIN 21502	CONTIGO
35	21	6	AFRO-CUBAN ALL STARS	WORLD CIRCUI/T/NONESUCH 79501/AG	DISTINTO DIFERENTE
36	43	5	GISSELLE	ARIOLA 70757/BMG LATIN	LO MEJOR DE
37	47	5	LOS ANGELES AZULES	DISA 23516/EMI LATIN	UNA LLUVIA DE ROSAS
38	36	14	INDIA	RMM 284023	SO LA
39	25	14	VICENTE FERNANDEZ	SONY DISCOS 83186	Y LOS MAS GRANDES EXITOS DE LOS DANDY'S
40	41	65	CHAYANNE	SONY DISCOS 82869	ATADO A TU AMOR
41	RE-ENTRY		LOS HURACANES DEL NORTE	FONOVI SA 0766	NORTENO 2000
42	34	31	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN	MI VIDA SIN TU AMOR
43	RE-ENTRY		PUYA SURCO	118590/MCA	FUNDAMENTAL
44	46	8	MICHAEL SALGADO	JOEY 78575/SONY DISCOS	OTRA VEZ A LA CANTINA
45	38	5	FIEL A LA VEGA	EMI LATIN 21809	TRES
46	RE-ENTRY		LOS TRI-O	ARIOLA 58436/BMG LATIN	NUUESTRO AMOR
47	40	8	JUAN GABRIEL	ARIOLA 71411/BMG LATIN	TODO ESTA BIEN
◀ HOT SHOT DEBUT ▶					
48	NEW		FULANITO	CUTTING 2039	EL PADRINO
49	NEW		LOS TUCANES DE TIJUANA	EMI LATIN 98504	LAS MOVIDAS DE...
50	NEW		VARIOUS ARTISTS	UNIVERSAL LATINO 50012	MERENGUE MILLENNIUM

Albuns with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. **IS** indicates past and present Heatseeker titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Juno Awards Goes Back To Toronto

CARAS Prepares A Two-Day Event, New Televised Format

BY LARRY LeBLANC

TORONTO—Canada's annual Juno Awards returns to its former home of Toronto this year, as a two-day event for the first time in its 29-year history and with a newly designed statuette.

Juno Awards 2000 kicks off with a dinner and an awards ceremony March 11 at the Metro Toronto Convention Centre, followed by an awards show March 12 at SkyDome, to be televised nationally on CBC-TV. The telecast's producer is Lynn Harvey, and the director is Ron Mersaska.

Tickets to both events, sold together, are \$250 Canadian (\$169) for the members of the Canadian Academy of Recording Arts and Sciences (CARAS) and \$300 Canadian (\$203) for non-CARAS members. Tickets for the SkyDome show only, which is open to the public, are \$25 Canadian (\$16.90), \$50 Canadian (\$33.80), and \$75 Canadian (\$50.70). Confirmed to perform on the second night are Bareknaked Ladies, Our Lady Peace, Proz-

zak, Sky, and jazz singer Diana Krall. Three more acts will be announced at a later date.

The new Juno statuette, designed by Shirley Elford of Clairford Studio Glass in Hamilton, Ontario, is an individually crafted, amorphous glass figurine wrapped in a nickel-plated, spiraling blank musical staff that emerges from a half-sphere base. It replaces the acrylic statuette introduced in 1975.

"Producer after producer told me our award did not look good on television," says Daisy Falle, president of CARAS, which co-produces the awards with CBC-TV. "Shirley came up with three designs. Two were evolved forms of the [previous] design and then this absolutely different design. Each figurine is a piece of artwork. No two are the same."

During the televised show, Bruce Fairbairn will be inducted posthumously into the Canadian Hall of Fame. Fairbairn, who died in May of last year, produced pivotal albums for

Bon Jovi, Aerosmith, AC/DC, Mötley Crüe, INXS, Van Halen, Loverboy, Chicago, Kiss, and the Cranberries.

The Walt Grealis Industry Builder Award will honor German-born Emile Berliner, inventor of the gramophone and co-founder of Deutsche Grammophon. Berliner took out a Canadian patent on his invention in 1897 and set up a retail record store in 1901 in Montreal. In 1904 he launched Canada's first record company, the Berliner Gramophone Co.

Of the 41 Junos, including the new jazz vocal category, only 13 will be awarded during the televised show. Despite CARAS' rotating many of the televised categories each year and the TV presentation featuring earlier-taped acceptance clips, omitting artists from the telecast has been a source of anger in the industry for years. In 1998 Vancouver-based rap trio the Rascalz refused their Juno for best rap recording, protesting that the show's televised portion that year had omitted rap, reggae, and dance awards.

Describing this year's two-day Junos as "a trial run," Falle says CARAS wants to give due respect to acts given awards in advance of the telecast. "I've always felt badly that these artists had to rush up to get their award, say two words, and then sit down," she says. "I felt there was no respect from the industry for their achievements."

With awards presented on the first night, says Falle, "people will have the time to accept their awards gracefully. The ceremony will be taped, and Lynn and Ron will have more time to edit [acceptances] to drop into the show the following night."

With the Junos drawing an average national TV audience of 1.7 million, (Continued on page 70)



Platinum Nights. Spanish singer/songwriter Joaquín Sabina receives a multi-platinum disc award for 400,000 unit sales in Spain of his latest BMG/Ariola album, "19 Días Y 500 Noches," from Teddy Bautista, executive president of the Spanish authors and publishers' society SGAE, at a BMG event in Madrid. Bautista also presented Sabina with a plaque marking total sales in Spain of 4 million units. (Photo: Juan Luis Vela)

Macau Piracy May Slow

Handover To China Sparks Mixed Feelings

BY DAVENA MOK

HONG KONG—Opinion here remains divided over the effect that the Dec. 20, 1999, return of the Portuguese colony of Macau to China will have on the enclave's huge pirated CD industry.

J. C. Giouw, Southeast Asia regional director of the International Federation of the Phonographic Industry, says he expects the handover to lead to a "marked improvement" in the situation in Macau. "A lot of the piracy is controlled by [organized criminal groups] the triads, and once they [the Chinese government] get the triads under control, the pirates will move away," Giouw says. "The Chinese government won't let the triads run the

show in Macau."

Universal Music Asia Pacific chairman Norman Cheng is similarly optimistic. "We have already seen improved progress being made [in Hong Kong] to combat piracy in the past year," he says.

Although he notes that anti-piracy authorities in Macau have until now not been "as stringent" as those in Hong Kong, Cheng says that, post-handover, he is "very optimistic that there will be equal emphasis and importance placed on this issue. Hong Kong is setting a good example, and I'm sure Macau will follow."

However, a contrary note is sounded by Warner Music Hong Kong managing director Mark Lankester. He predicts the handover will lead to wider dissemination of pirate product in China. "It'll be much easier to move shipments between Macau and the Chinese mainland, because after the (Continued on page 70)



CHENG

S2's Engen Sees Reunion In Pact With Universal

BY KAI R. LOFTHUS

OSLO—When Terje Engen departed as managing director of Sonet in Sweden in 1995, four years after PolyGram International acquired the once leading Scandinavian indie, little did he realize he would end up working again with his former colleagues, now at Universal Music.

On Jan. 1, Universal, which issues Scandinavian recordings in the territory on the Sonet imprint, took over marketing and distribution in Norway of Engen's S2 Records, founded in 1998, from Stockholm-based MNW Records Group. Other local companies vying to distribute S2 (its name is a nod to Richard Branson's V2 label) included Virgin and Playground.

Engen, who remains managing director for Air Chrysalis' publishing operation in Oslo, reportedly intends to negotiate separate deals for S2 elsewhere in Scandinavia with Gugi Kokljuschkin, the former Sonet executive in Finland who heads the Universal office there, and local affiliates in Sweden and Denmark. The deal also brings him back in business with

another former Sonet executive, Harald Tømte, now sales director at Universal Norway.

"It's great that Universal is able to present the whole catalog of our artists," says Engen. "With a new regime in place, I feel comfortable about coming back to them. I have previously worked with both [managing director] Petter [Singsaas] and Harald, and I have the greatest confidence in their capacities." Of the other suitors for S2, he adds, "Universal came in at the very last, but they were the quickest to make a decision. I fear long decision-making processes."

S2 represents such acts as Midnight Choir, Raga Rockers, and Joachim Nielsen. All previously issued records on Sonet during Engen's tenure there; Sonet also launched the career of Universal act De Lillos. Engen was managing director of Sonet in Norway from 1983 to 1993—when Sonet handled the Virgin, Island, Mute, and A&M labels there—until he became managing director of the company's Swedish affiliate.

Japan's DJ Honda Breaks Away With Own Label

BY STEVE McCLURE

TOKYO—DJ Honda, who four years ago took the bold step of trying to make it as a Japanese DJ/producer in New York, has set up his own record label, DJ Honda Recordings.

Honda was previously signed to Sony Music Entertainment (Japan) and Relativity Entertainment in the U.S. His two albums for Sony—"DJ Honda" and "hII"—have each sold about 60,000 copies in Japan, according to the label. "I wanted more control, but the labels didn't understand," Honda says. "Now I've got the money and the connections, so it's time to form my own label."

Besides his albums featuring various

U.S. artists rapping against Honda's infectious grooves, in the past few years Honda has enjoyed huge success with a clothing and accessory line bearing

his trademark "h" logo, made famous by Japanese baseball player Hideo Nomo. Sales in Japan were worth more than \$100 million in 1998, and 1999's total sales are projected to reach

\$200 million. The artist plans to set up a store in New York this summer.

DJ Honda Recordings product will be distributed in Japan by Honda's



own company. A U.S. distribution deal has yet to be worked out. The artist's newest album, "hIII," was released in October 1999 in Japan and will come out in the U.S. this spring.

Honda's first release on his new label is a vinyl double A-side: "The Eclipse," featuring Manifest, and "Old School," featuring Black Attack. It dropped Oct. 8, 1999, in Japan. Another recent release was the DJ Honda-produced single "We Don't (Continued on page 70)



DJ HONDA

J-Pop Gains In Reluctant Markets

Appetite For Japanese Music Grows In Korea, Thailand

Part one of this report appeared in *Billboard's* Jan. 8 issue.

BY STEVE McCLURE

TOKYO—Audiences outside Japan are now starting to show an appetite for pop made in Japan.

Yet while the rest of Asia goes gaga over everything Japanese, South Korea is just now beginning to ease its decades-long ban on Japanese popular culture. The ban reflects sensibilities stemming from Japan's 1910-45 colonization of Korea, when Japan suppressed Korean language and culture.

Despite the continuing de facto ban, J-pop has steadily gained in popularity among young Korean music fans and musicians. That has led to a thriving market in pirated and smuggled-in Japanese recordings. To cite just one example, album sales in Korea of now-defunct *bijual-kei* (visual-style) band X Japan reportedly total some 500,000—none of them legitimate.

Japanese CDs, both genuine and illegally copied, are widely available at large electronics retailers or through street vendors. Reflecting the growing trend, there are now Korean-language J-pop specialist magazines, such as *J-Book* and *C-Japan*.

Another sign of South Korea's new willingness to accept Japanese pop culture was April's Japan Culture Expo-Seoul '99, in which Japanese film, animation, game, and music companies promoted their wares (labels represented included Sony, Toshiba-EMI, and Pony Canyon).

"When it comes to J-pop, there are two distinctive groups in Korea: the enthusiasts and the emotional refusers," notes music writer Shin Yong-Hyun. "The refusers don't really know what J-pop is or what it sounds like. They just refuse J-pop because it's from Japan. But once the market is completely opened, more people will come to like J-pop."

Shin estimates J-pop will have roughly a 10% market share in South Korea once the ban on Japanese culture is completely lifted, with sales of domestic "K-pop" suffering more than those of Western repertoire.

Lee Hyeok, J-pop marketing manager at Sony Music Korea, says Sony and other major labels are taking a go-slow approach while waiting for the government to fully lift the ban on Japanese pop culture. "J-pop acts may have an advantage [over Western acts]," Lee says. "Geographically, Japan is close to Korea, enabling Japanese acts to easily do promotion tours or concerts. It will be interesting to see how this advantage affects the market."

Despite the impending full-scale lifting of the ban, Japanese labels are approaching the potentially rich Korean market cautiously,

since they don't want to be seen as crass opportunists.

Taiwan and Korea aren't the only Asian countries where anti-Japanese sentiment has historically impeded the spread of J-pop in the region. In 1972, Thai students supporting the "Buy Thai" movement held demonstrations to boycott Japanese imports. Nearly 30 years later, it's hard to imagine that young Thais could have ever demonstrated

'Once the market is completely opened, more people will come to like J-pop'

—SHIN YONG-HYUN—

against Japanese goods—Japanese products, companies, pop, and fashion styles are ubiquitous.

Bakery Music, Thailand's biggest independent label, recently launched a label, Dojo (Japanese for a martial-arts practice hall), and a preteen/teen magazine, *Katch*, both of which take Japanese pop culture as their leitmotif. Bakery says that *Katch* is now Thailand's biggest-selling teen magazine.

Explains producer/musician Cheewin "Boyd" Kosiyabong, one of Bakery's three founder/owners, "I got interested in Japanese culture from TV, watching it as a kid. So things Japanese just entered my lifestyle, as they do now for Thai kids."

The one Asian territory where J-pop is proving a hard sell is the Philippines. Culturally distinct from the rest of the region due to 450 years of Spanish and American colonialism, the Philippines have always marched to a different drummer

when it comes to pop music, in contrast with the rest of Asia.

One exception was the success last year of the J-pop soundtrack to the popular Japanese animated series "Voltes V," which went platinum after being released in February 1999 on local label Infiniti Music. Cuts from the album have been given wide radio airplay.

Notes Rene Salta, head of A&R at Viva Music Group, "What you hear on the radio is mostly Western music, much of it American. This gets played much more than local music." Salta says that in the Philippines, J-pop poses no threat to Western acts' dominance of the market.

Paul Resuerzo, label manager at Rock Records Philippines, says Chinese pop is much more popular in the territory than what's coming out of Japan.

The Philippines aside, it's unclear just how long Asia's current J-pop fixation will last. Many Asian industry figures doubt whether J-pop can ultimately hold its own against the superstars of the West.

"Japanese music appeals to Hong Kong fans, as it's more diverse than Canto-pop," notes a spokeswoman for JVC Music Hong Kong. "But it still lacks musical strength against international pop." Others see Japanese music's dependence on the popularity of TV dramas as its weak point.

But for the moment, for young Asians, if it's Japanese, it's cool.

Assistance in preparing this story was provided by John Clewley in Bangkok, Thailand; Gavin Phipps in Taipei, Taiwan; Cho Hyun-Jin in Seoul, South Korea; Davena Mok in Hong Kong; David Gonzales in Manila, the Philippines; and Philip Cheah in Singapore.

Sounds Seeks Web Sales With NZ's 1st Brick-And-Mortar Site

BY DAVID McNICKEL

AUCKLAND, New Zealand—Music retail chain Sounds is aiming to capture half of New Zealand's Internet music sales by 2003 through a newly launched on-line operation.

Sounds' Web site (www.soundsnz.co.nz), launched in December, makes the company the first major New Zealand brick-and-mortar music retailer to expand its business onto the Internet. Sounds managing director Sean Coleman says he expects the site to secure 50% of the local online music market by

2003.

"Based on the fact that New Zealanders have been such early adopters of the technology, that should amount to about a \$15 million [New Zealand dollars; \$7.6 million U.S.] business" annually for the company, Coleman says.

Developed as a 70/30 joint venture with new-media company Hyperactive, the Sounds site carries 60,000 titles.

The launch is the first positive move by a local music retailer in recent months. It comes soon after the eight-store (Continued on page 55)

The site is expected to secure 50% of the online music market by 2003

newsline...

BELGIUM-BASED indie label group Play It Again Sam (PIAS)—now majority-owned by German company edel—has appointed Mike Heneghan, formerly managing director of U.K. label Independiente, to the new post of president of its U.K. operation in London, effective immediately. Heneghan reports to Brussels-based PIAS co-presidents Kenny Gates and Michel Lambot. Heneghan left Independiente last year (*Billboard* *Bulletin*, Sept. 13, 1999). Elsewhere in the U.K., Mike Chadwick, managing director of Vital Distribution (in which PIAS holds a controlling stake), is moving to launch a U.K. arm of PIAS publishing operation Strictly Confidential. Chadwick remains a nonexecutive director of Vital. **MARK SOLOMONS**

RETAILER WHSMITH (WHS) has inked a U.K. deal with cable TV company Telewest Communications, under which WHS will join Telewest's interactive TV service Active Digital. During the first quarter of this year, WHS will begin selling its full product range—including music, video, computer software, and books—through Telewest's digital TV service, which launched October 1999 in the U.K.'s Midlands region. The cable company is expanding the service to cover other regions and says it will be available to 4 million homes by the end of 2000. Ordering and fulfillment functions for WHS product will be handled by its own WHSmith Online operation. Major shareholders in publicly listed Telewest are Microsoft (27.9%) and Liberty Media Group (22.1%); its 1998 revenues totaled 539 million pounds (\$866.7 million). **TOM FERGUSON**

MICHAEL CHUGG has resigned as GM of Sydney-based Frontier Touring after 20 years at the company. Frontier Touring, headed by Mushroom label founder Michael Gudinski, is active through Australia, New Zealand, and Southeast Asia. Chugg is expected to launch a tour/management/events company partnered with Consolidated Press Entertainment, one of billionaire Kerry Packer's companies. Chugg remains a director of the Pacific Circle Music Expo, held in Sydney each October. **CHRISTIE ELIEZER**



EDEL RECORDS (SWITZERLAND) AG, the local affiliate of German label group edel, has acquired the 50% of Swiss music company Phonag Group that it did not already own from managing director Peter Frei and Swiss media company Volkart. Phonag board member and sales manager Mark Flury takes over as managing director; Frei will remain chairman of the board and work for the company in an advisory capacity. Established for some 40 years, Phonag has production, music publishing, and distribution interests. **WOLFGANG SPAHR**

MUSIC MARKETING COMPANY Point Group has entered into an agreement with Rick Blaskey, managing director of U.K. company Music & Media Partnership, to develop the official album for this summer's Euro 2000 soccer championships. No artists are as yet confirmed for the project, although a mix of the theme song for the event, "Campione 2000," was unveiled at the recent tournament draw in Brussels. "The integration of the music into the event will be on an unprecedented level," says Blaskey, executive producer of the album. "It'll be at the stadia, airports, shops, everywhere, with the full involvement of the tournament sponsors." The album will blend football chants with the culture of dance music. The Music & Media Partnership has become the recognized music facilitator for major sporting events, such as soccer's 1998 World Cup in France and the last three rugby world cups. London-based Point Group operates such catalogs as Pickwick and Hallmark. **PAUL SEXTON**

BMG ENTERTAINMENT INTERNATIONAL is merging the administrative structures of its Malaysia and Singapore subsidiaries. Alan Ho, previously BMG Singapore managing director, becomes managing director of BMG Malaysia/Singapore; Sissy Park, previously BMG Korea marketing manager, becomes marketing director at BMG Malaysia/Singapore, reporting to Ho. Both posts are Kuala Lumpur, Malaysia-based and effective immediately. The position of BMG Malaysia managing director has been vacant since March 1999. Frankie Cheah, previously BMG Malaysia chairman, has been named chairman of the new BMG Malaysia/Singapore operating structure. BMG Entertainment International's senior VP for the Asia-Pacific region, Michael Smellie—to whom Ho reports—says the Malaysia and Singapore operations will continue as separate companies, but with a more efficient unified management structure. **STEVE McCLURE**

HOWARD STRINGER, the British-born chairman of Sony Corp. of America, was knighted in the U.K. New Year's Honours list, published Dec. 31, 1999. The annual government-approved accolades recognize Britons' cultural, business, charitable, and social achievements. Virgin founder Richard Branson and composer John Tavener were also knighted. Other music business notables honored included Dire Straits leader Mark Knopfler, jazz saxophonist Courtney Pine, songwriter Albert Hammond, and bandleader Edmundo Ros, all of whom were awarded OBEs (Officer of the Order of the British Empire).

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 12/27/99			GERMANY (Media Control) 01/04/00			U.K. (Copyright CIN) 01/01/00			FRANCE (SNEP/FOP/Tite-Live) 01/01/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	5	HEAVEN MASAHARU FUKUYAMA FUNHOUSE/BMG	1	1	MASCHEN-DRAHT-ZAUN STEFAN RAAB EDEL	1	1	I HAVE A DREAM/SEASONS IN THE SUN WEST-LIFE RCA	1	1	MAMBO NO. 5 (A LITTLE BIT OF . . .) LOU BEGA
2	NEW	CHOKOTTO LOVE PUTTIMONI ZETIMA	2	3	IRGENDWIE, IRGENDWO, IRGENDWAN JAN DELAY AKA EISSFEL EMI	2	6	TWO IN A MILLION/YOU'RE MY NUMBER ONE S CLUB 7 POLYDOR	2	2	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIRGIN
3	NEW	OAR SOPHIA TOYS FACTORY	3	7	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/ZOMBA	3	5	RE-REWIND THE CROWD SAY BO SELECTA ART-FUL DODGER RELENTLESS/PUBLIC DEMAND	3	3	LES ENFANTS DE L'AN 2000 LAAM ODEON/EMI
4	6	LAST TOUR BLUEM OF YOUTH SONY	4	8	MOVE YOUR BODY EIFFEL 65 HANSA	4	8	SAY YOU'LL BE MINE/BETTER THE DEVIL YOU KNOW STEPS JIVE/ZOMBA	4	17	MOVE YOUR BODY EIFFEL 65 HOT TRACKS/SONY
5	7	ADDICTED TO YOU HIKARU UTADU TOSHIBA-EMI	5	2	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA	5	9	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/DISCOTIVA	5	4	ALLER PLUS HAUT TINA ARENA COLUMBIA
6	3	WASURENAI HIBI MISIA FUNHOUSE/BMG	6	4	WHY DOES MY HEART FEEL SO BAD MOBY INTER-CORO	6	10	BACK IN MY LIFE ALICE DEEJAY VIOLENT/POSITIVA	6	20	BETTER OFF ALONE ALICE DEEJAY HOT TRACKS/SONY
7	8	HONNOU RINGO SHIINA TOSHIBA-EMI	7	16	JOIN ME HIM ARIOLA	7	3	IMAGINE JOHN LENNON PARLOPHONE	7	11	SUMMER SON TEXAS MERCURY/UNIVERSAL
8	4	BARAIRO NO HIBI THE YELLOW MONKEY FUNHOUSE/BMG	8	10	IMMER WIEDER LAURA EASTWEST	8	2	THE MILLENNIUM PRAYER CLIFF RICHARD PAPHILLON	8	5	HEARTBREAKER MARIAH CAREY FEATURING JAY-Z COLUMBIA
9	9	ISSYUNI . . . MAX AVEV TRAX	9	9	THAT'S THE WAY IT IS CELINE DION COLUMBIA	9	7	COGNOSCENTI VS. INTELLIGENTSIA CUBAN BOYS EMI	9	7	GENIE IN A BOTTLE CHRISTINA AGUILERA BMG
10	10	LOVE MACHINE MORNING MUSUME ZETIMA	10	NEW	NOTHING ELSE MATTERS METALLICA MERCURY/UNIVERSAL	10	4	MR. HANKEY THE CHRISTMAS POO MR. HANKEY AMERICAN/COLUMBIA	10	12	BLUE (DA BA DEE) EIFFEL 65 HOT TRACKS/SONY
11	1	KANARIYA AYUMI HAMASAKI AVEV TRAX	11	6	SO BIST DU OLI P. ARIOLA	11	11	BARBER'S ADAGIO FOR STRINGS WILLIAM ORBIT WEA	11	13	PARCE QUE C'EST TOI AXELLE RED VIRGIN
12	15	A-RA-SHI A-RA-SHI PONY CANYON	12	13	FUCK THE MILLENNIUM SCOOTER EDEL	12	15	STEAL MY SUNSHINE LEN WORK/COLUMBIA	12	9	WHERE I'M HEADED LENE MARLIN VIRGIN
13	14	SWEETNESS MISIA FUNHOUSE/BMG	13	11	SATISFY YOU PUFF DADDY FEATURING R. KELLY ARISTA/ARIOLA	13	16	KING OF MY CASTLE WAMDUO PROJECT AM-PM	13	6	THAT'S THE WAY IT IS CELINE DION COLUMBIA
14	NEW	DETARAMENA UTA BAKUCYU MONDAI PONY CANYON	14	14	BOYS DIE ALLIANZ EPIC	14	17	A LITTLE BIT OF LUCK DJ LUCK & MC NEAT RED ROSE	14	15	TURN YOUR LIGHTS DOWN LOW LAURYN HILL & BOB MARLEY SMALL/SONY
15	17	KABUTOMUSHI AIKO PONY CANYON	15	12	THE BAD TOUCH BLOODHOUND GANG MOTOR/UNIVERSAL	15	12	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA	15	8	ADAGIO LARA FABIAN T'AIMENT HELENE
16	16	GOLDFINGER '99 HIROMI GO SONY	16	5	MUNDSTUHL COLUMBIA	16	13	I TRY MACY GRAY EPIC	16	14	IL Y A TROP DE GENS QUI T'AIMENT HELENE SEGARA ORLANDO/WARNER
17	18	THERE MUST BE AN ANGEL MARIKO IDE AVEV TRAX	17	15	WAITING FOR TONIGHT JENNIFER LOPEZ WORK/COLUMBIA	17	18	EVERYBODY PROGRESS PRESENTS THE BOY WUNDA MANIFESTO	17	16	CAN WE TALK ABOUT IT ORGANIZ' JAM PROD/SONY
18	11	KOKORONO MAMANI YUZU SENHA & CO.	18	17	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/EMI	18	14	EVERYDAY I LOVE YOU BOYZONE POLYDOR	18	18	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA
19	13	B.M.W SNAIL RAMP KING	19	NEW	TELL ME WHY PREZIOSO FEATURING MARVIN ARIOLA	19	20	KEEP ON MOVIN' FIVE RCA	19	19	L'OMBRE ET LA LUMIERE TILLY KEY 323/SONY
20	NEW	BITING HER NAILS GLOBE AVEV TRAX	20	NEW	BUG A BOO DESTINY'S CHILD COLUMBIA	20	RE	THAT'S THE WAY IT IS CELINE DION EPIC	20	NEW	LE PETIT BONHOMME EN MOUSSE PATRICK SEBASTIEN POLYDOR/UNIVERSAL
1	NEW	ALBUMS	1	1	ALBUMS	1	1	ALBUMS	1	1	ALBUMS
2	NEW	SPITZ RECYCLE: GREATEST HITS OF SPITZ POLYDOR	2	2	CELINE DION ALL THE WAY . . . A DECADE OF SONG COLUMBIA	2	2	SHANIA TWAIN COME ON OVER MERCURY	2	4	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
3	1	MASAHARU FUKUYAMA MAGNUM COLLECTION 1999 "DEAR" FUNHOUSE/BMG	3	2	METALLICA S&M MERCURY/UNIVERSAL	3	4	TRAVIS THE MAN WHO INDEPENDIENTE	3	2	LES ENFOIRES LES RESTOS DU COEUR, DERNIERE EDITION AVANT L'AN 2000 RESTO DU COEUR/BMG
4	2	CELINE DION ALL THE WAY . . . A DECADE OF SONG EPIC	4	2	DIE TOTEN HOSEN UNSTERBLICH EASTWEST	4	5	WESTLIFE WESTLIFE RCA	4	10	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
5	3	VARIOUS ARTISTS MAX 6 SONY	5	7	CHER THE GREATEST HITS WEA	5	8	CELINE DION ALL THE WAY . . . A DECADE OF SONG EPIC	5	6	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/VIRGIN
6	4	AYUMI HAMASAKI LOVE APPEARS AVEV TRAX	6	6	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN	6	6	STEPS STEPTACULAR JIVE/ZOMBA	6	8	ANDREA BOCELLI SACRED ARIAS PHILIPS/UNIVERSAL
7	NEW	KOHMI HIROSE MUSIC D. VICTOR	7	13	THE CORRS MTV UNPLUGGED 143/LAVA/EASTWEST	7	17	MACY GRAY ON HOW LIFE IS EPIC	7	3	PATRICK BRUEL JUSTE AVANT BMG
8	5	TATSUYO YAMASHITA ON THE STREET CORNER 3 WARNER	8	16	SOUNDTRACK TARZAN WALT DISNEY/EPIC	8	12	S CLUB 7 S CLUB POLYDOR	8	3	FRANCIS CABREL HORS SAISON COLUMBIA
9	7	KIRORO SUKINA HITO—KIRONO NO SORA VICTOR	9	11	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA	9	RE	ABBA ABBA GOLD—GREATEST HITS POLYDOR	9	11	ANDRE RIEU BAL DU SIECLE PHILIPS/UNIVERSAL
10	NEW	ACO ABSOLUTE EGO K/NOON	10	10	ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/WEA	10	18	STEREOPHONICS PERFORMANCE AND COCKTAILS v2 ZOMBA	10	9	TINA ARENA IN DEEP COLUMBIA
11	8	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER	11	19	ABBA THE COMPLETE SINGLES COLLECTION POLYDOR/UNIVERSAL	11	18	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA	11	7	LARA FABIAN LARA FABIAN EPIC
12	6	MASAYOSHI YAMAZAKI SHEEP POLYDOR	12	3	ECHT FREISCHWIMMER EDEL	12	7	FIVE INVINCIBLE RCA	12	13	MARIAH CAREY RAINBOW COLUMBIA
13	NEW	MAAYA SAKAMOTO MAAYA SAKAMOTO SINGLE COLLECTION + HOTCHPOTCH VICTOR	13	14	ANDREA BOCELLI SACRED ARIAS POLYDOR/UNIVERSAL	13	RE	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA/EASTWEST	13	5	TEXAS THE HUSH MERCURY/UNIVERSAL
14	17	YOSUY INOUE GOLDEN BEST FOR LIFE	14	12	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	14	RE	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/EASTWEST	14	16	PASCAL OBISPO SOLEDAD EPIC
15	NEW	JANE BIRKIN BEST MERCURY	15	RE	TOM JONES RELOAD v2	15	9	THE CORRS MTV UNPLUGGED 143/LAVA/EASTWEST	15	NEW	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN
16	10	YUMI MATSUOTOYA FROZEN ROSES TOSHIBA-EMI	16	12	ANDRE RIEU DAS JAHRTAUSENDFEST POLYDOR/UNIVERSAL	16	14	BOYZONE BY REQUEST POLYDOR	16	NEW	ANDREA BOCELLI SACRED ARIAS PHILIPS/UNIVERSAL
17	18	MARIAH CAREY RAINBOW SONY	17	5	ANDRE RIEU DAS JAHRTAUSENDFEST POLYDOR/UNIVERSAL	17	3	TEXAS THE HUSH MERCURY	17	20	FRANCIS CABREL HORS SAISON COLUMBIA
18	20	YUZU YUZUEN SENHA & CO.	18	RE	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL	18	RE	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN	18	17	ANDRE RIEU BAL DU SIECLE PHILIPS/UNIVERSAL
19	15	RINGO SHIINA MUZAI MORATORIAMI TOSHIBA-EMI	19	8	TINA TURNER TWENTY FOUR SEVEN EMI	19	10	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA	19	15	TINA ARENA IN DEEP COLUMBIA
20	9	LUCIFER LIMIT CONTROL UNLIMITED	20	RE	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/ARIOLA	20	13	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	20	18	LARA FABIAN LARA FABIAN EPIC
1	NEW	ALBUMS	1	1	ALBUMS	1	1	ALBUMS	1	1	ALBUMS
2	NEW	SPITZ RECYCLE: GREATEST HITS OF SPITZ POLYDOR	2	2	CELINE DION ALL THE WAY . . . A DECADE OF SONG COLUMBIA	2	2	SHANIA TWAIN COME ON OVER MERCURY	2	4	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
3	1	MASAHARU FUKUYAMA MAGNUM COLLECTION 1999 "DEAR" FUNHOUSE/BMG	3	2	METALLICA S&M MERCURY/UNIVERSAL	3	4	TRAVIS THE MAN WHO INDEPENDIENTE	3	2	LES ENFOIRES LES RESTOS DU COEUR, DERNIERE EDITION AVANT L'AN 2000 RESTO DU COEUR/BMG
4	2	CELINE DION ALL THE WAY . . . A DECADE OF SONG EPIC	4	2	DIE TOTEN HOSEN UNSTERBLICH EASTWEST	4	5	WESTLIFE WESTLIFE RCA	4	10	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
5	3	VARIOUS ARTISTS MAX 6 SONY	5	7	CHER THE GREATEST HITS WEA	5	8	CELINE DION ALL THE WAY . . . A DECADE OF SONG EPIC	5	6	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/VIRGIN
6	4	AYUMI HAMASAKI LOVE APPEARS AVEV TRAX	6	6	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN	6	6	STEPS STEPTACULAR JIVE/ZOMBA	6	8	ANDREA BOCELLI SACRED ARIAS PHILIPS/UNIVERSAL
7	NEW	KOHMI HIROSE MUSIC D. VICTOR	7	13	THE CORRS MTV UNPLUGGED 143/LAVA/EASTWEST	7	17	MACY GRAY ON HOW LIFE IS EPIC	7	3	PATRICK BRUEL JUSTE AVANT BMG
8	5	TATSUYO YAMASHITA ON THE STREET CORNER 3 WARNER	8	16	SOUNDTRACK TARZAN WALT DISNEY/EPIC	8	12	S CLUB 7 S CLUB POLYDOR	8	3	FRANCIS CABREL HORS SAISON COLUMBIA
9	7	KIRORO SUKINA HITO—KIRONO NO SORA VICTOR	9	11	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA	9	RE	ABBA ABBA GOLD—GREATEST HITS POLYDOR	9	11	ANDRE RIEU BAL DU SIECLE PHILIPS/UNIVERSAL
10	NEW	ACO ABSOLUTE EGO K/NOON	10	10	ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/WEA	10	18	STEREOPHONICS PERFORMANCE AND COCKTAILS v2 ZOMBA	10	9	TINA ARENA IN DEEP COLUMBIA
11	8	ERIC CLAPTON CLAPTON CHRONICLES—THE BEST OF ERIC CLAPTON WARNER	11	19	ABBA THE COMPLETE SINGLES COLLECTION POLYDOR/UNIVERSAL	11	18	BRITNEY SPEARS . . . BABY ONE MORE TIME JIVE/ZOMBA	11	7	LARA FABIAN LARA FABIAN EPIC
12	6	MASAYOSHI YAMAZAKI SHEEP POLYDOR	12	3	ECHT FREISCHWIMMER EDEL	12	7	FIVE INVINCIBLE RCA	12	13	MARIAH CAREY RAINBOW COLUMBIA
13	NEW	MAAYA SAKAMOTO MAAYA SAKAMOTO SINGLE COLLECTION + HOTCHPOTCH VICTOR	13	14	ANDREA BOCELLI SACRED ARIAS POLYDOR/UNIVERSAL	13	RE	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA/EASTWEST	13	5	TEXAS THE HUSH MERCURY/UNIVERSAL
14	17	YOSUY INOUE GOLDEN BEST FOR LIFE	14	12	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	14	RE	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/EASTWEST	14	16	PASCAL OBISPO SOLEDAD EPIC
15	NEW	JANE BIRKIN BEST MERCURY	15	RE	TOM JONES RELOAD v2	15	9	THE CORRS MTV UNPLUGGED 143/LAVA/EASTWEST	15	NEW	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN
16	10	YUMI MATSUOTOYA FROZEN ROSES TOSHIBA-EMI	16	12	ANDRE RIEU DAS JAHRTAUSENDFEST POLYDOR/UNIVERSAL	16	14	BOYZONE BY REQUEST POLYDOR	16	NEW	ANDREA BOCELLI SACRED ARIAS PHILIPS/UNIVERSAL
17	18	MARIAH CAREY RAINBOW SONY	17	5	ANDRE RIEU DAS JAHRTAUSENDFEST POLYDOR/UNIVERSAL	17	3	TEXAS THE HUSH MERCURY	17	20	FRANCIS CABREL HORS SAISON COLUMBIA
18	20	YUZU YUZUEN SENHA & CO.	18	RE	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL	18	RE	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN	18	17	ANDRE RIEU BAL DU SIECLE PHILIPS/UNIVERSAL
19	15	RINGO SHIINA MUZAI MORATORIAMI TOSHIBA-EMI	19	8	TINA TURNER TWENTY FOUR SEVEN EMI	19	10	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA	19	15	TINA ARENA IN DEEP COLUMBIA
20	9	LUCIFER LIMIT CONTROL UNLIMITED	20	RE	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA/ARIOLA	20	13	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	20	18	LARA FABIAN LARA FABIAN EPIC

Hits Of The World is compiled at Billboard/London by Beverley Evans and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

CONTINUED

EUROCHART 01/01/00			MUSIC & MEDIA			SPAIN (AFYVE/ALEF MB) 01/21/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE	1	1	RHYTHM DIVINE ENRIQUE IGLESIAS POLYDOR/UNIVERSAL	1	1	RHYTHM DIVINE ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
2	2	THAT'S THE WAY IT IS CELINE DION EPIC/COLUMBIA	2	2	VILLANICOS GITANOS JOSE MERCE VIRGIN	2	2	VILLANICOS GITANOS JOSE MERCE VIRGIN
3	4	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE	3	3	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA	3	3	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA
4	7	MAMBO NO. 5 (A LITTLE BIT OF...) LOU BEGA LAUTSTARK/BMG	4	4	FELIZ NAVIDAD FIESTA TROPICAL METROPOL	4	4	FELIZ NAVIDAD FIESTA TROPICAL METROPOL
5	3	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/VARIOUS	5	6	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	5	6	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA
6	6	SO BIST DU OLI P. HANSA	6	5	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/BLANCO Y NEGRO	6	5	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/BLANCO Y NEGRO
7	5	THE MILLENNIUM PRAYER CLIFF RICHARD PAPHOS	7	7	MOVE YOUR BODY EIFFEL 65 BLANCO Y NEGRO	7	7	MOVE YOUR BODY EIFFEL 65 BLANCO Y NEGRO
8	8	MASCHEN-DRAHT-ZAUN STEFAN RAAB EDEL	8	NEW	INFINITO BUNBURY CHRYSALIS	8	NEW	INFINITO BUNBURY CHRYSALIS
9	NEW	I HAVE A DREAM/SEASONS IN THE SUN WESTLIFE RCA	9	10	SEX BOMB TOM JONES WITH MOUSSE T V2/UNIVERSAL	9	10	SEX BOMB TOM JONES WITH MOUSSE T V2/UNIVERSAL
10	10	GENIE IN A BOTTLE CHRISTINA AGUILERA RCA	10	RE	KEEP ON MOVIN' FIVE RCA	10	RE	KEEP ON MOVIN' FIVE RCA
ALBUMS			ALBUMS			ALBUMS		
1	1	CELINE DION ALL THE WAY... A DECADE OF SONG EPIC/COLUMBIA	1	1	MILIKI A MIS NINOS DE 30 ANOS BAT DISCOS	1	1	MILIKI A MIS NINOS DE 30 ANOS BAT DISCOS
2	2	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN	2	6	LUIS MIGUEL AMARTE ES UN PLACER WEA	2	6	LUIS MIGUEL AMARTE ES UN PLACER WEA
3	3	CHER THE GREATEST HITS WEA	3	3	MIGUEL BOSE LO MEJOR DE BOSE WEA	3	3	MIGUEL BOSE LO MEJOR DE BOSE WEA
4	4	METALLICA S&M VERTIGO	4	2	ENRIQUE IGLESIAS ENRIQUE POLYDOR/UNIVERSAL	4	2	ENRIQUE IGLESIAS ENRIQUE POLYDOR/UNIVERSAL
5	5	SHANIA TWAIN COME ON OVER MERCURY	5	5	JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA	5	5	JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA
6	7	ANDREA BOCELLI SACRED ARIAS SUGAR/PHILIPS	6	4	CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA	6	4	CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA
7	6	QUEEN GREATEST HITS III PARLOPHONE	7	7	MARIA DOLORES PRADERA AS DE CORAZONES ZAFIRO/BMG	7	7	MARIA DOLORES PRADERA AS DE CORAZONES ZAFIRO/BMG
8	8	ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/WARNER	8	10	LUZ UN MAR DE CONFIANZA HISPAVOX	8	10	LUZ UN MAR DE CONFIANZA HISPAVOX
9	9	BRYAN ADAMS THE BEST OF ME A&M	9	8	ABBA ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL	9	8	ABBA ABBA GOLD—GREATEST HITS POLYDOR/UNIVERSAL
10	10	DIE TOTEN HOSEN UNSTERBLICH EASTWEST	10	9	TATUAJE TATUAJE ARIOLA	10	9	TATUAJE TATUAJE ARIOLA

MALAYSIA (RIM) 12/28/99			HONG KONG (IFPI Hong Kong Group) 12/16/99		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	NEW	MICHAEL & VICTOR GOODBYE ROCK	1	NEW	KELLY CHEN COLORS OF LOVE GO EAST
2	2	VARIOUS ARTISTS EVERLASTING LOVE SONGS VOL. 2 WARNER	2	1	LEON LAI EYE JOURNEY SONY
3	1	WESTLIFE WESTLIFE BMG	3	3	EASON CHAN FORTUNE CAPITAL ARTISTS
4	4	SCORPIONS THE MILLENNIUM COLLECTION EMI	4	4	LILLIAN HO ILLUSION EGG
5	NEW	KRU FORMULA LUARBIASA EMI	5	6	CECILIA CHEUNG DESTINATION UNIVERSAL
6	RE	VARIOUS ARTISTS 16 LAGU LAGU HARI RAYA EMI	6	8	JOEY YUNG EP EGG
7	5	CELINE DION ALL THE WAY... A DECADE OF SONG SONY	7	7	JACKY CHEUNG ZOU GUO 1999 UNIVERSAL
8	NEW	DAVID TAO I'M OK MUSIC STREET	8	2	ANDY LAU NAIVE LOVE MUSIC IMPACT
9	3	EMIL CHOU NOW EMIL ROCK	9	5	BEYOND GOOD TIME ROCK
10	7	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER	10	NEW	VARIOUS ARTISTS GO EAST GREATEST HITS VOL. 4 GO EAST

IRELAND (IRMA/Chart-Track) 12/23/99			BELGIUM/WALLONY (Promuvi) 01/07/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	I HAVE A DREAM/SEASONS IN THE SUN WESTLIFE RCA	1	1	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA
2	2	I TRY MACY GRAY EPIC	2	2	ALLER PLUS HAUT TINA ARENA COLUMBIA
3	4	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA	3	3	ADAGIO LARA FABIAN EPIC
4	5	IMAGINE JOHN LENNON PARLOPHONE/EMI	4	4	DERRIERE LES ROCHERS SOUS LE MANTEAU FEATURING ZAMBLA TOUCHARCADE
5	8	BACK IN MY LIFE ALICE DEEJAY POSITIVA	5	6	SATISFY YOU PUFF DADDY FEATURING R. KELLY BMG
6	3	MR. HANKEY THE CHRISTMAS POO MR. HANKEY AMERICAN/COLUMBIA	6	9	LES ENFANTS DE L'AN 2000 LAAM ODEON/EMI
7	NEW	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/POSITIVA	7	5	MON ANGE NATHALIE CARDONE COLUMBIA
8	9	SHE'S THE ONE/IT'S ONLY US ROBBIE WILLIAMS CHRYSALIS	8	10	WAITING FOR TONIGHT JENNIFER LOPEZ COLUMBIA
9	10	KEEP ON MOVIN' FIVE RCA	9	8	THAT'S THE WAY IT IS CELINE DION COLUMBIA
10	7	EVERYDAY I LOVE YOU BOYZONE POLYDOR	10	7	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/ZOMBA
ALBUMS			ALBUMS		
1	1	CELINE DION ALL THE WAY... A DECADE OF SONG EPIC	1	3	HELMUT LOTTI OUT OF AFRICA PIET ROELEN/UNIVERSAL
2	2	WESTLIFE WESTLIFE RCA	2	1	CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA
3	4	THE CORRS MTV UNPLUGGED 143/LAVA/ATLANTIC	3	2	LARA FABIAN LARA FABIAN EPIC
4	3	MACY GRAY ON HOW LIFE IS EPIC	4	4	PASCAL OBISPO SOLEDAD EPIC
5	5	TRAVIS THE MAN WHO INDEPENDIENTE	5	5	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
6	8	DAVID GRAY WHITE LADDER JHT	6	7	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN
7	6	SHANIA TWAIN COME ON OVER MERCURY	7	6	PATRICK BRUEL JUSTE AVANT RCA
8	7	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN	8	9	QUEEN GREATEST HITS III EMI
9	RE	FIVE INVINCIBLE RCA	9	8	LES ENFANTS DE L'AN 2000 RCA
10	9	LUKE KELLY THE COLLECTION CHYME	10	RE	ANDREA BOCELLI SACRED ARIAS PHILIPS/UNIVERSAL

AUSTRIA (Austrian IFPI/Austria Top 40) 12/23/99			SWITZERLAND (Media Control Switzerland) 01/09/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MASCHEN-DRAHT-ZAUN STEFAN RAAB EDEL	1	1	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/MUSIKVERTRIEB
2	2	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA	2	2	MASCHEN-DRAHT-ZAUN STEFAN RAAB PHONAG
3	4	MOVE YOUR BODY EIFFEL 65 BMG	3	9	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/MUSIKVERTRIEB
4	3	SO BIST DU OLI P. BMG	4	3	IMMER WIEDER LAURA WARNER
5	7	TELL ME WHY PREZIOSO FEATURING MARVIN BMG	5	8	WHY DOES MY HEART FEEL SO BAD MOBY MUSIKVERTRIEB
6	10	IRGENDWIE, IRGENDWO, IRGENDWAN JAN DELAY AKA EISSFEL EMI	6	10	MOVE YOUR BODY EIFFEL 65 BMG
7	5	VATER UNSER E NOMINE UNIVERSAL	7	6	THAT'S THE WAY IT IS CELINE DION SONY
8	6	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL	8	5	SO BIST DU OLI P. BMG
9	NEW	IMMER WIEDER LAURA WARNER	9	4	MERRY X-MAS GOTTHARD BMG
10	8	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	10	7	TITELGESICHT SUBZONIC SONY
ALBUMS			ALBUMS		
1	1	CELINE DION ALL THE WAY... A DECADE OF SONG SONY	1	1	CELINE DION ALL THE WAY... A DECADE OF SONG SONY
2	2	ANDREA BOCELLI SACRED ARIAS UNIVERSAL	2	2	ANDREA BOCELLI SACRED ARIAS UNIVERSAL
3	4	AL BANO CARRISI GRAZIE WARNER	3	3	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL
4	5	CHER THE GREATEST HITS WARNER	4	5	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
5	7	METALLICA S&M UNIVERSAL	5	7	METALLICA S&M UNIVERSAL
6	NEW	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER	6	NEW	ABBA THE COMPLETE SINGLES COLLECTION UNIVERSAL
7	3	DIE KIDDY CONTEST FINALISTEN KIDDY CONTEST VOL. 5 BMG	7	4	TINA TURNER TWENTY FOUR SEVEN EMI
8	9	BRYAN ADAMS THE BEST OF ME UNIVERSAL	8	10	CHER THE GREATEST HITS WARNER
9	6	DIE SCHLUMPFE JETZT KNALLT'S VOL. 10 EMI	9	8	ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/WARNER
10	10	ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/WARNER	10	RE	ANDRE RIEU DAS JAHRTAUSENFEST UNIVERSAL

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

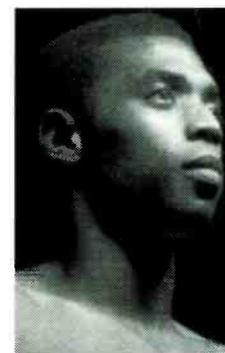
THE WIDELY PREDICTED death of drum'n'bass is still some way off, if **London Elektricity** has any say. And the doom-laden predictions have actually done the genre a favor; the act believes. "There has been a reaction to the huge hype of recent years," observes **Chris Goss**, one-half of the duo. "But that's helped by taking the pressure off d'n'b artists." Last year was a good one for Goss and partner **Tony Colman**, with their debut album, "Pull The Plug" (Hospital), selling 20,000 units and building a healthy fan base in the U.K., Japan, and Germany. A new single, "Wishing Well," is out in the first quarter, while a tour, with a six-piece band, is scheduled for later this year. Their secret? "You have to be aware of both the club and the chart side without being too calculating," says Goss. "Even our most stripped-down tracks have a soulful element." **GARY SMITH**

AFTER THE CROSSOVER success of north Indian *bhangra* music, a new folk genre, *dandiya*, has emerged as a million-selling phenomenon with a club-based following in India. **Falguni Pathak**, the leading performer on the live *dandiya* circuit, which has its origins in the west Indian state of Gujarat, has clocked sales in excess of 2 million for her two albums, according to Universal Music. Her latest release, "Maine Payal Hai Chhankai" (My Anklets Dance With Me), is on heavy rotation on Indian music-TV channels. "I would see so many videos and wondered if I could ever get my style of music on air. That's what prompted me to move in this direction," Pathak says. Though *dandiya* music is set to Gujarati lyrics, Falguni has tweaked the sound to give it a pop sensibility and has translated the lyrics into Hindi for mass appeal. **NYAY BHUSHAN**

THE COMPLETE RECORDINGS of **Amalia Rodrigues** are to be released by EMI-VC in a series of five boxed sets. The first is planned for release in June, according to the company's Portuguese managing director, **David Ferreira**. The fado singer was probably the most famous artist Portugal has ever produced, and her death last October was mourned around the world and even honored with a full-page obituary in a mainstream publication, *The Economist*. The series, which was being planned before her death,

will feature one boxed set covering each decade from the '50s to the '80s and a fifth collection of live performances. Portuguese journalist **Jorge Mourinha**, former EMI-VC strategic marketing manager, is attempting to date and annotate her hundreds of recordings, a detective-like task, given that most of the information on her '50s and '60s work was lost in a major fire in 1985. **NUNO GALPIN**

THE NIGERIAN KING of Afrobeat, **Femi Kuti**, and his 15-piece band will be joined by the U.K.-based "breakbeat string sextet" **Instrumental** for two concerts Jan. 21-22 in Lagos. The event, which is being funded by the government-backed British Council's performing arts section, will be recorded by Talkin' Loud



FEMI KUTI

label boss **Gilles Peterson** and broadcast on BBC Radio 1's "Lamacq Live" show Feb. 21. Last month, Universal/Barely released the two-CD "Shoki Remixed," which features house and dub remixes of tracks from Kuti's well-received "Shoki Shoki" album (Barely/Talkin' Loud) by the likes of **Ashley Beedle** and **Masters At Work**.

NIGEL WILLIAMSON

MURRY THE HUMP starts in left field just with its name and gets stranger and more engaging with every listen. Hailing from Aberystwyth in Wales, the band caught ears with last September's gentle, melodic "Thrown Like A Stone," for the Oxford, England, label Shifty Disco. That was swiftly followed by the "Colouring Book" EP on the act's own Malthouse label, and it contained some unhinged pop/rock that sounded like Gomez with a sense of humor; in particular the live track "Kebab Or Shag?" On Feb. 7, "Thrown Like A Stone" will be included on the compilation "It's A Shifty Disco Thing... Volume 3." The band's Web site is at www.a-s-p.dircon.co.uk/mth/. **PAUL SEXTON**



'Rainbow' Rising. Columbia artist Mariah Carey receives a platinum album award marking sales of 20,000 units of her "Rainbow" album in Hong Kong. During her promotional visit there, she also picked up an award for 1.6 million units sold of her "#1's" album in Asia. Shown, from left, are Sony Music Entertainment Hong Kong managing director Ariel Fung, Carey, and Sony Music Asia president Richard Denekamp.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

StarTracker Expands Its Data 'Box'

Service Plans To Transfer Its Information To The Internet

BY STEVE TRAIMAN

NEW YORK—With the complexity of music marketing today, labels are looking more and more to contracted computerized services to help them make sense of the vast amount of information

search and query functions.

Windows-based StarTracker is a product of Pittsburgh-based Dormont Technologies Ltd.

An online version is already in the works for early 2000, and executives expect it all to move to the Internet in a few years.

work server."

The system was originally designed several years ago by Cossie to provide a "record label in a box" for smaller independent labels and distributors. For example, a country music label with a developing artist might send a news release and 30-second sound bite via E-mail to all radio station music directors on the Billboard and R&R country panels and could find out in less than a minute the locations of these stations in relation to retailers on a U.S. map.

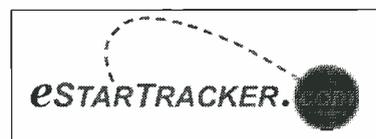
Last September, Dormont announced a deal with Universal Music Group (UMG) to provide the record company's domestic labels with the StarTracker SQL Version 5.1 music marketing software and data service. UMG is the first major-label group to adopt the StarTracker technology.

Dormont's client roster also includes record labels Capitol
(Continued on page 56)

'There are so many features we liked about StarTracker that we didn't want to rebuild'

- RALPH CAVALLARO -

"For the new millennium, we intend to become a true E-StarTracker.com," says Tom Cossie, a 30-year music industry veteran and the company's chairman/CEO. "Eventually our current clients and the entire industry will gravitate to an Internet net-



related to the promotion and selling of records.

SoundScan, which tracks retail sales, is probably the best known of such services, but many others exist.

One of the music industry's most comprehensive marketing software and data services is StarTracker, a product that provides instant access to more than 200,000 music-related marketing contacts, including press, retail, radio, and venues, along with

N.Y.'s Halcyon Offers Spot To Buy, Listen, Eat In Comfort

BY JIM BESSMAN

NEW YORK—The store's minimalist logo—which depicts a loudspeaker, a steaming cup of coffee, and a lounge chair—indicates the unique nature of Halcyon, a record store/cafe/lounge that opened in September in Brooklyn's Carroll Gardens neighborhood.

It has already garnered extensive local press, particularly for its open-turnstile all-day record-spinning parties on Saturdays.

As many as 20 budding DJs of all styles and skill levels line up at noon outside the store—on Smith Street just three subway stops out of Manhattan on the F train line—waiting to sign up for 90-minute slots. Established guest artists and producers take over from 9 p.m. to midnight; these have in-

cluded Future Primitive's Anthony Martinez, Body and Soul's Danny Krivit, Sonic Groove's Carlos Tera, and Jaymz Nylon.

The Saturday events, which bring in as many as 70 customers to the 1,500-square-foot space, have helped earn Halcyon write-

ups in Time Out New York, The New York Times, The Daily News, Paper, gay weekly entertainment

magazine HX, the monthly urban culture guide Flyer, and Internet site Citysearch, with upcoming stories slated for The Village Voice and design magazine Wallpaper.

The store has two noteworthy selling points besides music. It's also a cafe, serving coffee, soda, sandwiches, salads, soups, bagels,
(Continued on next page)



NARM Names Finalists For Merchandiser, Supplier Awards

NEW YORK—The National Assn. of Recording Merchandisers (NARM) has announced the finalists for its 1999 merchandiser and supplier of the year awards, which recognize outstanding industry achievement.

The winners will be announced at the Awards Banquet March 1 during the 2000 NARM Convention, which will take place Feb. 27-March 1 at the Marriott Rivercenter and Riverwalk Hotels in San Antonio.

Listed below are the finalists.

RETAILER OF THE YEAR

Small Division

CD World, New York
Crow's Nest, Cresthill, Ill.
George's Music Room, Chicago
Hear Music, San Francisco
Music Millennium, Portland, Ore.
Twelve Inch Dance Records, Washington, D.C.

Vintage Vinyl, Fords, N.J.

Medium Division

Amazon.com, Seattle
Bull Moose, Portland, Maine
Central South Music, Nashville
Harmony House, Troy, Mich.
J&R Music World, New York
Manifest Discs & Tapes, Columbia, S.C.
National Record Mart, Carnegie, Pa.
Newbury Comics, Boston

Waterloo Records & Video, Austin, Texas

Large Division

Best Buy, Eden Prairie, Minn.
Borders Inc., Ann Arbor, Mich.
Musicland Group, Minnetonka, Minn.

Tower Records/Video/Books, West Sacramento, Calif.

Trans World Entertainment, Albany, N.Y.

Wherehouse Entertainment, Torrance, Calif.

DISTRIBUTOR OF THE YEAR

Small Division

Action Music Sales, Cleveland
Big Daddy Music Distribution, Maplewood, N.J.
Hep Cat Records & Distribution, Orange, Calif.

Naxos of America, Franklin, Tenn.
Proper Sales & Distribution, New York

Redeye Distribution, Chapel Hill, N.C.

Medium Division

Alternative Distribution Alliance, New York
Bayside Entertainment Distribution, West Sacramento, Calif.
Caroline Distribution, New York
City Hall Records, San Rafael, Calif.
Distribution North America, Woodland, Calif.

Koch International, Port Washington, N.Y.

Ryko Distribution, New York
Select-O-Hits, Memphis

Large Division

BMG Distribution, New York
EMI Music Distribution, Woodland, Calif.

RED Distribution, New York
Sony Music Distribution, New York

Universal Music and Video Distribution, Universal City, Calif.
WEA Corp., Burbank, Calif.



WHOLESALE OF THE YEAR

Small Division

Electric Petus, Minneapolis
Fresh Picks Inc., Glen Allen, Va.
Music People Inc., Oakland, Calif.
Southwest Entertainment, San Antonio
Super Discount CDs & DVD, Irvine, Calif.

Medium Division

Central South Music Sales, Nashville
Dart Distributing, Chaska, Minn.
M.C.M. Distributors, Brooklyn, N.Y.
Northeast One Stop, Latham, N.Y.

One Way Records, Albany, N.Y.
Pacific Coast One Stop, Simi Valley, Calif.

Southwest Wholesale, San Antonio

Universal One Stop, Philadelphia

Large Division

Alliance One Stop Group, Coral Springs, Fla.

Anderson Merchandisers, Amarillo, Texas

Handleman Co., Troy, Mich.
Navarre Corp., New Hope, Minn.
Valley Media, Woodland, Calif.

ENTERTAINMENT SOFTWARE SUPPLIER OF THE YEAR

Small Division

Alligator Records, Chicago
Chicago Records, Los Angeles
Putumayo World Music, New York
32 Records, New York
Valley Entertainment, Santa Fe, N.M.

Medium Division

Jive Records, New York
Rhino Entertainment, Los Angeles
Righteous Babe Records, Buffalo, N.Y.
Roadrunner Records, New York
Rykodisc (USA), Salem, Mass.
Verve Music Group, New York
Wind-Up Records, New York
Arista Records, New York
Atlantic Records, New York

Columbia Records, New York
Interscope Records, Los Angeles

RCA Records, New York
Warner Bros. Records, Burbank, Calif.

RELATED PRODUCTS & SERVICES SUPPLIER OF THE YEAR

Small Division

Billboard *Bulletin*, New York
Concrete Marketing, New York
Gopher Products, Carson City, Nev.

Hal Leonard Corp., Milwaukee
Liquid Audio, Redwood City, Calif.

Macey Lipman Marketing, Los Angeles
SOS Retail Promotions, Novato, Calif.

Medium Division

Berklee College of Music, Boston
Billboard magazine, New York
Muze, New York
SoundScan, Hartsdale, N.Y.

Large Division

Americ Disc, St. Laurent, Quebec
Case Logic, Longmont, Colo.
Checkpoint Systems, Thorofare, N.J.
Digital Audio Disc Corp., Terre Haute, Ind.
Recoton, Lake Mary, Fla.
Sensoromatic Electronics, Boca Raton, Fla.



Turntables as well as CD players are available in Halcyon's listening stations.

N.Y.'S HALCYON OFFERS SPOT TO BUY, LISTEN, EAT IN COMFORT

(Continued from preceding page)

and desserts, and an antique store/lounge, selling all kinds of kitschy antique games, model kits, dishes, lamps, clocks, radios, ashtrays, dinette sets, coffee percolators, thermoses, and wire record racks and 45 holders. Even the vintage chairs, couches, and tables making up the store's lounge area, which seats up to 40, are for sale.

"We tie in antiques with music," says Maggie Stein, who handles marketing at Halcyon. She is particularly proud of the many antique toy record players displayed for sale in the store's music section—including an old Webcor Holiday "radio-fonograf" model and a vintage Delmonico Nivico phonograph-AM/FM-TV set. "We get a lot of people who own studios, who buy them for their tinny sound."

Stein is one of a group of seven friends who operate Halcyon, which is owned by three partners, Ben Wild, Shawn Schwartz, and his cousin, Stephen Schwartz. "Most of us are refugees from the music industry," adds Stein, noting that the Schwartzes are former major-label marketing staffers, and she works in MCA's publicity department. "We're all taking what we've learned in the industry and making this a dream spot."

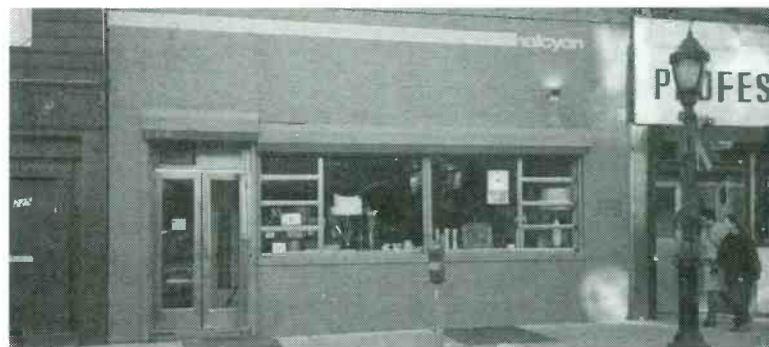
The 24-foot-by-64-foot dream spot looks more like a coffee shop when you enter, since the food and drink counter is directly opposite the front door, extending along the left wall two-thirds of the way in. Between the foyer and the counter is a magazine rack carrying such music and design publications as Mixer, electronic music magazine XLR8R, R&B music mag Urb, art/music/culture journal Index, and Wallpaper, as well as various promotional and party fliers.

Taking up the space opposite the counter is the lounge area, extending all the way to the right wall, which is covered by display boxes filled with sundry merchandise. "Everything on the wall and all the furniture is for sale," says Stein. "And it's constantly revolving. We sell a couch, and we bring out another one. The goal is for everything to be different whenever you come in."

The music part of the store is in the rear right corner and contains some 6,000 titles, 85% of which are groove-oriented dance vinyl albums and singles; these break down into the styles of house, drum'n'bass, techno, disco, hip-hop, breaks, beats, and loops collections. There is a separate bin for F-111 drum'n'bass label releases. And there's even a "cheese" bin for "stuff you love to hate," like "The Ewok Celebration" from "Return Of The Jedi."

"The other 15%," says Shawn Schwartz, "is older jazz fusion, R&B, and lounge—stuff that DJs and producers look for old breaks to sample from."

Product is obtained from various distributors, including local dance vinyl specialists Nemesis, Down-



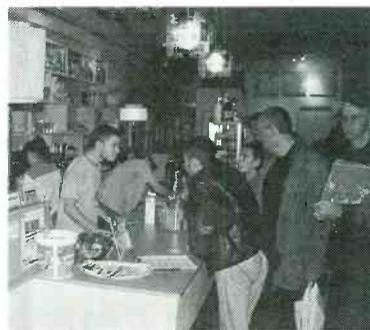
Halcyon is a record store/cafe/lounge located in the Carroll Gardens section of Brooklyn, N.Y., which offers all-day record-spinning events.

town 161, and Syntax. Halcyon also buys collections from retired DJs.

Interspersed with music product on the wall of the music section are toy record players and carrying bags for recordings.

On the other side of this area is a listening station consisting of two turntables and a CD player, each with two stools so two can listen.

Next to the music section is the DJ booth, which features two turntables and a top-of-the-line CD



The Halcyon record store sells a lot of coffee and brownies in addition to the latest dance titles. Co-owner Stephen Schwartz is behind the counter.

player, mixer, and speaker system. "It's what we care about the most, so we're constantly upgrading," says Wild. "We've dropped way too much money into it and have to sell a ridiculous number of cups of coffee to pay for it."

To the left of the booth and behind the counter is a narrow hallway leading to the restrooms and out to a 24-foot-by-30-foot backyard/smoking area, complete with lawn and beach chairs, tables, ashtrays, and artificial turf. On the out-

side wall is a mural created by Oliver Vernon, one of the store's two managers. He also designed the foyer, which is decorated with vinyl albums half-stenciled in white and meticulously arranged in an ornate black-and-white tile pattern.

Hung in the hallway is artwork for sale, currently by local college artist Stephen Gaffney.

In addition to the Saturday spinning parties, Halcyon hosts events such as in-stores by the likes of Keith Moon biographer Tony Fletcher, who read from his novel-in-progress, and Harry the Bastard, in support of his "Club H" mix CD on the Statra label. On Friday nights, "Acupuncture Therapy With Needles" stars F-111 label owner and neighbor DB, who spins atmospheric "chill jungle" and "deep creamy smooth drum'n'bass" sides. "Wordsmith Sundays," featuring readings by local writers and poets, takes place the first Sunday of every month.

Halcyon is closed Mondays, but otherwise open from noon to midnight daily, later on weekends, especially Saturdays. "Then we're open as long as we want, as late as 2 a.m.," says Stein, who tallies some 500 transactions on any given Saturday.

As for the store name, Wild notes that the word "halcyon" means calm, peaceful, and serene and was selected to reflect the relaxed atmosphere sought for the enterprise.

"It really works when someone comes up and says, 'I'm going to buy three records, a coffee, a magazine, and a brownie,'" says Stein.



In Harmony. Epic Records presents music chain Harmony House with a Korn "Follow The Leader" plaque. Shown, from left, are Jim Allen, sales representative, Mid-Central branch, Sony Music Distribution; Jerry Adams, executive VP, Harmony House; Jamie Curtis, regional director, Epic Records; Dave Levesque, buyer, Harmony House; and Sandy Bean, VP of advertising, Harmony House.

newsline...

MEDIA METRIX, which measures Internet audiences, says that Amazon.com was the No. 1 most-trafficked Web site by far during the five-week holiday period, attracting 5.7 million unique visitors from Nov. 14 through Dec. 26. Next among music-selling sites was Barnesandnoble.com, at No. 4 with 1.5 million unique visitors. Other music sites among the top 25 were Buy.com, No. 6, 1.43 million; CDnow, No. 7, 1.41 million; BMGmusicsservice.com, No. 13, 782,000; Ticketmaster.com, No. 18, 597,000; and Columbiahouse.com, No. 24, 513,000. (Unique visitor means that someone who goes to a site is counted only once no matter how many return visits are made.)



TRANS WORLD ENTERTAINMENT reports that sales for stores open at least one year rose 4% during the five-week holiday period that ended Jan. 1. The company also says that same-store sales for Camelot, which Trans World acquired last year, were up 3% during the five-week period. Excluding Camelot, same-store sales rose 6%.

EXHIBITOR RELATIONS, a firm that tracks film box-office sales, estimates that movie ticket revenue increased about 8% last year to between \$7.3 billion and \$7.5 billion. But the number of theater admissions rose only 4% to 1.54 billion, which indicates that much of the rise in sales was due to higher ticket prices. The firm also says that a record 17 movies took in more than \$100 million at the box office.

MP3.COM, the Internet music company, has agreed to purchase online ticketing company seeUthere.com for about 5.9 million shares of MP3.com stock. The acquisition will allow MP3.com artists to organize and produce concerts and other events.

VIACOM says that its shareholders have approved the \$37 billion merger with CBS. The deal, still subject to review by the Federal Communications Commission and the Department of Justice, is expected to close in March or April. Viacom owns MTV, Paramount, Blockbuster, and other properties.

SONY has approved a two-for-one stock split slated for May 19. Shareholders registered as of March 31 will receive an additional share for each held. That is expected to leave the company with 893.15 million shares outstanding. Sony's U.S. depository shares were trading at \$270 at press time. This is the company's first stock split since 1991.

REALNETWORKS has filed a lawsuit against online company Streambox, charging that it has violated the Digital Millennium Copyright Act by manufacturing software that enables users to copy audio and video broadcasts by RealNetworks.

UNIVERSAL STUDIOS HOME VIDEO is releasing "The Academy Awards Collection," a series of 21 titles available Feb. 1 in stores. The collection includes four reprinted films: "Born On The Fourth Of July" and "Missing" at \$14.98 list price, and "Coal Miner's Daughter" and "Sometimes A Great Notion" at \$9.98 list.

SOUTHWEST WHOLESALE

WEEKLY PRICE BLOWOUT!

Artist/Album	Original Price	Blowout Price
DJ BASSMAN, <i>Bass: Sweeps + Beats</i>	3.89	7.59
ENIGMA, <i>The Screen Behind...</i>	7.59	11.19
JAGGED EDGE, <i>JE Heartbreak</i>	6.29	10.59
SNOOP DOGGY DOGG, <i>Tha East Sidaz</i>	5.99	10.99

Prices good week of **Jan. 17th-21st**

NEW ACCOUNTS CALL: 800-275-4799

UNSURPASSED SERVICE!
COMPUTERIZED CATALOG
INTERNET FULFILLMENT
WEEKLY MAILER

GREAT IMPORT SELECTION
EXCELLENT FILLS
OVER 170,000 SELECTIONS
POSTERS & PROMOS

SOUTHWEST WHOLESALE
records & tapes

6775 Bingle Road Houston, Texas 77092 1-800-275-4799 713/460-4300 Fax: 713/460-1480	11132 Winners Circle #208 Los Alamitos, CA 90720 1-888-423-7611 562/493-2603 Fax: 888/807-4072 www.neosoft.com/~sww	4616 SW 74 Avenue Miami, Florida 33155 1-800-503-4718 786/388-7912 Fax: 786/388-7916
---	--	--

Trans World Takeover Rumor Stays Around For New Century

SAME OLD SONG: There's nothing like getting to work on the first day of the new year, eager to tackle the challenges that the next 12 months have to offer. Except, of course, when you're getting to work on the first day of the new millennium.

This year, on the Monday morning after New Year's, the challenges I imagined I would face in the coming 12 months were "magnified and escalated" (my new favorite label-geek expression) in my mind, as I saw myself momentarily breaking new journalistic ground.

Then, at 10:15 a.m., I received my second phone call of the day. The label sales executive on the other end of the line said to me, "Did you hear that Trans World is intent on taking down [acquiring] Wherehouse this year?"

Sigh. The new year, new century, and new millennium may have all come in with a bang, but the same old rumor is still being worked to death.

In a way, however, it's almost righteous that the first order of business for me this year is old issues left over from last year. Because no matter how dramatically the new technologies change the music business in this brand-spanking-new millennium, in many ways it's still business as usual.

So getting back to business, in the Oct. 30, 1999, Retail Track I thought

I dealt with the Trans World/Wherehouse rumor. In that column, I quoted **Bob Higgins**, Trans World's chairman/CEO, as saying, in effect, that his company is too busy digesting the Camelot stores to think about making another transaction.

Since then, a couple of things have taken place that shoot an even bigger hole in the rumor.

First, in November 1999, Wherehouse Entertainment invested \$20 million in acquiring a 49% share of Check out.com. That investment was

made after Wherehouse management concluded that it would make more sense to back a pure E-merchant than to continue to mount its own online store effort. In my opinion, not only does that investment deflate the Trans World/Wherehouse acquisition rumor, but it also appears to challenge my reporting that Wherehouse parent Cerberus Partners was "getting antsy" about its equity stake in the chain.

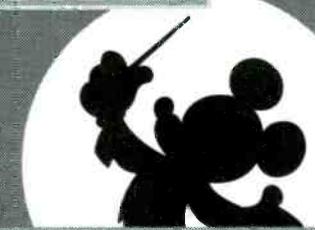
Sometimes owners put money into a property to refurbish it in an attempt to lure new suitors, but the Wherehouse/Check out.com deal seems more like a long-term investment strategy than a short-term one. In fact, as part of the exchange, Yucaipa, which co-owns Checkout.com with **Michael Ovitz**, invested \$5 mil-

(Continued on page 57)

RETAIL TRACK
by Ed Christman



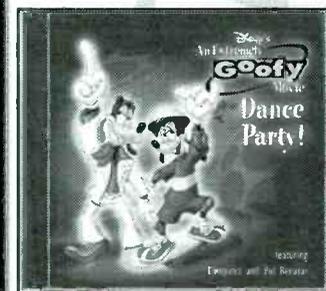
Disney
TRAK



Extreme Marketing Support!

Disney's
An Extremely
Goofy
Movie

Dance Party!



- Major property awareness driven by a multi-media national advertising campaign
- High-energy music video and album advertising featured on Home Video
- Album savings coupon as part of national fast food promotion
- Radio Disney album airplay and giveaways
- National album publicity blitz
- Online advertising and promotion on Disney.com

Album and Video Street Date:
February 29, 2000

Share the music of Disney at our website:
www.disney.com/DisneyRecords

WALT DISNEY
RECORDS

© Disney

To Be Truly National, We Must Be LOCAL.

YOUR STORE →

← **YOUR LOCAL aec SALES OFFICE**

AEC has 16 SALES OFFICES Devoted to Independent Retail

CD One Stop, Bethel CT • Bassin Distributors, Coral Springs, FL • Abbey Road, LA • Atlanta • Philadelphia • Los Angeles/3 Offices • Sacramento • Omaha • San Diego • Dallas • Portland • Chicago • Milwaukee • Denver

- Deepest selection of CD's, cassettes, VHS and DVD.
- Internet real-time ordering with **WebAmi**.
- New store specialists.
- Sales-driven marketing with **amped** weekly.
- **www.aent.com** — Online information designed to support your business.
- **www.allmusic.com** — **AMC** Voted Yahoo's "Best music reference sight," offers artist/song-title look-up.

aec
ONE STOP GROUP

THE ONLY LOCAL NATIONAL ONE STOP!

bassin
DISTRIBUTORS

Abbey Road



New Accounts: 800-635-9082
Fax: 954-340-7641

(Continued from page 49)

Trutone Records chain went into receivership last September, followed by the collapse of music gift voucher company Music Traders in October, which left customers holding about \$1 million New Zealand (\$505,000) worth of unredeemable gift vouchers.

Ex-HMV U.K. staffer Coleman launched the Sounds chain with two stores in 1991. It grew steadily through the '90s, and the 1997 purchase of a 30% stake by Sydney-based venture capitalists Hambro-Grantham marked the beginning of an aggressive expansion program. The chain now has a total of 47 stores, with an estimated 30% of the New Zealand music market.

According to International Federation of the Phonographic Industry figures, that market was worth \$186.4 million New Zealand (\$94.1 million) in 1998; interim figures published in September 1999 put sales for January to June of that year at \$77.3 million New Zealand (\$39.02 million).

Almost mirroring Sounds' growth has been Wal-Mart-style retailer the Warehouse, New Zealand's music market leader. It began record sales in 1994, and the Warehouse's 69 stores now claim a 35% market share. It is particularly strong with top 40 product.

Fierce competition between Sounds and the Warehouse has seen margins slashed and many mom-and-pop stores forced to the wall. Record company execs admit privately that breaking new acts without the support of these hugely influential retailers is now extremely difficult.

Although the Warehouse does offer online sales, its range is small, and Sounds' only serious competitor for Web sales in New Zealand is online retailer CDStar (www.cdstar.co.nz).

Hyperactive spokesman Mark Tierney says the Sounds site will begin taking international orders shortly. "NZ is one of the cheapest places in the world to buy music," Tierney says. "Also, many records come with additional tracks or extra CDs specifically for the Australasian market, which are very attractive to the European consumer."

However, CDStar CEO Matthew Darby says he can see no price advantage for consumers in the U.K. or the U.S. ordering from a New Zealand-based retailer, after post/packaging costs are taken into account.

CDStar, which launched in March 1999, opened an Australian site (www.cdstar.com.au) last October and floated on the New Zealand stock exchange a month later. Darby says the \$1 million raised will fund his company's business plan of establishing a presence in every country it operates in and handling order fulfillment locally. CDStar also has offices in Australia and plans to launch soon in Halifax, Nova Scotia.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan				
<div style="display: flex; justify-content: space-between;"> IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE) ARTIST TITLE TOTAL CHART WEEKS </div>				
NO. 1				
1	1	CELINE DION ▲ ⁴	THESE ARE SPECIAL TIMES	28
550 MUSIC 69523/EPIC (11.98 EQ/17.98)				
2	5	CREED ▲ ⁴	MY OWN PRISON	118
WIND-UP 13049 (11.98/17.98) HS				
3	2	'N SYNC ▲ ²	HOME FOR CHRISTMAS	21
RCA 67726 (11.98/17.98)				
4	3	ANDREA BOCELLI ▲ ³	ROMANZA	109
PHILIPS 539207 (12.98/18.98) HS				
5	8	METALLICA ◆ ¹²	METALLICA	438
ELEKTRA 61113*/EEG (11.98/17.98)				
6	15	LIMP BIZKIT ▲	THREE DOLLAR BILL, Y'ALL	94
FLIP 490124/INTERSCOPE (11.98/17.98) HS				
7	10	BOB MARLEY & THE WAILERS ◆ ¹⁰	LEGEND	550
TUFF GONG 846210/IDJMG (9.98)				
8	11	PINK FLOYD ◆ ¹⁵	DARK SIDE OF THE MOON	1189
CAPITOL 46001* (10.98/17.98)				
9	30	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸	GREATEST HITS	299
MCA 110813 (12.98/18.98)				
10	6	BUENA VISTA SOCIAL CLUB ●	BUENA VISTA SOCIAL CLUB	33
WORLD CIRCUIT/SONESUCH 79478/AG (10.98/17.98) HS				
11	—	PRINCE ▲	THE HITS 1	21
PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)				
12	16	MANNHEIM STEAMROLLER ▲	THE CHRISTMAS ANGEL	17
AMERICAN GRAMAPHONE 1998 (10.98/15.98)				
13	—	KORN ▲ ²	KORN	142
IMMORTAL 66633/EPIC (11.98 EQ/17.98) HS				
14	—	SUBLIME ▲ ³	SUBLIME	171
GASOLINE ALLEY 111413/MCA (11.98/17.98)				
15	21	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴	GREATEST HITS	271
CAPITOL 30334* (10.98/15.98)				
16	29	WILL SMITH ▲ ⁶	BIG WILLIE STYLE	105
COLUMBIA 68683*/CRG (11.98/17.98)				
17	22	MANNHEIM STEAMROLLER ▲ ⁴	CHRISTMAS IN THE AIRE	72
AMERICAN GRAMAPHONE 1995 (11.98/17.98)				
18	—	KENNY LOGGINS	DECEMBER	7
COLUMBIA 69371/CRG (11.98 EQ/17.98)				
19	—	RAGE AGAINST THE MACHINE ▲ ²	RAGE AGAINST THE MACHINE	211
EPIC 52959* (11.98 EQ/17.98) HS				
20	48	METALLICA ▲ ⁷	...AND JUSTICE FOR ALL	504
ELEKTRA 60812/EEG (11.98/17.98)				
21	—	KORN ▲ ²	LIFE IS PEACHY	101
IMMORTAL 67554/EPIC (11.98 EQ/17.98)				
22	31	DAVE MATTHEWS BAND ▲ ⁴	CRASH	189
RCA 66904 (11.98/17.98)				
23	18	SARAH MCLACHLAN ▲ ⁷	SURFACING	129
ARISTA 18970 (10.98/17.98)				
24	—	GUNS N' ROSES ◆ ¹⁵	APPETITE FOR DESTRUCTION	443
Geffen 424148/INTERSCOPE (11.98/17.98)				
25	44	DEF LEPPARD ▲	VAULT — GREATEST HITS 1980-1995	165
MERCURY 528718/IDJMG (10.98/17.98)				
26	19	PINK FLOYD ◆ ²³	THE WALL	558
COLUMBIA 36183*/CRG (15.98 EQ/31.98)				
27	20	TIM MCGRAW ▲ ³	EVERYWHERE	134
CURB 77886 (10.98/16.98)				
28	—	INSANE CLOWN POSSE ▲	THE GREAT MILENKO	102
ISLAND 524442/IDJMG (10.98/16.98)				
29	—	METALLICA ▲ ⁵	MASTER OF PUPPETS	449
ELEKTRA 60439/EEG (11.98/17.98)				
30	—	KENNY ROGERS	CHRISTMAS FROM THE HEART	4
DREAMCATCHER 002 (11.98/16.98)				
31	23	MATCHBOX 20 ◆ ¹⁰	YOURSELF OR SOMEONE LIKE YOU	148
LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS				
32	—	BLINK-182 ▲	DUDE RANCH	51
CARGO 111624*/MCA (11.98/17.98) HS				
33	—	PRINCE ▲ ³	1999	155
WARNER BROS. 23720 (12.98/17.98)				
34	36	JAMES TAYLOR ◆ ¹¹	GREATEST HITS	477
WARNER BROS. 3113 (7.98/11.98)				
35	14	MANNHEIM STEAMROLLER ●	CHRISTMAS LIVE	17
AMERICAN GRAMAPHONE 1997 (10.98/15.98)				
36	—	BEASTIE BOYS ▲ ⁸	LICENSED TO ILL	422
DEF JAM 527351/IDJMG (10.98/16.98)				
37	33	BARRY WHITE ●	ALL TIME GREATEST HITS	38
MERCURY 522459/IDJMG (10.98/17.98)				
38	—	METALLICA ▲ ⁴	RIDE THE LIGHTNING	422
MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)				
39	—	TOOL ▲ ²	AENIMA	156
VOLCANO 31087* (11.98/17.98)				
40	—	MADONNA ▲ ⁶	THE IMMACULATE COLLECTION	288
SIRE 26440*/WARNER BROS. (13.98/18.98)				
41	—	METALLICA ▲ ³	RELOAD	76
ELEKTRA 62126*/EEG (11.98/17.98)				
42	24	SHANIA TWAIN ◆ ¹¹	THE WOMAN IN ME	253
MERCURY (NASHVILLE) 522886 (10.98/17.98) HS				
43	—	NIRVANA ◆ ¹⁰	NEVERMIND	265
DGC 424425*/INTERSCOPE (11.98/17.98)				
44	35	SAVAGE GARDEN ▲ ⁵	SAVAGE GARDEN	132
COLUMBIA 67954/CRG (11.98 EQ/17.98)				
45	—	THE OFFSPRING ▲ ³	SMASH	146
EPITAPH 86432* (10.98/16.98) HS				
46	—	QUEEN ▲	GREATEST HITS	339
HOLLYWOOD 161265 (11.98/17.98)				
47	—	RAGE AGAINST THE MACHINE ▲ ²	EVIL EMPIRE	89
EPIC 57523* (11.98 EQ/17.98)				
48	38	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA ●	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	17
MCA NASHVILLE 170038 (10.98/16.98)				
49	—	SUBLIME ▲	40 OZ. TO FREEDOM	122
GASOLINE ALLEY 111474/MCA (11.98/17.98) HS				
50	—	DONNY OSMOND	CHRISTMAS AT HOME	1
NIGHTSTAR/LEGACY 65780/EPIC (10.98 EQ/16.98)				

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

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint	Distributing Label, Catalog Number	Principal Performers	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan						
<div style="display: flex; justify-content: space-between;"> THIS WEEK LAST WEEK WKS. ON CHART TITLE, Imprint Distributing Label, Catalog Number Principal Performers Suggested List Price </div>						
NO. 1						
1	1	6	TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	19.98
2	2	6	S & M	Elektra Entertainment 40218-3	Metallica	19.95
3	15	8	WELCOME TO OUR NEIGHBORHOOD	Roadrunner Video 981	Slipknot	5.98
4	5	7	LISTENER SUPPORTED	BMG Video 65015	Dave Matthews Band	19.98
5	3	8	COME ON OVER: VIDEO COLLECTION	USA Home Entertainment 440059951	Shania Twain	12.95
6	14	7	LIVE IN CONCERT	HBO Home Video 91683	Cher	19.98
7	7	83	ALL ACCESS VIDEO	Jive/Zomba Video 41589-3	Backstreet Boys	19.98
8	13	3	THE GENIE GETS HER WISH	BMG Video 65006	Christina Aguilera	19.98
9	4	13	THE OFFICIAL VIDEO COLLECTION	Columbia Music Video Sony Music Video 50205	Ricky Martin	14.98
10	21	4	URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	14.95
11	8	36	HOMECOMING-LIVE IN ORLANDO	Jive/Zomba Video 41675-3	Backstreet Boys	19.98
12	17	8	THE VIDEO COLLECTION 93-99	Warner Reprise Video 38506	Madonna	19.98
13	22	198	HELL FREEZES OVER	Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.99
14	12	60	'N THE MIX WITH 'N SYNC	BMG Video 65000	'N Sync	19.95
15	20	12	MIRRORBALL	BMG Video 15740	Sarah McLachlan	24.98
16	6	7	FAREWELL CELEBRATION	Spring House Video Chordant Dist. Group 44379	The Cathedrals	29.98
17	28	9	GOD IS IN THE T.V.	Interscope Video MCA Music Video 53864	Marilyn Manson	19.95
18	10	34	LIVE	USA Home Entertainment 45059955	Shania Twain	19.95
19	9	3	RICKY MARTIN LIVE! ONE NIGHT ONLY	Columbia Music Video Sony Music Video 50209	Ricky Martin	14.95
20	18	17	HEAT IT UP	MCA Music Video Universal Music & Video Dist. 61694	98 Degrees	19.95
21	24	11	WOODSTOCK 99	Hybrid/EPIC Music Video Sony Music Video 50207	Various Artists	19.95
22	31	55	CUNNING STUNTS	Elektra Entertainment 40202	Metallica	34.98
23	19	60	NIGHT OUT WITH THE BACKSTREET BOYS	Jive/Zomba Video 41657	Backstreet Boys	19.95
24	25	4	MARIAH # 1'S	Sony Music Video Columbia Music Video 50195	Mariah Carey	14.95
25	RE-ENTRY		FAMILY VALUES TOUR '98	EPIC Music Video Sony Music Video 50188	Various Artists	19.95
26	36	105	RAGE AGAINST THE MACHINE	EPIC Music Video Sony Music Video 19V50160-3	Rage Against The Machine	19.98
27	33	121	THE DANCE	Warner Reprise Video 3-38486	Fleetwood Mac	19.98
28	27	6	LIVE ON VH-1	BMG Video 32121	Weird Al Yankovic	19.98
29	29	4	WILL SMITH	Columbia Music Video Sony Music Video 50206	Will Smith	14.95
30	16	11	MOUNTAIN HOMECOMING	Spring House Video Chordant Dist. Group 44376	Bill Gaither	19.98
31	37	34	AROUND THE WORLD	Columbia Music Video Sony Music Video 50184	Mariah Carey	19.98
32	34	9	IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE	Warner Reprise Video 3-38510	Eric Clapton	19.98
33	38	52	ONE NIGHT ONLY: LIVE	Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
34	11	5	FIFTY FAITHFUL YEARS	Spring House Video Chordant Dist. Group 24602	The Cathedrals	29.95
35	RE-ENTRY		WHO THEN NOW?	EPIC Music Video Sony Music Video 50153	Korn	19.98
36	26	11	I'LL MEET YOU ON THE MOUNTAIN	Spring House Video Chordant Dist. Group 44377	Bill Gaither	19.98
37	RE-ENTRY		BRIDGES TO BABYLON: 1998 LIVE IN CONCERT	Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
38	RE-ENTRY		VIDEO BANK	Columbia Music Video Sony Music Video 50208	Alice In Chains	14.95
39	39	200	LIVE FROM AUSTIN, TEXAS	EPIC Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	19.98
40	RE-ENTRY		SMOKEFEEST	Priority Video 50114	Snoop Dogg	19.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◆ RIAA gold cert. for 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. © 2000, Billboard/BPI Communications.

A ONE STOP THAT IS AS ENDURING AS DAVID BOWIE



ALL FEATURED TITLES: \$10.69

NORTHEAST ONE STOP

- Instant Access to Over 120,000 Titles
- 95% or Greater Fill Rate
- Competitive Pricing
- Ask About Free Freight Mondays
- Full Line DVD Distributor
- EDI Capable
- The Hottest Weekly Specials

7 NORTHWAY LANE • LATHAM, NY 12110

1-800-289-4487 ext. 375

Merchants & Marketing

STARTRACKER EXPANDS ITS DATA 'BOX'

(Continued from page 52)

Nashville, TCI Music/Paradigm, and Moonshine Music; distributors Koch International and RED; listening station manufacturer Muze; and syndicated radio program promoter MediaAmerica.

"With a server housing the most accurate, in-depth data the industry has to offer, and software powerful enough to manipulate that data, StarTracker can help UMG and its labels access the timeliest music marketing information available and streamline their sales and marketing process," says Dormont president John Degory.

Says Ralph Cavallaro, MCA Records' director of information resources and technology, "We look to StarTracker to provide us with an effective tool to drive marketing efficiency as we continuously seek more ways to maximize our productivity."

INTERNAL PROJECT

He notes that UMG is spending so much money on internal information technology projects that "it was much more cost-effective to use Dormont. We're modifying their product to integrate with our distribution system. We'll be rolling it out at all the UMG labels and are phasing it in over several months. The entire system will become active the first part of 2000.

"In general," Cavallaro adds, "we wanted to centralize our data across the organization. There are so many features we liked about StarTracker that we didn't want to rebuild what was built. We also wanted to work with a partner who would help us scrub the data on an ongoing basis."

Another recent client addition is Red Bank, N.J.-based JRB Sales and Marketing Innovations, headed by Jeff Brody, a former senior VP of sales for Mercury Records. "We're seeing an ever-increasing need for aggressive sales and marketing, especially within the mid- to small-size labels," he says. "Many are understaffed, and StarTracker gives us the resources to step in and actually become their sales and marketing departments."

With four other veteran executives around the country, JRB is creating strategic plans for a growing number of small labels. "With StarTracker, we have all the information we need to put together a complete sales and marketing plan at a fraction of what it would cost them to hire their own team," he adds.

Cossie's background with the RCA and Buddah labels and MK Production/Prime Time Marketing, his own production/marketing firm, made him realize that the industry was lacking a structure to organize data of all kinds. "There were individual sources for retail stores, radio stations,

concert venues, and newspapers," he recalls, "but there was no one place for a label to go to tie a campaign together."

As the publisher and editor of the R&B Report tipsheet for some years, Cossie had a small group of databases, including retail stores and radio stations by genre, which he used as the foundation for StarTracker. With a small staff and a lot of grunt work, like looking up numbers of businesses in the Yellow Pages, he and the Dormont staff put together a group of relational databases that initially pulled together more than 170,000 individual contacts.

Using his own Pittsburgh-based Saturn Records as the

'With StarTracker, we have all the information we need to put together a complete sales and marketing plan at a fraction of what it would cost them to hire their own team'

- JEFF BRODY -

"alpha test site," he started to contact a number of his indie-label friends to expose his artists. "When I showed it to Tommy Silverman [chairman of Tommy Boy Records]," Cossie says, "he said, 'Tom, your music sucks, but this system is kicking our ass.'"

GROWING DATABASE

Realizing he had a potential winner, Cossie concentrated on expanding and improving the StarTracker database. There are now more than 200,000 contacts in more than 100,000 files and three versions of the software available. SQL version 5.1 is for major labels or distributors with 25 or more users—departments or computer workstations; version 4.0 for midsize labels with 5 to 25 users; and a limited-edition version is priced and scaled to address the marketing challenges of smaller indie labels.

Two 18-person shifts operate seven days a week from 8 a.m. to 10 p.m. to constantly update ever-changing data. Clients normally get a monthly CD-ROM update, with more frequent information available via E-mail service.

With the current StarTracker software installed on-site, licensing fees are based on the number of databases and user PCs

employed. The cost of the service ranges from about \$5,000 to \$100,000. "As an example," Degory says, "access to all databases and updated data service for one year with 30 stations would be about \$100,000."

The three main databases are:

- Press, with 32,000 contacts at 10,000-plus print media outlets, including circulation, contact names, coverage, and printing frequency.

- Retailers, with 27,000 by type, including search by personnel, markets, SoundScan reporters, geographical regions, with each store linked to distributor and one-stop contacts.

- Radio stations, with 36,000 decision-makers at 12,800 outlets, including personnel, formats, wattage, reporting panels, user assignments, geographical regions, Arbitron markets, and DMA rankings.

Other databases (and number of contacts) include venues (6,000); road services for touring artists (4,600); record labels (3,800); concert promoters (1,300); colleges (1,200); booking agents (900); indie promotion companies (800); music publishers (500); churches (5,600); record pools (140); distributors/one-stops (850); radio group owners (1,400); network radio (2,500); and network/independent/cable TV (3,150).

"The UMG deal is a major validation of our efforts," Cossie says. "They can appreciate the fact that we're able to use a lot of proactive relationships, like certain contacts in major chain stores who send us key personnel changes on a regular basis. This lets us concentrate our update efforts on smaller chains and major independent retailers who are trendsetters in their respective markets."

REACHING INDIES

The current move to the Internet is based on the escalating shift in the music industry to cyberspace. "A big space in the market that we were not reaching is the growing number of unsigned indie artists, as well as older, successful artists without a current hit but a lot of brand recognition," Cossie says.

"We'll be launching a new Extranet service for these artists later this month that will offer some of the same capabilities as our StarTracker service. It will be an abbreviated version to give artists access to the most useful databases for their needs, as well as contacts to labels of all sizes."

The rationale for the move of the entire StarTracker service to the Internet over the next few years is simple, Cossie says: "We want to help our clients get their product to the market faster and maximize their cost of sales."



the **MUSIC** network

IS NOT THE BIGGEST ONE-STOP IN AMERICA, BUT

- We have Outstanding Prices, Fill And Service.
- We DO NOT De-Value Your Returns
- You Receive Your Own Salesperson From Our Professional, Experienced Sales Team, Ready To Give You The Personal Service You Expect And Deserve.
- Excellent Selection Of CD, Cassettes, Singles, 12", Accessories, Music Video And DVDs.
- New Release, Weekly And Super Wednesday Specials.

Call our new account department today to plug into

THE MUSIC NETWORK

6595 peachtree industrial blvd., norcross, georgia 30092

Phone: 800-829-6874 Fax: 800-277-5560

www.themusicnetwork.com

More Barney, This Time For Babies; Rounder, Sugar Beats Pact

BABY IT'S YOU: A new infant-targeted product line, Barney for Baby, will be launched by Lyrick Studios this coming spring. The initial release consists of a music album, seven plush toys, and two books.

According to **Sue Bristol Beddingfield**, VP of marketing for Lyrick, the new line offers Barney to an even younger audience than the preschoolers who are the purple dinosaur's core audience. Barney for Baby combines the familiar characteristics of Barney with "softened styling and developmental content that are ideal for the newborn to 24-month set," says Beddingfield in a

prepared statement.

The upcoming Barney for Baby album is called "Love & Lullabies" and features a young children's chorus, acoustic instrumentation, and ambient sounds from nature. Among the 11 tracks on the 29-minute album are "Ring Around The Rosie," "One, Two, Buckle My Shoe," and a version of the Barney theme "I Love You" performed by a child soloist.

All tracks are linked by interstitial nature sounds, such as crickets chirping, birds singing, waves breaking, and voices of children playing. "Love & Lullabies" will retail at \$10.98 for CD and \$6.98 for cassette.



by Moira McCormick

Other products in the line include a cloth book, a chunky board book with a plastic rattle, and a number of plush toys, including a wrist rattle, crib huggers, soft blocks, and more—led by a "Love & Lullabies" Barney plush toy, which plays "I Love You."

SUGAR SUGAR: Rounder Records has entered into a production and distribution deal with Sugar Beats Entertainment, home of kids' retro-rockers Sugar Beats. The group, led by **Sherry Goffin Kondor** (whose parents are none other than **Carole**

King and **Gerry Goffin**), has released five albums on its own Sugar Beats Entertainment. Each features kid-friendly radio hits from the '60s, '70s, and '80s, rerecorded by Kondor and husband **Robby Kondor**, along with a kids' chorus and crack session musicians and vocalists.

Under the terms of the deal, Rounder rush-released all five titles into stores Dec. 14, 1999, via Universal Music and Video Distribution, under Rounder's production and marketing deal with the Island/Def Jam Music Group. The five albums are "Wild Thing" (Sugar Beats' latest), "21 Really Cool Songs," "Back To The Beat," "Everybody Is A Star," and "How Sweet It Is."

GO CSO: The Chicago Symphony Orchestra (CSO) is one of the most Grammy-adorned organizations in the music world (and an immense source of pride, needless to say, to Child's Play, based as we are in the so-called Windy City). The CSO has added another distinction to its long, long line: It is the featured orchestra in Walt Disney Pictures' "Fantasia/2000," performing six of the eight classical pieces contained therein. (We had a chance to catch an advance screening of the film, which is splendid, in late December.)

Roy E. Disney approached Metropolitan Opera conductor **James Levine** to conduct the orchestral soundtrack. Levine agreed and then selected the CSO, which he had led for 20 years as music director of the annual outdoor classical series Ravinia Festival, to join him. Levine and the CSO appear in the film, along with a host of celebrity MCs, including **Steve Martin**, **Bette Midler**, **Quincy Jones**, **Angela Lansbury**, and **Penn and Teller**.

The CSO performs **Beethoven's** Symphony No. 5, **Respighi's** "Pines Of Rome," **Shostakovich's** Piano Concerto No. 2 (with soloist **Yefim Bronfman**), the finale from **Saint-Saëns' "Carnival Of The Animals,"** **Elgar's "Pomp And Circumstance"** Marches Nos. 1, 2, 3, and 4 (with soloist **Kathleen Battle** and the **Chicago Symphony Chorus**), and **Stravinsky's "Firebird Suite."** These selections were recorded in five sessions over the course of several years at Chicago's Medinah Temple concert hall.

Levine also conducted the **Philharmonia Orchestra Of London** in **Gershwin's "Rhapsody In Blue"** and **Dukas' "The Sorcerer's Apprentice."**

The soundtrack to "Fantasia/2000" is available on Walt Disney Records.

Billboard

JANUARY 15, 2000

Top Kid Audio

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
No. 1				
1	2	27	POKEMON ● 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES KOCH 8901(11.98/16.98)	
2	9	10	VEGGIE TUNES A VERY VEGGIE CHRISTMAS BIG IDEA/WORD 9457/LYRICK STUDIOS(6.98/10.98)	
3	7	8	THE SIMPSONS GO SIMPSONIC WITH THE SIMPSONS FOX 75480/RHINO(10.98/16.98)	
4	1	8	READ-ALONG TOY STORY 2 WALT DISNEY 860428(6.98 Cassette)	
5	5	91	VEGGIE TUNES ● VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	
6	3	36	VARIOUS ARTISTS DISNEY'S CHRISTMAS COLLECTION WALT DISNEY 860887(5.98/7.98)	
7	8	160	CEDARMONT KIDS CLASSICS ● TODDLER TUNES BENSON 84056(3.98/5.98)	
8	14	9	VARIOUS ARTISTS HAVE YOURSELF A LOONEY TUNES CHRISTMAS KID RHINO 75499/RHINO(9.98/16.98)	
9	6	209	VARIOUS ARTISTS ▲ ³ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 860605(6.98/9.98)	
10	12	42	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 860641/WALT DISNEY(10.98/16.98)	
11	4	5	SING-ALONG TOY STORY 2 WALT DISNEY 860972(10.98 Cassette)	
12	10	12	VARIOUS ARTISTS MICKEY CHRISTMAS: VOL. 2 WALT DISNEY 860803(5.98/7.98)	
13	18	62	VARIOUS ARTISTS TODDLER FAVORITES MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	
14	13	174	VARIOUS ARTISTS ● DISNEY'S PRINCESS COLLECTION WALT DISNEY 860897(9.98/12.98)	
15	17	228	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860865(10.98/16.98)	
16	20	214	BARNEY ▲ ² BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC 27115/CAPITOL(9.98/15.98)	
17	22	78	VEGGIE TUNES VEGGIE TUNES 2 BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	
18	11	38	VARIOUS ARTISTS RADIO DISNEY KID JAMS WALT DISNEY 860642(9.98/12.98)	
19	15	33	READ-ALONG TARZAN WALT DISNEY 860427(6.98 Cassette)	
20	16	143	CEDARMONT KIDS CLASSICS ● SILLY SONGS BENSON 82220(3.98/5.98)	
21	19	142	VARIOUS ARTISTS ▲ ² DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 860606(6.98/9.98)	
22	RE-ENTRY		CEDARMONT KIDS CHRISTMAS CAROLS BENSON 84054(9.98/15.98)	
23	RE-ENTRY		VARIOUS ARTISTS KID'S DANCE PARTY BMG SPECIAL PRODUCTS 44570(0)	
24	RE-ENTRY		CEDARMONT KIDS CLASSICS ● SUNDAY SCHOOL SONGS BENSON 82218(3.98/5.98)	
25	RE-ENTRY		THE MCCAUGHEY SEPTUPLETS SWEET DREAMS WORD 63922/EPIC(11.98 EQ/16.98)	

Children's recordings: original motion picture soundtracks excluded ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 2000, Billboard/BPI Communications, and Soundscan, Inc.

RETAIL TRACK

(Continued from page 54)

lion in Warehouse stock, getting less than a 5% stake in the chain, according to a knowledgeable source.

Second, **Steve Feinberg**, general partner at New York-based Cerberus Partners, has been quietly accumulating a stake in Trans World over the last three months and now owns 7.3% of the Albany, N.Y.-based company (Billboard, Jan. 8).

Now, there are a few ways to interpret this latest turn of events. One, evidence suggests that the rumor is backward, that Cerberus/Warehouse may be considering trying to buy Trans World and will consolidate it into Warehouse. Or two, Cerberus badly wants Trans World to manage its music retail assets and is willing to buy the chain to make it happen. Or three, and most likely, Cerberus, as a stock investor, just considers Trans World a good investment right now, as a source familiar with Cerberus suggests.

A Cerberus executive refused to comment, and Warehouse chairman/CEO **Tony Alvarez** was unavailable for comment. As for Higgins, he told me, "I can see [Feinberg] recognized a stock that is undervalued."

In my opinion, Trans World, as well as other publicly traded music retailers, has been undervalued all year because of all the Internet hoopla. It's not inconceivable that Cerberus is betting that Higgins will try to do something dramatic to affect share price, maybe even going so far as to try to take Trans World private. If that happens, Cerberus could get a nice return on its investment.

Time will tell which interpretation is right.

TO OUR READERS

Declarations of Independents will return next week.

Billboard DIRECTORIES

The Definitive Source for Industry Information

INTERNATIONAL BUYER'S GUIDE: Jam-packed with critical personnel and other information about every major record company, video company, music publisher, and seller of products and services for the entertainment industry worldwide. A powerful tool. \$145

INTERNATIONAL TALENT & TOURING DIRECTORY: The leading source for those who promote or manage talent. Lists U.S. and International, talent, booking agencies, facilities, services and products. \$115

RECORD RETAILING DIRECTORY: The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent and chainstore operations across the USA. \$175

INTERNATIONAL TAPE/DISC DIRECTORY: The exclusive source for information in the manufacturing area of the music and video business. Lists over 3000 professional services and suppliers. \$75

THE RADIO POWER BOOK: The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label, and radio syndicator. Includes Arbitron information of top 125 markets. \$105

INTERNATIONAL LATIN MUSIC BUYER'S GUIDE: The most accurate reference source available on the Latin music marketplace. Business-to-business contacts in 19 countries. \$85

To order: call 800-344-7119 (International 732-363-4156), fax 732-363-0338, or mail this ad and payment to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701.

Add \$6 per directory for shipping (\$14 for international orders). Add sales tax in NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

NEW! Billboard Digital Directories...Buy the print directories together with our new online service and receive 25% off.

Call 800-449-1402 or visit www.billboard.com/directories for a free online demo.

BDZZ3028



New Media

MERCHANTS & MARKETING

AudioBase Downsizes The Downloading

Newly Funded Co. Seeks Expanded Applications For Its No Plug-In Product

This week's column was prepared by guest columnist Gerrie Lim.

ENTREPRENEUR David Haynes is planning to use the \$20 million in equity funding he received late last year to deliver online audio with a minimum of download time.

A consortium of investors in his Sausalito, Calif.-based company, AudioBase, includes Sony Music, one of the firm's clients. The company (www.audiobase.com) delivers online audio without any audio plug-ins, thus eliminating time spent downloading the traditional plug-in software.

The idea is "so simple it's almost overlooked," says Haynes, 31, AudioBase's president/CEO. "The Web is analogous to silent films right now. It's mostly silent and changing, and we're changing it."

Fred Ehrlich, president of new technology and business development at Sony Music Entertainment, says he attributes Sony's attraction



to the technology to what he calls its easy-to-use application, which he says "makes it simple to enhance our many Web sites around the world."

Adds Ehrlich, "AudioBase allows consumers to listen to audio on the Web without any special steps—you point, click, and play."

Haynes founded AudioBase in March 1998 with \$2.5 million from the Cupertino, Calif.-based venture capital firm Bay Partners, which also participated in this new round of financing. The other partners hail from the technology venture-capital world (Hambrecht & Quist, Texas Pacific Group, and Trans Cosmos).

Investment guru Charles R. Schwab also signed on, as both a personal investor and the newest member of AudioBase's board of directors.

Sony Music's investment implies "tremendous opportunities for us across multiple applications," Haynes says. "We have a number of

initiatives on the table with Sony that I can't disclose but which will be coming to market in the next couple of months."

Sony Music has in the past utilized AudioBase streaming for music downloads on its site.

Additionally, a major AudioBase project began Dec. 17, when Windham Hill begins deploying AudioBase streaming on its Web site (www.windham.com) via a virtual listening booth dubbed Radio Windham Hill (see story, page 10).

From a pop-up window, listeners need only point and click to hear select Windham Hill artists—from pianist George Winston's new album, "Plains," to composer Angelo Badalamenti's score for the David Lynch film "The Straight Story"—along with biographical audio, text, and graphics, plus CD and cassette shopping options.

"We see this as an enhancement of music promotion," Haynes says, pointing out that the Web interface also allows Windham Hill to display and update audio information and audio content at its own discretion.

AudioBase's plug-and-play solution is deceptively simple. The audio is enabled by a light Java applet, which

(Continued on page 67)

Music Exchange™ automates the sales and licensing of music on the Internet. It provides publishers, artists, record labels and other music owners a simple, secure mechanism for creating, promoting, selling and licensing digital music on-line. Additionally, it offers new opportunities for secure music distribution via physical media such as CD, DVD or pre-installation on new PC's.

Complete m-commerce MusicX is a complete software solution for the recording industry and its consumers. It allows the creator and/or publisher of the music to securely deliver and license on-line music and CD's to a consumer. The process is simple and effective, and ensures appropriate compensation for the music owner while providing music buyers with simple and legal access to high quality music.

For a free MusicX CD e-mail music@jriver.com

For more information visit www.jriver.com/music or call 612.677.8200



MUSIC EXCHANGE™
complete @-commerce™
jriver.com/music

IT'S THE FUTURE OF
MUSIC!

MUSIC EXCHANGE™

TRAFFIC TICKER Top Music Info Sites

Duration

AVERAGE MINUTES PER VISITOR PER MONTH

1. billboard.com	11.5
2. mtv.com	10.2
3. mp3.com	9.5
4. country.com	8.6
5. launch.com	8.5
6. musicvideos.com	8.1
7. backstreetboys.com	7.8
8. nsync.com	6.4
9. peeps.com	5.6
10. tunes.com	5.3

Unique Visitors (in 000s)

HOUSEHOLD INCOME \$15,000-\$39,900/YEAR

1. mp3.com	462
2. mtv.com	391
3. launch.com	265
4. tunes.com	255
5. ubl.com	215
6. sonicnet.com	176
7. peeps.com	153
8. country.com	106
9. imusic.com	100
10. musicmatch.com	99

HOUSEHOLD INCOME \$40,000-\$74,999/YEAR

1. mtv.com	853
2. mp3.com	683
3. tunes.com	398
4. launch.com	328
5. ubl.com	309
6. sonicnet.com	274
7. bmg.com	223
8. country.com	199
9. musicmatch.com	197
10. peeps.com	188

Source: Media Metrix, November 1999. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard

JANUARY 15, 2000

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		ARTIST	BILLBOARD 200 RANK
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	1	29	SUPERNATURAL ▲ ⁵	ARISTA 19080	SANTANA	8
◀ NO. 1 ▶ 5 weeks at No. 1						
2	2	7	ALL THE WAY... A DECADE OF SONG ▲	550 MUSIC 63760/EPIC	CELINE DION	3
3	3	6	S & M	ELEKTRA 62463*/EEG	METALLICA	17
4	8	13	FLY ▲ ³	MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	20
5	9	2	...AND THEN THERE WAS X	RUFF RYDERS/DEF JAM 546933*/IDJMG	DMX	2
6	5	4	FAITH: A HOLIDAY ALBUM ▲	ARISTA 19090	KENNY G	30
7	7	12	CHRISTINA AGUILERA ▲ ²	RCA 67690	CHRISTINA AGUILERA	4
8	4	33	MILLENNIUM ▲ ¹¹	JIVE 41672	BACKSTREET BOYS	14
9	12	6	MIDNITE VULTURES ●	DGC/GEFFEN 490485/INTERSCOPE	BECK	78
10	NEW	▶	VOL. 3... LIFE AND TIMES OF S. CARTER	ROC-A-FELLA/DEF JAM 546822*/IDJMG	JAY-Z	1
11	10	6	LISTENER SUPPORTED ▲ ⁷	RCA 67898	DAVE MATTHEWS BAND	42
12	6	12	ENEMA OF THE STATE ▲ ²	MCA 111950	BLINK-182	12
13	17	6	ISSUES ▲ ³	IMMORTAL 63710*/EPIC	KORN	10
14	16	8	WHEN THE PAWN... ●	CLEAN SLATE 69195/EPIC	FIONA APPLE	63
15	11	13	COME ON OVER ▲ ¹⁰	MERCURY (NASHVILLE) 536003	SHANIA TWAIN	22
16	RE-ENTRY	▶	AFFIRMATION ▲	COLUMBIA 63711/CRG	SAVAGE GARDEN	28
17	RE-ENTRY	▶	DR. DRE — 2001	AFTERMATH 490486*/INTERSCOPE	DR. DRE	5
18	19	8	THIS DESERT LIFE ●	DGC 490415*/INTERSCOPE	COUNTING CROWS	49
19	18	8	BREATHE	WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	32
20	14	9	RAINBOW ▲	COLUMBIA 63800*/CRG	MARIAH CAREY	9

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond). Numbers following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates Vinyl available. †Indicates past and present Heatseekers titles © 2000, Billboard/BPI Communications and SoundScan, Inc.

Next-Generation Networks Target Y-Gen With Web Programming

BY LAURA SCHIFF

LOS ANGELES—Last month, 50,000 egg-shaped stickers bearing the cryptic message “Level 13” mysteriously sprang up overnight in computer labs, coffeehouses, and other high-traffic areas at more than 400 North American college campuses.

The perpetrator was Film Roman—the producer of such hit animation series as “The Simpsons” and “King Of The Hill”—which used the sticker campaign as a promotional tool for its Level13.net, an animated television network that streams programs over the Internet.

Film Roman and other “next generation” networks are targeting the

Y-Gen demographic for a new brand of cutting-edge broadband entertainment that they hope will ignite numerous revenue opportunities through advertising, syndication, merchandis-



ing, licensing, and sponsorship.

“Most major colleges and universities are now wired up with high-speed Internet access,” says Curt Marvis, CEO of CinemaNow, a newly formed subsidiary of Trimark Pictures that

features both online distribution of feature-length films and a virtual production studio. “That’s a target market that we feel is definable and attractive to advertisers.”

In addition to content, streamed advertising is increasingly blurring the line between entertainment and marketing. Level13, for instance, is generating revenue on its site through five-second animated commercials and product placement imbedded within entertainment content. Says COO William Shpall, “We’re prepared to produce and create shows where the ad message is incorporated into the text of the show itself.”

This advertising-as-entertainment

can be seen on Level13’s “Willis And Jonah” show, which features a couple of animated security guards who



screen the latest movie trailers, music videos, and computer games on their security monitors while offering humorous commentary.

AtomFilms is using the television syndication model to generate revenue, and its streamed animation content can be viewed on the Warner Bros. and the Go Network Web sites.

Founder and CEO Mika Salmi says,

“Similar to the way that the television stations do, the syndication partners have a business relationship with us where they say, ‘We want one [program] a week, we want two a week, we want 10 a month’ . . . and they pay us for that. We’re content providers.”

AtomFilms also syndicates its entertainment programming off line, to such high-profile companies as USA Networks, HBO, MTV, the Sci-Fi Channel, and a number of airlines. The studio recently closed a \$20 million financing deal with Chase Capital Entertainment Partners LLC, Intel, and four other investment firms.

E-commerce continues to be a ubiquitous source of revenue in the marketplace, and upstart studios are hawking everything from DVDs to baseball caps at their online stores.

“The home run here is if one of the
(Continued on page 61)

‘Matrix’ Takes U.K. By Storm, Especially On DVD, Signaling Format’s Wider Embrace

This week’s column was prepared by London correspondent Sam Andrews.

‘MATRIX’ MONSTER: The U.K. arm of Warner Home Video reports that in its first two weeks “The Matrix” is smashing feature film sales records.

The **Keanu Reeves**-starrer has sold approximately 682,000 units, 574,000 on VHS and 108,000 on DVD, and is quickly catching 1999’s top-selling live-action feature film, “Lock, Stock And Two Smoking Barrels,” which has sold a combined 730,000 units on VHS and DVD. Both titles, though, are way behind the animated feature “A Bug’s Life,” which has sold 1.6 million units.

DVD sales of “The Matrix” are causing much rejoicing at Warner, as it has moved to the top spot on Britain’s all-time DVD sales chart, knocking off Buena Vista’s “Armageddon.”

Warner U.K. managing director **Ron Saunders** says that in its first week alone the DVD broke records with 70,000 in unit sales. “The previous best week we’ve ever had with a title on DVD was ‘A Bug’s Life,’ which was a little over 18,000,” he says.

On track to sell out its 250,000 DVD initial U.K. shipment, the disc’s performance is all the more remarkable since Woolworth’s, the U.K.’s biggest video retailer, with 21% of the market, is not selling the title. Much to Warner’s embarrassment, the title won’t play on the retailer’s budget-priced Proline DVD player.

“Matrix” figures look good for the rest of Europe, too, with Saunders saying that around 900,000 DVDs have been shipped to the Continent.

MORE DVD: “The Matrix” could be the harbinger of what is to come, with video industry analyst Screen Digest predicting that DVD sales in western Europe will rocket to approximately 170 million units by 2003.

The firm says European consumers bought 13 million discs with a market value of \$400 million in 1999.

Executive editor **Ben Keen** adds that the U.K. will lead the way, after a slow start, with software sales reaching 4 million units when 1999’s tally is final.

Disc sales will increase, Keen suggests, with the rapid expansion of the installed DVD player base in Europe due to a significant drop in player prices. In Britain the average price is now under 300 pounds (\$480), and a number of 150 pound-200 pound (\$240-

\$320) machines are now available.

Screen Digest estimates that by the end of 1999 player penetration hit 1.2 million in Europe, with 1 million of those sold in 1999. This excludes the number of DVD-ROM-enabled computers, estimated to be eight to 10 times that of DVD-dedicated machines.

In addition the video game industry is expected to give another huge boost to the DVD business with the European launch of Sony’s PlayStation 2 this fall and Nintendo’s new machine—code-named “Dolphin”—due in 2001. Both machines not only will be Web-enabled but will also be capable of playing DVD films.

INTERNETTINGS: Once again Screen Digest reports that it believes that “E-commerce will account for 20% of DVD volume by 2003,” moving European E-tailers closer to genuine

player status.

U.K.-based E-commerce company DVDPlus is one making rapid strides since its start-up last year, according to managing director **Bryan Welsh**. In November 1999 the site sold 5,000 title units, compared with 500 in 1998. “We know it’s early adopters today, but it is moving very, very fast to the mass market,” he says.

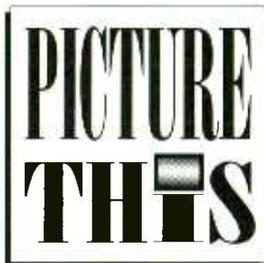
Similarly, Scandinavian outfit Boxman has established a major presence and says it has had 500,000 customers in its first 13 months of operation.

Boxman international product development manager **Neil Milliken** says the site is processing 3,000 orders a day with capacity for 14,000. “Sales for the first half of this year are touching just under \$10 million, and we expect to do rather better than that in quarter four,” he says.

Darryl Collins of Belfast, Northern Ireland-based Blackstar reports that the company has experienced a 58% growth per month since August. The site has been up since March 1998.

The cloud on the horizon is American major leaguers, which have begun establishing European operations. Amazon, for one, is coming, and DVD Express has set up camp in Amsterdam.

“It may be that European E-tailers find it increasingly difficult to compete with what are arguably more experienced and perhaps better-funded American competitors,” says Screen Digest’s **Ben Keen**. The result will be fast consolidation within the online sector, at a rate unseen within the traditional retail world, he says.



Indie Films Set Sights On Net

Streaming video will soon be doing for movies what MP3 technology did for online music distribution, and like the music industry, Hollywood studios are facing their own piracy fears.

While independent filmmakers are eagerly forging strategic alliances with online networks to distribute their own movies via digital downloading, mainstream movies aren’t likely to play at a Web site near you soon.

“Opportunities for video-on-demand are out there, but right now the [streaming video] technology just really is too slow and cumbersome and not really effective for hit movies,” says William Guerrette, senior VP/COO of Movie Gallery, the nation’s third-largest video specialty retailer, with nearly 1,000 locations.

But the company is getting ready. In November, Movie Gallery teamed up with Video Pipeline, the largest supplier of promotional videos in the U.S., to stream 10,000 movie trailers over www.movie-gallery.com. Eventually, Guerrette says, the chain expects that its customers will be able to reserve videos online and pick them up at the store.

“Retailers today are building these Web relationships with their customers,” he says. “It used to be brick-and-mortar, and now the catch phrase is ‘click-and-mortar.’ You have a relationship on the Internet, and you have a retail store to send them to, and the two work in a symbiotic relationship together to meet the customer’s needs.”

But some view the click-and-mortar philosophy as short-sighted.

“In the future, movies will be rented and sold using Internet protocols, not using hunks of plastic

[like] VHS tapes and DVDs,” says Scott Sander, president/CEO of Sightsound.com. In 1999 Sightsound conducted a paid download of the feature film “Pi.”

Sander adds that the company is in discussions with a number of the major studios to license their film libraries for Internet broadcast.

But until advances in technology convince the studios that it’s time to join the digital-download arena, the market will continue to be largely dominated by independent films.

And that’s just fine with online digital network Sputnik7.com, which streams music videos and plans to add films, animation, and E-commerce this year.

“The bulk of the content that you will see on our site is going to be independent,” says Sputnik7 executive VP Tom Grueskin. “A lot of the labels that we’re dealing with are labels that have a very difficult time getting attention through some of the more traditional media outlets.”

Grueskin says that filmmakers use Sputnik7 as a marketing tool that will lure consumers hungry for fresh content. The goal is to eventually persuade consumers to buy the films online or at a video store.

While indie filmmakers are taking advantage of the Internet, there’s no question that major studios will eventually play a major role.

“It’s an incredibly important moment in time for the motion picture industry,” says Sightsound’s Sander. “They don’t want a replay of what happened in the music space. This thing is either going to be a love story called ‘Movie Download: The New Revenue Stream,’ or it’s going to be a horror flick called ‘Son Of Music.’”

LAURA SCHIFF

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	7	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
2	2	14	SAVING PRIVATE RYAN	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98
3	4	9	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96
4	6	5	THE IRON GIANT	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	22.95
5	3	2	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
6	9	10	THE BLAIR WITCH PROJECT	Artisan Home Entertainment 10188	Heather Donahue Michael Williams	1999	R	14.95
7	5	34	YELLOW SUBMARINE	MGM Home Entertainment Warner Home Video M206160	The Beatles	1968	G	19.98
8	7	72	HOW THE GRINCH STOLE CHRISTMAS! ♦	Warner Home Video M201011	Animated	1966	NR	14.95
9	8	2	SHAKESPEARE IN LOVE	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush	1998	R	19.99
10	10	32	A CHRISTMAS STORY	MGM Home Entertainment Warner Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
11	13	5	METALLICA: S & M	Elektra Entertainment 40218-3	Metallica	1999	NR	19.95
12	21	4	WILD WILD WEST	Warner Home Video 17175	Will Smith Kevin Kline	1999	PG-13	19.98
13	14	6	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	1999	NR	5.98
14	19	2	INSPECTOR GADGET	Walt Disney Home Video Buena Vista Home Entertainment 15802	Matthew Broderick Rupert Everett	1999	PG	24.99
15	16	4	DAVE MATTHEWS BAND: LISTENER SUPPORTED	BMG Video 65015	Dave Matthews Band	1999	NR	19.98
16	15	5	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
17	20	6	SHANIA TWAIN: COME ON OVER-VIDEO COLLECTION	USA Home Entertainment 440059951	Shania Twain	1999	NR	12.95
18	22	11	PLAYBOY 2000-VIDEO PLAYMATE CALENDAR	Playboy Home Video Universal Music & Video Dist. PBV0850	Various Artists	1999	NR	19.98
19	12	213	THE WIZARD OF OZ ♦	Warner Family Entertainment Warner Home Video 65123	Judy Garland Ray Bolger	1939	G	19.98
20	38	10	RICKY MARTIN: THE OFFICIAL VIDEO COLLECTION ▲	Columbia Music Video Sony Music Video 50205	Ricky Martin	1999	NR	14.98
21	11	96	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
22	17	7	MADONNA: THE VIDEO COLLECTION 93-99	Warner Reprise Video 38506	Madonna	1999	NR	19.98
23	23	5	MLB: 1999 OFFICIAL WORLD SERIES	USA Home Entertainment 41941	Various Artists	1999	NR	24.99
24	33	14	THE MUMMY	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz	1999	PG-13	22.98
25	34	6	THE THIN RED LINE	FoxVideo 142550	Sean Penn	1998	R	14.98
26	NEW ▶		BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
27	37	2	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
28	18	8	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
29	25	6	PLAYBOY'S CLUB LINGERIE	Playboy Home Video Universal Music & Video Dist. PBV0852	Various Artists	1999	NR	19.98
30	32	11	NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Home Video 11889	Chevy Chase	1989	PG-13	19.98
31	27	8	JACK FROST	Warner Home Video 17227	Michael Keaton Kelly Preston	1998	PG	19.96
32	35	16	THE PRINCE OF EGYPT	DreamWorks Home Entertainment 84749	Animated	1998	PG	26.99
33	RE-ENTRY		SARAH MCLACHLAN: MIRRORBALL ▲	BMG Video 15740	Sarah McLachlan	1999	NR	14.98
34	24	8	MARILYN MANSON: GOD IS IN THE T.V.	Interscope Video MCA Music Video 53864	Marilyn Manson	1999	NR	19.95
35	NEW ▶		ANNIE	Walt Disney Home Video Buena Vista Home Entertainment 1052	Alicia Morton Kathy Bates	1999	NR	19.99
36	31	6	CHER: LIVE IN CONCERT	HBO Home Video 91683	Cher	1999	NR	19.98
37	NEW ▶		CHINATOWN	Paramount Home Video 155161	Jack Nicholson Faye Dunaway	1974	R	14.95
38	30	10	WOODSTOCK 99 ●	Hybrid/Epic Music Video Sony Music Video 50207	Various Artists	1999	NR	19.95
39	RE-ENTRY		ARMY OF DARKNESS: COLLECTOR'S EDITION	Anchor Bay Entertainment 10872	Bruce Campbell	1992	R	9.99
40	39	43	RUDOLPH THE RED NOSED REINDEER ♦	Golden Books Family Entertainment Sony Wonder 27309	Animated	1989	NR	12.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	6	AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13)	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham
2	3	7	NOTTING HILL (PG-13)	Universal Studios Home Video 20640	Julia Roberts Hugh Grant
3	2	14	THE MATRIX (R)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
4	4	5	ENTRAPMENT (PG-13)	FoxVideo 4112309	Sean Connery Catherine Zeta-Jones
5	6	6	INSTINCT (R)	Touchstone Home Video Buena Vista Home Entertainment 18152	Anthony Hopkins Cuba Gooding, Jr.
6	9	9	ARLINGTON ROAD (R)	Columbia TriStar Home Video 04084	Jeff Bridges Tim Robbins
7	13	4	WILD WILD WEST (PG-13)	Warner Home Video 17175	Will Smith Kevin Kline
8	8	9	BIG DADDY (PG-13)	Columbia TriStar Home Video 03892	Adam Sandler
9	7	5	SOUTH PARK: BIGGER, LONGER & UNCUT (R)	Paramount Home Video 336823	Animated
10	11	10	ELECTION (R)	Paramount Home Video 334033	Matthew Broderick Reese Witherspoon
11	5	5	THE HAUNTING (PG-13)	DreamWorks Home Entertainment 84822	Liam Neeson Catherine Zeta-Jones
12	12	2	DEEP BLUE SEA (R)	Warner Home Video 17242	Samuel L. Jackson Brent Roam
13	10	7	LIFE IS BEAUTIFUL (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 60502	Roberto Benigni
14	14	9	NEVER BEEN KISSED (PG-13)	FoxVideo 1424930	Drew Barrymore David Arquette
15	NEW ▶		AMERICAN PIE (R)	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan
16	15	4	BLACK MASK (R)	Artisan Home Entertainment 10520	Jet Li
17	16	10	LIFE (R)	Universal Studios Home Video 84437	Eddie Murphy Martin Lawrence
18	19	10	THE BLAIR WITCH PROJECT (R)	Artisan Home Entertainment 10188	Heather Donahue Michael Williams
19	NEW ▶		THE GENERAL'S DAUGHTER (R)	Paramount Home Video 329033	John Travolta Andie MacDowell
20	NEW ▶		SUMMER OF SAM (R)	Touchstone Home Video Buena Vista Home Entertainment 18283	John Leguizamo Mira Sorvino

♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	2	AMERICAN PIE (NR) (29.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
2	2	15	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
3	4	7	AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13) (24.98)	New Line Home Video/Warner Home Video N4891	Michael Meyers Heather Graham
4	3	9	SAVING PRIVATE RYAN (R) (34.99)	DreamWorks Home Entertainment 846645	Tom Hanks Matt Damon
5	7	4	DEEP BLUE SEA (R) (24.98)	Warner Home Video 17242	Samuel L. Jackson Brent Roam
6	10	3	THE GENERAL'S DAUGHTER (R) (29.99)	Paramount Home Video 329037	John Travolta Madeleine Stowe
7	8	5	WILD WILD WEST (PG-13) (24.98)	Warner Home Video 17175	Will Smith Kevin Kline
8	9	9	BIG DADDY (PG) (24.95)	Columbia TriStar Home Video 03922	Adam Sandler
9	5	2	THE SHAWSHANK REDEMPTION (R) (19.98)	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman
10	12	6	ENTRAPMENT (PG-13) (34.98)	FoxVideo 4112309	Sean Connery Catherine Zeta-Jones
11	11	6	SOUTH PARK: BIGGER, LONGER & UNCUT (R) (29.99)	Paramount Home Video 336827	Animated
12	6	2	AMERICAN PIE (R) (29.98)	Universal Studios Home Video 20633	Jason Biggs Alyson Hannigan
13	NEW ▶		MICKEY BLUE EYES (PG-13) (24.98)	Warner Home Video 92565	Hugh Grant James Caan
14	16	6	THE HAUNTING (PG-13) (29.99)	DreamWorks Home Entertainment 84822	Liam Neeson Catherine Zeta-Jones
15	13	8	NOTTING HILL (PG-13) (29.98)	Universal Studios Home Video 20640	Julia Roberts Hugh Grant
16	RE-ENTRY		HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
17	NEW ▶		DETROIT ROCK CITY (R) (24.98)	New Line Home Video/Warner Home Video 4899	Edward Furlong
18	15	5	PINK FLOYD: THE WALL (R) (31.98)	Columbia Music Video/Sony Music Video 950210	Bob Geldof
19	20	4	THE LITTLE MERMAID (G) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 18767	Animated
20	14	18	TITANIC (PG-13) (29.99)	Paramount Home Video 155227	Leonardo DiCaprio Kate Winslet

© 2000, Billboard/BPI Communications and VideoScan, Inc.

NEXT-GENERATION NETWORKS TARGET Y-GEN WITH WEB PROGRAMMING

(Continued from page 59)

characters or one of the intellectual properties we have and promote on the Internet becomes a hit," says Film Roman's Shpall. "Then there's licensing, merchandising, direct-to-video, music. All of that we can market directly over the Level13 site."

Through paid sponsorship of online content, companies are able to integrate brand names with entertainment programming. CinemaNow hopes to stream online film events sponsored by major motion picture studios, while AtomFilms is teaming up with brokerage firms such as E-Trade and Schwab to bring their ani-

mated "Stock Market Psychic" show to the Web.

Level13 is also banking on the attractiveness of real-time animation to sponsors. Its "In The Dirty World," in which a 3D-animated gossip columnist named Babs Babylon dishes Hollywood dirt, was created with motion capture animation technology in mind.

"Eventually," says Shpall, "in a truly broadband environment, our real-time motion capture animated character could interact in real time with live callers. You could be sitting at your desk, watching her on your

computer, talking to her on the telephone."

It's this sort of killer entertainment content that also offers the best hope of spurring public interest in bringing broadband access into the average American home. Says AtomFilms' VP of entertainment technology, Irl Nathan, "The next-generation companies that are out there are striving to innovate and find the optimum combination of content and broadband technology to create this new entertainment experience that will really drive people to want to get on the Web and watch this stuff. That's our Holy Grail."

For now, however, the streaming video experience of most Americans is limited at best. "There's maybe 2 million to 3 million households that have broadband access as we speak," says CinemaNow's Curt Marvis. "That figure is projected to grow to 5 million to 7 million next year and to 15 million by the year 2002."

Until the day that online program-

ming can compete with TV in terms of picture quality and compelling content, the majority of streamed content will remain free of charge to anyone who wants to watch it.

CinemaNow, which is one of the few sites to stream feature-length films, has no immediate plans to implement pay-per-view programming. "The Internet is a unique business model in that people are constantly getting things for free," says Marvis. "I think that's a model that we're interested initially in exploring, because we want to drive traffic to the site. I think when people have to pull their credit cards out, they become more reluctant to want to do something."

One thing CinemaNow is counting on is that filmmakers will screen their own low-budget films on the Internet, thus supplying the site with a vast library of content at an affordable price. Students directors in particular are being scouted, though the studio does not offer payment to amateur filmmakers unless their show proves

to be a bona fide hit.

Says Marvis, "I see this as much in the same vein as MP3.com, who recently announced they created a fund and paid musicians who have the most hits and the top traffic on their [music] site."

Both Film Roman and AtomFilms pay competitive upfront fees for acquisitions, with the latter additionally offering stock options and royalties pegged to all revenue generated by advertising, syndication, sponsorship, and merchandising. AtomFilms already possesses the Internet distribution rights to more than 800 short films and animation, including titles starring George Clooney, Ben Affleck, Jennifer Aniston, Neve Campbell, and Ewan McGregor.

Says Salmi, "People are doing these little side projects as a creative outlet. In the past, there was no place for them, but now... we're opening up all kinds of actual revenue outlets."

With the cost of college tuition on the rise, that's good news for Y-Gen.

Fitness Market Looks Past Tae-Bo

BY ANNE SHERBER

NEW YORK—Facing a 40% sales decline, the fitness category was all but abandoned in the mid-'90s. But that was before Billy Blanks made Tae-Bo the hottest fitness trend since Jane Fonda donned a leotard and made aerobic exercise a multimillion-dollar video business.

In 1998, infomercials explaining Blanks' clever combo of kick-boxing, tai chi, and aerobics began heavy rotation on cable TV, and million-unit sales

Smith, Donna Richardson, and Denise Austin, into stores.

Sony Music Video senior director of marketing Annmarie Gatti warns that such established stars as Smith must walk the line between jumping on a trend and preserving their long-term brand loyalty and name recognition.

"Kathy Smith is a great fitness expert, and she takes a lot of the trends and brings them to her consumers in a way that makes them comfortable," she says.

The Tae-Bo craze has also opened the door for new distributors to grab market share from veteran fitness suppliers, such as Parade Video, which markets Austin's best-selling line.

According to Parade VP of sales Sheldon Rudin, the emergence of new Tae-Bo players has cut their market share in half.

"Before Tae-Bo hit [we had] over 26% [of the fitness market]," he says. "Now we're around 13%."

Austin's "Power Kickboxing," though, has been a bright spot for Parade, with sales of nearly 100,000 units, according to VideoScan.

Even though Blanks' Tae-Bo workout tapes have topped VideoScan's fitness charts for almost a year, there are signs that the two-year kick-boxing trend is beginning to wane, and suppliers are now searching for the next big trend. Some candidates include yoga and military-style boot camp workouts.

Warner, the only major studio still actively involved in the fitness category, is currently promoting a line of yoga videos led by Bryan Kest.

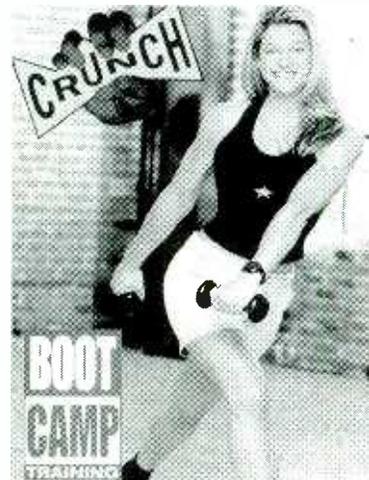
According to Warner VP of marketing Mike Saksa, Kest has the same cachet that helped make Billy Blanks fitness royalty.

Like Blanks, Kest runs his own studio in Southern California that has a celebrity clientele.

Taking another page from Blanks' success story, Saksa says, Warner is investigating the possibility of producing an infomercial to promote Kest.

"We've been very successful as a division with infomercials," he says.

This quarter Warner is promoting Kest's "Power Yoga: Energize," "Power Yoga: Tone," and "Power Yoga:



Anchor Bay hopes that "Boot Camp Training" will lead the next fitness trend.

of the video quickly followed.

When Los Angeles-based video company Ventura Distribution began selling the tapes to retail, Tae-Bo had almost single-handedly revived a video category that only 18 months before was heading for life support.

"The popularity of kick-boxing gave the entire category a boost, although selectively," says Michelle Rygiel, senior product manager for Anchor Bay Entertainment. "We didn't suddenly have 30 titles all selling well, but we did have five or six titles that were on fire."

Hot on a trend, Anchor Bay discovered that Blanks was a featured instructor on one of its existing lines of Crunch workout tapes and began promoting the titles as its own version of Tae-Bo.

Other fitness suppliers have followed suit, with many rushing out kick-boxing workouts led by familiar fitness personalities, including Kathy

(Continued on page 64)

Billboard

JANUARY 15, 2000

Top Special Interest Video Sales

THIS WEEK				LAST WEEK				WKS. ON CHART				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY				Suggested List Price	
TITLE				Program Supplier, Catalog Number				TITLE				Program Supplier, Catalog Number				Suggested List Price	
RECREATIONAL SPORTS™																	
NO. 1																	
1	5	6	WWF: AUSTIN VS. MCMAHON	World Wrestling Federation Home Video	240	14.95	1	1	53	BILLY BLANKS: TAE-BO WORKOUT	Ventura Distribution TB2274	39.95					
2	2	29	WWF: THE ROCK-KNOW YOUR ROLE	World Wrestling Federation Home Video	234	14.95	2	3	45	CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	14.98					
3	9	6	WWF: IT'S OUR TIME: TRIPLE H AND CHYNA	World Wrestling Federation Home Video	239	14.95	3	2	26	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE	Ventura Distribution TB2271	29.95					
4	4	2	NBA LIVE-2000	USA Home Entertainment 450061986	19.98												
5	1	6	MLB: 1999 OFFICIAL WORLD SERIES	USA Home Entertainment 41941	24.99												
6	3	29	WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES	World Wrestling Federation Home Video	233	14.95	4	5	272	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Living Arts 1088	14.98					
7	6	29	WWF: BEST OF RAW VOL. 1	World Wrestling Federation Home Video	236	14.95	5	4	60	TOTAL YOGA	Living Arts 1080	9.98					
8	16	52	WWF: D-GENERATION X	World Wrestling Federation Home Video	212	14.95	6	9	32	DENISE AUSTIN: POWER KICKBOXING	Parade Video 832	14.98					
9	14	28	WWF: COME GET SOME-THE WOMEN OF THE WWF	World Wrestling Federation Home Video	235	14.95	7	NEW	▶	THE CRUNCH: FAT BLASTER GOES LATIN	Anchor Bay Entertainment 10973	9.99					
10	18	31	WWF: KING OF THE RING '98	World Wrestling Federation Home Video WWF10205	19.95												
11	7	58	WWF: AUSTIN 3:16 UNCENSORED	World Wrestling Federation Home Video	213	14.95	8	6	20	BILLY BLANKS: CRUNCH MASTER BLASTER	Anchor Bay Entertainment SV10885	9.98					
12	12	56	WWF: BEST OF WRESTLEMANIA I-XIV	World Wrestling Federation Home Video	214	14.95	9	12	57	YOGA FOR BEGINNERS: ABS	Living Arts 1188	9.98					
13	13	30	MICHAEL JORDAN: HIS AIRNESS	USA Home Entertainment 41949	19.98												
14	11	10	WIDE WORLD-SPORTS BLOOPERS 5-PACK	Madacy Video 9745	19.95												
15	10	58	WWF: 'CAUSE STONE COLD SAID SO	World Wrestling Federation Home Video	210	14.95	10	13	38	KATHY SMITH'S KICKBOXING WORKOUT	Sony Music Video 51570	14.98					
16	NEW	▶	WWF:NO MERCY	World Wrestling Federation Home Video	230	14.95	11	8	17	LIVING YOGA COLLECTION	Living Arts 61187	17.98					
17	RE-ENTRY		WWF: THE THREE FACES OF FOLEY	World Wrestling Federation Home Video	218	14.95	12	10	55	ABS AND BUNS: 2-PACK	UAV Entertainment 60115	9.95					
18	RE-ENTRY		WCW: STING IS BACK IN BLACK	Turner Home Entertainment 97177	14.95												
19	8	10	MLB: ALL CENTURY TEAM	USA Home Entertainment 41943	19.95												
20	RE-ENTRY		NITRO GIRLS SWIMSUIT SHOOT	Turner Home Entertainment 97175	14.95												
HEALTH AND FITNESS™																	
NO. 1																	
1	1	53	BILLY BLANKS: TAE-BO WORKOUT	Ventura Distribution TB2274	39.95												
2	3	45	CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	14.98												
3	2	26	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE	Ventura Distribution TB2271	29.95												
4	5	272	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Living Arts 1088	14.98												
5	4	60	TOTAL YOGA	Living Arts 1080	9.98												
6	9	32	DENISE AUSTIN: POWER KICKBOXING	Parade Video 832	14.98												
7	NEW	▶	THE CRUNCH: FAT BLASTER GOES LATIN	Anchor Bay Entertainment 10973	9.99												
8	6	20	BILLY BLANKS: CRUNCH MASTER BLASTER	Anchor Bay Entertainment SV10885	9.98												
9	12	57	YOGA FOR BEGINNERS: ABS	Living Arts 1188	9.98												
10	13	38	KATHY SMITH'S KICKBOXING WORKOUT	Sony Music Video 51570	14.98												
11	8	17	LIVING YOGA COLLECTION	Living Arts 61187	17.98												
12	10	55	ABS AND BUNS: 2-PACK	UAV Entertainment 60115	9.95												
13	7	38	YOGA: STRESS RELIEF	Living Arts 60014	9.98												
14	15	17	YOGA FOR BEGINNERS: LOWER BODY	Living Arts 60003	9.98												
15	17	50	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER	Sony Music Video 51564	14.98												
16	NEW	▶	THE METHOD: CARDIO BOOT CAMP	Parade Video 846	12.98												
17	NEW	▶	THE CRUNCH: BOOT CAMP TRAINING	Anchor Bay Entertainment 10974	9.99												
18	19	43	PAULA ABDUL: CARDIO DANCE	Anchor Bay Entertainment 8611	14.95												
19	20	66	DENISE AUSTIN: FAT BURNING BLAST	Parade Video 1933	12.99												
20	14	29	DENISE AUSTIN'S PREGNANCY PLUS WORKOUT	Parade Video 50	14.95												

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2000, Billboard/BPI Communications and VideoScan Inc.

RATES & INFORMATION

- **SERVICE & RESOURCES:**
\$160 per inch/per week, 4 weeks minimum
- **MUSIC INDUSTRY HELP WANTED:**
\$160 per inch/per week
- **BOX REPLY SERVICE:** \$30
- **REAL ESTATE:** \$80/c.i./wk

All Major Credit Cards Accepted

Classified ads are commissionable when an agency represents an outside client.

Billboard CLASSIFIED

Get more reach. More impact. More RESULTS.

Reach 150,000 key music business decision makers around the world by telling them about your product and service in the industry's leading news magazine.

NOW AVAILABLE ONLINE!

CALL BILLBOARD CLASSIFIED TODAY!

Tracy Walker 1-800-390-1489 • twalker@billboard.com

FAX ALL ADS TO: 212-536-8864

DEADLINE: FRIDAY AT 3:30PM EASTERN

7 TO 9 MILLION PAGE HITS A MONTH!

www.billboard.com

DUPLICATION/REPLICATION



INTRODUCE YOUR MUSIC TO THE WORLD

We will guarantee National Distribution of your CD with any order of 500 CD's or more.

Call for details on this Exciting Offer Act now and be ready for the new millenium.

CD LABS™
The sounds of music.

(818) 505-9581 .. (800) 423-5227
CDLABS@EARTHLINK.NET
NO. HOLLYWOOD, CA

DUPLICATION/REPLICATION

COMPACT DISCS • .65¢ each

From your CD-ready Master & Print-Ready Film

COMPLETE PACKAGE DEAL!

- 1000 CDs (1-3 color print on disc) **\$650.00**
- 1000 Jewel/Wrap **\$250.00**
- 1000 2pg. (4/1 or 4/0) Booklet & Tray card **\$240.00**
- \$1140.00**

MIRROR IMAGE
REPLICATION SERVICES
MIRROR IMAGE

CALL TODAY!

1-800-486-6782 • fax 803-548-0125 • www.uavco.com

- 1000 Audio Cassettes (C-40) **\$.55**
- CDR-Replication **\$2.10 (and up)**
- Blank CD-Rs **\$.83**

SERVICES INCLUDE

- Design & Film
- Printing & Fulfillment
- Video Duplication

DUPLICATION/REPLICATION

COMPACT DISCS • 75¢ EACH

IT'S A BETTER DEAL! "ADD IT UP"

- 1,000 CDs **750.00**
- 1,000 Jewel/Wrap **300.00**
- 1,000 2-Pg Book/Tray **240.00**
- \$ 1,290.00**

From your CD-Ready Master & Print-Ready Film

Complete CD & Cassette Packages!

CALL FOR QUOTE

Digital Mastering Systems • Digital Audio Duplication • Computer Graphics

NATIONAL TAPE/DISC

1-800-874-4174

1110-48th Avenue North • Nashville, TN 37209

ONE-STOP MANUFACTURING

- CD Replication
- Vinyl Records (colors available!)
- Cassettes
- Graphics Design
- Super-Hot Mastering Studio

NEW - On-Demand Color Printing

We make everything in-house. Best Price, Best Service, & Best Quality ... per od.

EUROPADISK LTD. (800) 455-8555

Major credit cards accepted.

<http://www.europadisk.com>

THIRD WAVE MEDIA
WORLD CLASS QUALITY
DVD & DISC REPLICATION

- free Web page w/sound
- free Barcode
- free 3rd color on CD
- free clear tray
- free Design kit

OVER \$500 OF EXTRAS FREE with every retail ready package

Call today for a FREE catalog (800) WAVE CD1
www.thirdwavemedia.com

DUPLICATION/REPLICATION

DIGI-ROM

Full Services For Electronic Media

CD-ROM • DVD • AUDIO CD

MASTERING REPLICATION PRINTING

- CD-ROM One-Offs: Same Day - On Site
- 2000 CD-R Duplication: Next Day - On Site
- Video Compression: BetaSP & VHS to AVI, Quicktime, MPEG1 & MPEG2: On Site
- Audio & DVD Mastering Suites: On Site
- DVD-R Disc Duplication: On Site
- Audio Archival Restoration with CEDAR
- Personalized Service: **Outta Sight!**

800-815-3444

In New York City call 212-730-2111
On the web: www.digirom.com

COMPLETE PACKAGES, READY-TO-GO!

- CD-Audio & CD-ROM Replication
- Pre-Mastering / Short-Run CD-R
- Vinyl Pressing • Cassette Duplication
- Design/Film/Printing

MaxDisk

Call for free catalogue/custom quote!

1-800-681-0708
<http://www.maxdisk.com>

1,000 bulk CDs: \$670	1,000 retail-ready CDs: \$1,400 package includes ALL FILMS, 4-panel 4/1 booklet, standard jewels & more
IMPLOSION PUBLISHING INC. We also print postcards, posters, 7-inch covers and lots more - all at low prices! Graphic design available!	
1-888-323-5431 Call for price list & free samples!	

CDs
Quality Copies As Fast As 24 Hours

- * CD Replication
- * CDR One-Offs
- * Mastering
- * Packaging & Printing

PRINCETON DISC
800-426-0247
www.princetondisc.com

CASSETTES
• DIGITAL BIN •

1000 FOR .64 EACH

CHROME TAPE, UP TO C-45, CLEAR SHELL, ASSEMBLED IN NORELCO BOX, SHRINKWRAP. YOU SUPPLY PRINT, LABEL FILM, MASTER.

ALSHIRE
CUSTOM SERVICE
Call Now!
(800) 423-2936
FAX (818) 569-3718
sales@alshire.com
1015 W. Isabel St.
Burbank, CA 91506

BEST QUALITY-LOWEST PRICES!
1000 CDs + 500 Cassettes \$1699

Creative Sound
(800) 323-PACK
<http://csoundcorp.com>

46 PRODUCTIONS
25 CDRs - \$100/50 CDRs - \$175
100 CDRs - \$250/200 CDRs - \$425
\$5.00 OFF WITH THIS AD
From CD or CDR master. Includes CDR jewel box w/text printing on CD label. Add \$19 for other digital master, \$33 for analog master. Orders must be prepaid. Shipping not included.
Tel (800) 850-5423 Email: info@46p.com
Visit our Web Page at <http://www.46p.com>

MEDIAWORKS
INTERNATIONAL INC.
1029 Elm Hill Pike • Nashville, TN 37210
PHONE: (615) 327-9114
FAX: (615) 327-3438

COMPACT DISCS • CD ROM • DVD
CD +/CD ENHANCED
DIGITAL BIN CASSETTE DUPLICATION
VIDEO • VINYL

Retail Ready Packages Include
Graphic Design, Printing, Duplication
Packaging, Shrink Wrap
www.mediaworksint.qpg.com
1-800-211-4689

FOR SALE

REDUCED BY \$1,150,000! - RECORDING STUDIOS

2 Studios, 8 Business Offices
6,800+ Sq Ft Bldg.
Convenient LA Location.
Motivated Seller!! \$2,350,000.
CALL Mark @:
323-664-5766.

USED CD'S
TOP TITLES & OTHERS
WE ARE THE #1 SOURCE
1-877-USED CDS

IF IT'S THE MOVERS AND SHAKERS OF THE MUSIC INDUSTRY YOU WANT TO REACH
FAX BILLBOARD CLASSIFIED
212-536-8864

VINYL PRESSING

D.J. VINYL PROMO

100 12" VINYL \$749.00

(in WHITE JACKET w/ HOLE) \$1.20 each for additional LP's

1000 7" VINYL 45's (WITH WHITE SLEEVE) \$719.00 REORDER - \$379.00

500 7" VINYL 45's (WITH WHITE SLEEVE) \$599.00 REORDER - \$269.00

1000 12" VINYL (in WHITE JACKET w/ HOLE) \$1,699.00 REORDER - \$1149.00

500 12" VINYL (in WHITE JACKET w/ HOLE) \$1,199.00 REORDER \$649.00

ALL PACKAGES INCLUDE: MASTERING / FULL PROCESSING / TESTS / 2-COLOR LABELS / SHRINKWRAP (12" only) / QUICK TURN AROUND

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING — ASK FOR OUR FREE BROCHURE!

Rainbo Records and Cassettes
1738 Berkeley St. • Santa Monica, CA 90404 • (310) 829-3476 •
Fax: (310) 828-8765 • www.rainborecords.com • info@rainborecords.com

DISPLAY UNITS

400 CD BOOKLETS in 2 SQ. FT.!
actual CD's kept in jewel boxes behind the counter.

Full line of counter, wall and floor displays

Browser
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822/0822 • Tollfree: 800-822/4410

Write or call for FREE sample!

Patents 4813534 & 4899879

COMPUTER/ SOFTWARE

Musicware One
Complete POS/Inventory Control for ALL your record and video store needs! w/ Spanish availability built-in!

888-222-4767 (toll free)
Fax (919) 828-4485
e-mail: SALES@IDCSOFT.COM
WWW.IDCSOFT.COM

MSI Music Software Inc.

- Complete POS
- Wholesale and One-Stop Distributors
- Royalty Tracking
- Website Development
- Soundscan Reporting

14 years Experience
Call for free brochure: (800) 877-1634

RecordTrak
Inventory Management For Record Stores

800-942-3008

Fax 203-269-3930
Voice 203-265-3440

The Computer and POS Solution for the Music & Video Industry

young SYSTEMS

(888)658-7100

• Chains • Independents • One-Stops

www.youngsystems.com

FOR LEASE

OFFICE SPACE AVAILABLE

Midtown independent label has office available for rent. Space includes use of receptionist, conference room & kitchen.

Call Mara or Paul (212) 352-1500

PUBLICITY PHOTOS

PUBLICITY PRINTS
LITHOGRAPHED ON HEAVY, SATIN GLOSS PAPER

B&W 8x10's 500 - \$80
1000 - \$108
B&W POSTCARDS 500 - \$65.00

Other sizes & color available
Prices include Typesetting & Freight in Continental U.S.

FREE Catalog & Samples

ABC PICTURES
1867 E. Florida St., Suite BB
Springfield, MO 65803
Toll Free 1-888-526-5336
www.abcpictures.com

TALENT

Talent Wanted

Production/producer team, Oceanview Entertainment, seeks 4 ladies to audition for original dance/pop group. Must be able to sing, dance & captivate an audience. Recording & touring will be forthcoming. Audition will be in New York.

Send tape, CD, photo & bio to:
Oceanview Entertainment
PO Box 363, Long Beach, NY 11561

INTERNET/WEB SERVICES

Attn: Indie & Unsigned Artist

Chuck D's Rapstation.com launches a rap MP3 webpage.

Send CD or DAT to: Rapstation.com
16 W 19th St, NY, NY 10011
Submissions will not be returned.
By submitting material, you authorize Rapstation.com to post your songs on the Internet for free download.

STORE SUPPLIES

JD STORE EQUIPMENT SINCE 1977

800-433-3543

Fax: 310-563-1387 Email: jdstore@ixnet.com www.jdstore.com
Distribution from MD & CA Call for free 100 page catalog!

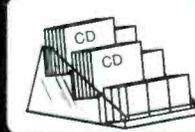
Display your VHS, DVD, CD, & Gen Merchandise
Slatwall, Metal, Wood, Acrylic, & Wire * Custom Fixtures & POP Displays

STORE SUPPLIES

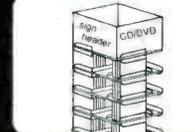
MULTIMEDIA MERCHANDISERS



PlasticWorks Inc.



800.542.2302 / PLASTICWRK@AOL.COM



T-SHIRTS

Looking for a T-shirt one-stop?
You've found it!

BACKSTAGE FASHION

Worldwide Distributors of Licensed:
ROCK, NOVELTY & POKE MON T'S.
STICKERS, PATCHES & FLAGS TOO!

Call for a free price list/flyer (dealers only):

800-644-ROCK

(outside the U.S. - 520-443-0100)

backstage@northlink.com
www.backstage-fashion.com

MUSIC MERCHANDISE

ZMACHARS, INC.
MUSIC MERCHANDISE One stop distributor for posters, t-shirts, stickers, hats, keyrings, buttons, incense, lights, jewelry, sunglasses, tapestries, and much more... We are a service based company with all of the latest merchandise available. Get it all with just one call...
NO MINIMUM/SAME DAY SHIPPING, dealers only
call for info: 1-800-248-2238 fax: 305-888-1924
www.zmachars@aol.com

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50. Your choice from the most extensive listings available. For free catalog call (609) 890-6000.

Fax (609) 890-0247 or write
Scorpio Music, Inc.
P.O. Box A Trenton, N.J. 08691-0020
email: scorpiomus@aol.com

VIDEOS & BOOKS

MUSIC RELATED BOOKS. CLASSIC & UNUSUAL VIDEOS YOU WON'T FIND ANYWHERE ELSE!
CALL FOR A FREE GIANT CATALOG.

Wholesale only.
GOTHAM DISTRIBUTION CORP.
1-800-4-GOTHAM • FAX: (610) 649-0315
2324 Haverford Road • Ardmore, PA 19003

IF IT'S THE MOVERS AND SHAKERS OF THE MUSIC INDUSTRY YOU WANT TO REACH FAX BILLBOARD CLASSIFIED 212-536-8864

WANTED TO BUY

WE BUY! CDs and VIDEOS

...ANY QUANTITY

• New or Used •

Send your list or call:

Phone: 1-800-486-6782

Fax: 803-548-0125

email: ed.pernick@uavco.com

Going Out of Business?
Dropping Your Used Product?
Selling your Collection?

**CASH for CDs-DVDs-Videos
Laserdiscs-Software-Audio Books**

Scott Henderson, 520-881-1744, x110
e-mail: scoth@bookmans.com

"WE ARE CASH BUYERS OF UNWANTED LP's, CASSETTES OR CD's.

"No quantity is too large or small. We pay the freight. Call:

(609) 890-6000

E-mail your Classified Advertising to Tracy Walker at twalker@billboard.com

PUBLICATIONS

In the Studio?

FREE Guide to Master Tape Preparation Saves You Time and Money!
1-800-468-9353
www.discmakers.com/bb
info@discmakers.com

DISC MAKERS

HELP WANTED

AEI Music Network Inc., the world's leading provider of strategic entertainment services for business, seeks a **VICE PRESIDENT OF CONTENT** to lead its North American operations.

This person will be responsible for establishing and maintaining the creative direction for music and video content production and must be knowledgeable about current trends in music, video, merchandising and marketing. The qualified individual must also be capable of working with new delivery platforms and technologies including, Internet, Web-based services, internal networks, and multimedia products. This person will report directly to the President and will serve as an active member of the company's senior management team. Salary is D.O.E. Send resume to AEI Music, 900 East Pine Street, Seattle, 98122, fax to 206-329-9952 or e-mail to jobs@aeimusic.com. No calls. Please visit our web site at aeimusic.com. E.O.E.



SALES REPRESENTATIVE

Major Independent Distributor seeks ambitious, Dynamic sales rep to service the San Francisco Market. Must have Classical product knowledge & prior sales experience.
FAX resume to: 718-729-3239

FAX BILLBOARD AT 212-536-8864

HELP WANTED

Putumayo World Music is looking for energetic and motivated people to work in the Record Retail Sales Division.

Midwest Sales Manager - Position based in Chicago. Work with accounts, distribution sales reps, & field marketing reps to maximize sales throughout the Midwest. Strong computer & communication skills necessary. 3+ yrs label, distribution or retail sales/marketing experience preferred.

Sales Coordinator - Position based in New York. Coordinate division sales efforts & retail calling campaigns, & assist VP Sales with administrative tasks. Strong computer & communication skills necessary. 2+ yrs label, distribution or retail sales/marketing experience preferred.

Sales Assistant - Position based in Berkeley, CA. Assist West Coast Sales Manager with sales efforts & customer service. Must have excellent communication skills. 1+ yrs label, distribution or retail sales/marketing experience preferred.

Send resume & cover letter with salary history to:

Putumayo World Music, Attn: SR, 324 Lafayette, 7th Floor, NY, NY 10025
or Email: susan@putumayo.com.

RMM Records, a Latino independent record label based in NYC, seeks:

- An experienced Publicist for the North East region of the USA. The qualified individual must have 2-5 yrs exp, media contacts, a car, and be completely fluent on both Spanish and English.
- Also seeking two highly motivated bilingual (Spanish/English) administrative assistants for its A&R and Publicity Departments, respectively. Computer knowledge & 1-2 years experience.

Salary Negotiable w/ Complete benefits

Please send resume cover letter & salary history to Debra Mercado
National Director of Publicity at rmmrec@idt.net or FAX to: 212-925-6154

BUYERS NATIONAL RECORD MART

is looking for Buyers with 2-3 years or Retail Buying experience:

1. Buyer for Accessories/Trend/Apparel/Magazines
2. Buyer for Video/DVD; and
3. Jr Buyer for Trend Boutique & Accessories.

National Record Mart Buyers have: Strong communication skills, vendor negotiation skills, major vendor experience, successful inventory management skills & computer proficiency. National Record Mart has an excellent benefits package & career advancement.

Send Resume with Salary Requirements to: National Record Mart, Attn: HR
507 Forest Avenue, Carnegie, PA 15106
FAX #: 412-276-6201

MARKETING & PURCHASING POSITIONS

Baker & Taylor, a leading wholesaler in the music, video and book industries seeks experienced industry professionals. Positions available include specialized buyers, marketing representatives and positions for music and video products management. We offer competitive compensation and an excellent benefits package. If you seek a company in the entertainment industry with continued growth and career stability contact us immediately! Please send your resume, cover letter and salary requirements to:

Baker & Taylor
Fax: 847.583.8358
Email: sharkins@btent.com
EOE M/F/D/V



ROYALTY ACCOUNTANT

KOCH International is a recognized leader in the music & entertainment industry based in Roslyn, LI area. Our successful candidate will be fully responsible for copyright & artist royalties. Individual will also advise management of potential liabilities & provide insight into alternative royalty methods available.

Requirements include 3+ yrs related royalty exp, knowledge of music history & copyright laws & exp w/foreign territory consignments royalties, interpreting music contracts & digital download royalties a+. Good organization & communication skills, computer literacy, incl royalty software & spreadsheets & figure aptitude.

FAX/mail resume w/ cover letter & salary history to:

KOCH International
2 Tri Harbor Court
P1 Washington, NY 11050
FAX: 516-484-4746 Attn: RW
(EOE M/F/D/V)

EXECUTIVE ASSISTANT

Roadrunner Records, a multi-national rock label, is seeking an Executive Assistant for Pres & GM. Candidate must be extremely organized, thorough, intelligent, self starting and energetic. Must have great communication and people skills and be able to handle multiple tasks under pressure. Computer skills and 2 years label experience a must!

FAX resumes to: 212-334-6921

Attn: Michelle
No phone calls please.

REACH OVER 200,000
RESPONSIVE
READERS
EVERY WEEK
CALL BILLBOARD
CLASSIFIED
TODAY AT
1-800-390-1489

Senators To Push For Violence Panel

McCain, Lieberman Want Commission In Final Juvenile Justice Bill

WASHINGTON, D.C.—Republican presidential candidate Sen. John McCain, R-Ariz., and Sen. Joseph Lieberman, D-Conn., have pledged that they will push for passage of a select national youth violence commission with subpoena power in the next session of Congress.

The commission mandate, they say, would be to "produce a comprehensive understanding of what forces are turning our children into killers."

The Senate already passed the measure, which is contained in the juvenile justice bill, on May 20, 1999, but the bill must still be reported out of conference com-

mittee when Congress returns this month. That committee must forge a final bill from the passed Senate and House versions. The House bill, which passed June 16, 1999, did not include the commission provision (Billboard, June 26, 1999).

In their Dec. 14, 1999, statement calling for the commission, the legislators say that it would be composed of educators, religious leaders, and experts in family psychology, law enforcement, and parenting. The statement omitted the fact that, under the provision as written, it would include the attorney general, who would have subpoena power to

determine "the root causes of violence," including "violence in the media" (Billboard, May 29, 1999).

McCain and Lieberman said the announcement reaffirming their resolve to create the commission comes in light of the release of videotapes made by the two teenage gunmen in Littleton, Colo., telling of their plans for the killings at Columbine High School on April 20, 1999. McCain and Lieberman say they are committed to passing the measure separately if the juvenile justice bill fails to come out of conference.

BILL HOLLAND

FITNESS MARKET LOOKS PAST TAE-BO

(Continued from page 61)

Sweat," which are also available as a three-pack, just like Blanks' introductory tape offer.

Unapix is promoting the "Kundalini Yoga" program, which, according to VideoScan, has sold more than 40,000 units.

The supplier is also releasing a line of yoga programs made in conjunction with the Kripalu Yoga Center, which it will actively sell online and in new-age bookstores, according to Unapix sales manager for special markets Dave Kurtiak.

Best-selling fitness personality Austin has hopped on virtually every fitness bandwagon, and this quarter Parade will release her "Beginners Yoga."

A number of program suppliers will also be releasing military-style workout videos, such as Anchor Bay's "Boot Camp Training."

Rygiel says that the decision to produce a boot camp workout stemmed from noticing that similar classes offered in gyms were hugely popular. "There were no tapes on the market for people to

bring this kind of workout to their home," she says.

Even with a renewed consumer interest in fitness videos, most distributors are not optimistic about the category receiving a year-round push from retailers.

"Promotionally, retailers want to talk about fitness in January, much in the same way they want to talk about horror in October," says Rygiel. "If you have a strong seller, the titles can stay on the shelf, but for the most part, fitness promotions happen in January."

But at least one distributor believes that E-commerce Web sites could make fitness a year-round fixture.

"It is a 12-month business online," says Saksa, adding that E-tailers are able to target those consumers who have a particular interest in fitness video with E-mails whenever a new release is available. "The person who has ordered one fitness tape needs something new on a regular basis," he says.

Fitness video suppliers are also

beginning to experiment with DVD. In December, Anchor Bay released Donna Richardson's "Three-Day Rotation Workout 2000" on DVD, which previously had been available as three individual tapes.

The DVD edition includes advanced versions of all three workouts, as well as a feature Anchor Bay calls an "instructor cam" that provides close-ups of the choreography. There are also a number of audio options.

Sony Music Video has produced DVD versions of its popular "Grind" line of workouts, which features profiles of each of the grind dancers and a performance by rap artist C-Note. Parade will also begin distributing an Austin DVD during the first quarter.

In addition to providing a better workout experience on DVD, the format allows suppliers to fetch a higher retail price. While VHS is priced no higher than \$14.98, DVD workout programs can bear a \$24.98 suggested list price.

HIGHER GROUND

(Continued from page 41)

industry in order, I think, to really succeed in the new millennium," he says.

"I'm thrilled our companies, both Sparrow and ForeFront, have brand-new gold artists we announced at our December sales conference," he adds. "Avalon had their first gold record with 'A Maze Of Grace' and Audio Adrenaline with their first gold on the 'bLOOM' album. That's exciting to have two brand-new gold artists in a year, but we need, as an industry, to do that every year."

Van Hook says keying into consumer tastes is extremely important. "There's a continual shifting of styles of living by the public in general that we have to be tuned into and then responsive to with the music that we create," he says. "Anything we create that's a product of the past is going to have a

very narrow potential... We don't want to tell people what to like. We want to respond to their interests."

Once the music is created, new methods of taking it to the public will be crucial. Hearn feels TV and the Internet will be essential to growing the market. "We can't go around buying up major radio stations, because the costs are so high," he says. "In TV and the Internet, we have the ability to compete with the mainstream at relative parity from a cost standpoint. That's an exciting opportunity for a niche industry like the Christian music industry."

Lundy believes partnering with other organizations will also play a key role in exposing Christian artists. "A good example of that is Point Of Grace's association with

Women of Faith," Lundy says of the Word act's appearance at the popular Christian women's conferences. "They have done an incredible job."

There's been speculation about changes at Word in the wake of former Arista/Nashville president Tim DuBois' move to Gaylord to head up its creative entities.

Lundy says he's looking forward to working with DuBois. "I think Tim will bring to us a great knowledge of the music industry, a great knowledge of taking a small idea and building a great company," says Lundy. "He'll be able to see what we're doing from an artist development standpoint, which I think we've done really well at, and take the expertise he's learned in artist development... and help us fine-tune. I think it's a great fit."

SOMETHING HAPPENS WHEN YOU
DON'T ADVERTISE... NOTHING!!

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

newsline...

CLEAR CHANNEL CONTESTING PRACTICES INVESTIGATED. The Florida attorney general's office is investigating Clear Channel's contest practices at the five dozen stations it owns in the state, particularly Clear Channel's adherence to Florida's law against unfair and deceptive trade practices. The investigation was launched after the attorney general's office received complaints about a contest on country WTNT Tallahassee, Fla., which was run at three dozen other Clear Channel country stations nationwide via a toll-free phone number. While Clear Channel has repeatedly claimed that its contest rules state otherwise, "listeners think they are competing against the local market when they're competing against millions of listeners nationwide," contends Assistant Attorney General Stephen Iglesias. He says that Clear Channel has been "very cooperative," noting it has until Wednesday (12) to turn over information on its contesting practices. While Florida investigators are not working with the Federal Communications Commission (FCC), Iglesias says Clear Channel may also be in violation of federal contesting regulations.

ARBITRON DELAYS FALL BOOK 21 DAYS. Arbitron says its new Y2K-compliant diary-processing system, implemented last fall, is taking longer to process diaries than expected; thus, results will be released a full three weeks late. Arbitron president Steve Morris says that while quantity is a problem, the quality of the output is fine. The delay will also push back release of some of the winter numbers. Phase one trends will be seven days late, although the other two phases are expected to be on time. Some programmers lament that the fall book is the most important of the year, because it sets the tone for sales in the new year.

FCC TO VOTE ON LOW-POWER FM. The FCC is set to vote on its low-power FM (LPFM) proposal Jan. 20, and Chairman Bill Kennard apparently has the necessary three votes to pass it, since commissioners Susan Ness and Gloria Tristani have publicly backed the idea. The National Assn. of Broadcasters (NAB) has sent a letter to its members urging them to lobby the FCC and Congress. Already, five additional congressmen have signed on to a bill that would bar the FCC from launching LPFM. The NAB is also threatening to challenge the FCC in court.

XM SATELLITE/SIRIUS RAISING MORE CASH. XM Satellite Radio is dipping back into Wall Street's money well. It has filed a 4 million-share secondary offering, which will bring in \$128 million. XM says most of the money will be used to launch its satellites and build its on-the-ground antenna repeater network. Analyst Timothy O'Neil rates XM a "strong buy," predicting its stock price will jump by a third over the next year. Meanwhile, Sirius Satellite Radio says the investment firm Blackstone Capital Partners has bought \$200 million worth of stock in Sirius (formerly CD Radio). To date, Sirius has raised \$1.2 billion in capital. Sirius has also signed a deal with Kenwood to develop satellite radio receivers.

Megapoly Makes On-Air Impact

Mid-'90s Consolidation Had Major Effect On Programming

This story was prepared by Airplay Monitor's Sean Ross with Dana Hall, Marc Schiffman, Frank Saxe, Jeff Silberman, and Phyllis Stark.

Even before the Telecommunications Act of 1996 kicked consolidation up a notch (or several), its impact on radio programming was clear: Even by 1994, a viable station could be duopolized by a rival and dismantled (or moved to a worse frequency). Radio had long been a business; now it was becoming real estate.

Consolidation's boosters claimed megapoly was good for programming diversity. Duopoly can certainly be credited with the growth of both adult and young-end R&B formats and, perhaps, the top 40 revival, although many of the stations that sparked that resurgence were not part of duopolies when they were launched. But in certain formats, particularly country, megapoly was used to thin out the herd.

In early 1994, researcher John Parkihal "guaranteed" Country Radio Seminar (CRS) attendees that "within five years there will be an oldies country station in most markets," fueled by disenfranchised older listeners who didn't like the same country music as their boot-scootin' kids.

Shortly after CRS, KJJO-FM Minneapolis went country gold—for only a year. Today country gold per se is on FM in only a handful of markets. But Parkihal wasn't necessarily wrong. Just as stations had tried to pre-empt "young country" by becoming it, many rushed home to beef up their gold libraries. Soon, many younger listeners were back at top 40.

By 1995, country stations were exiting at a rapid clip. Usually, the market's second or third country station, the one that had depended the most on new format partisans, was the one most hurt by the format's "leveling." Consolidation also helped thin the format's ranks. The 1995 deal

involving KBEQ and KFKF Kansas City, Kan., was among the first of many that put two existing major competitors under the same roof; it was one of the few that didn't result in a format change shortly thereafter.

With its audience older and more female, country became more conservative. By '95, there were already stations like KSCS Dallas playing two currents an hour and weekly reports of playlist cuts. When Bryan White's "Someone Else's Star" took 18 weeks to hit No. 1 in '95, it occasioned a page 1 story. Now, it can take that long for a new act just to make the top 10.



WHITE

song, and John Sebastian's '96 experiment with pop oldies at KZLA Los Angeles, which typified country radio in its mid-'80s doldrums.

But when LeAnn Rimes released "Blue" in 1996, it, too, faced resistance from many PDs. And while country was sounding more pop, top 40 had more '70s-flavored acoustic-driven acts like Hootie & the Blowfish—the sort that had been found only in country for several years.

If a top 40 station didn't go away in 1992-93, chances are it went considerably more adult. Even KHKS Dallas, one of the first top 40 success stories, launched in 1992 on the cusp of hot AC—not so unlike sister KIIS Los Angeles, which itself made a short-lived run at hot AC.

But some programmers took the opposite tack. Keith Clark unveiled the MTV-like Channel X format at nights on WZJM Cleveland, then all

day on WHJX Jacksonville, Fla. And by early '93, Steve Kingston's WHTZ (Z100) New York weeded out AC and added modern rock. For most of '93, those songs played alongside current R&B and dance hits, but by '95, Z100 was almost a modern rocker; as were KRBE Houston; WEDJ Charlotte, N.C., and WPST Trenton, N.J.



KINGSTON

Like Z100, those stations usually weeded out the last of their non-modern titles as insurance when a new modern rock station came into the market. And even mainstream outlets were resistant to R&B crossovers, save an occasional "Waterfalls."

But top 40 now had a steady supply of viable uptempo pop for the first time in years. Several of the PDs we spoke to cited "You Oughta Know" by Alanis Morissette as reversing the format's fortunes, with KRBE's John Peake calling Morissette "the Nirvana of top 40."

Top 40 was still losing outlets rapidly in the mid-'90s, but there were also key sign-ons. In '95, WIOQ (Q102) Philadelphia went to a rhythmic top 40 that anticipated next year's launch of WKTU New York. And small-market debuts such as Beau Richards' WMGI Terre-Haute, Ind., and WFBC-FM Greenville, S.C., proved that the format hadn't lost its heartland appeal.

Some format modifications were key, too. KHKS became less adult and more rhythmic, providing a template for many. WFLZ Tampa, Fla., lost the Power Pig handle and added modern

(Continued on next page)

Billboard's 1999 Year End Issue

A special double issue featuring the top rankings in every category of music and video charts for 1999. To order extra copies of this collectors issue for \$13.00 each call (212) 536-5223.

YES! Please send me _____ copies of the year-end issue at \$13 (includes S&H) each.

Payment enclosed \$ _____

Charge my: Amex MasterCard Visa

Card # _____ Exp Date _____

Signature (required) _____

Name _____

Title _____

Company/Station _____

Address _____

City/State/Zip _____

E-Mail _____



**FOR FASTEST SERVICE
FAX TO
(212) 536-5294.**

Mail your order to:
**Billboard, Att: M. Fouratt,
1515 Broadway,
New York, NY 10036
Or e-mail mfouratt@billboard.com**

Adult Contemporary

T. WK.	L. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶				
1	1	14	I KNEW I LOVED YOU COLUMBIA ALBUM CUT †	SAVAGE GARDEN 4 weeks at No. 1
2	2	12	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
3	4	36	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
4	7	20	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
5	5	4	MUSIC OF MY HEART MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
6	6	7	AMAZED BNA ALBUM CUT †	LONESTAR
7	8	5	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
8	9	9	YOU'LL BE IN MY HEART WALT DISNEY B60025/HOLLYWOOD †	PHIL COLLINS
9	3	10	AULD LANG SYNE ARISTA 13769 †	KENNY G
10	11	8	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
11	13	11	STRANGERS LIKE ME WALT DISNEY SOUNDTRACK CUT/HOLLYWOOD	PHIL COLLINS
12	16	12	THE HARDEST THING UNIVERSAL 156246 †	98 DEGREES
13	15	13	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
14	17	14	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
15	18	16	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
16	20	15	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
17	22	18	MAN! I FEEL LIKE A WOMAN! MERCURY ALBUM CUT/IDJMG †	SHANIA TWAIN
◀ AIRPOWER ▶				
18	21	19	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
19	25	25	ANGELS CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
20	RE-ENTRY	23	YOU'VE GOT A WAY MERCURY ALBUM & SOUNDTRACK CUT/IDJMG †	SHANIA TWAIN
21	23	28	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
22	26	26	THERE SHE GOES SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
23	28	29	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
24	27	22	BLUE EYES BLUE COLUMBIA ALBUM & SOUNDTRACK CUT/REPRISE †	ERIC CLAPTON
25	19	21	YOUR LOVE JIM BRICKMAN FEATURING MICHELLE WRIGHT WINDHAM HILL ALBUM CUT	

Adult Top 40

T. WK.	L. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶				
1	1	1	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS 13 weeks at No. 1
2	2	2	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
3	3	3	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
4	5	6	I KNEW I LOVED YOU COLUMBIA ALBUM CUT †	SAVAGE GARDEN
5	4	4	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS
6	7	5	SOMEDAY LAVA 84536*/ATLANTIC †	SUGAR RAY
7	6	10	HANGINAROUND DGC ALBUM CUT/INTERSCOPE †	COUNTING CROWS
8	8	8	STEAL MY SUNSHINE WORK ALBUM & SOUNDTRACK CUT/550-WORK †	LEN
9	10	7	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
10	11	9	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
11	9	11	L.A. SONG 143/LAVA 84547/ATLANTIC †	BETH HART
12	14	14	ALL STAR INTERSCOPE ALBUM & SOUNDTRACK CUT †	SMASH MOUTH
13	12	15	BRAND NEW DAY A&M ALBUM CUT/INTERSCOPE †	STING
14	13	12	MAMBO NO. 5 (A LITTLE BIT OF...) RCA 65842* †	LOU BEGA
15	16	13	THERE SHE GOES SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER
16	17	16	THE GREAT BEYOND WARNER BROS. SOUNDTRACK CUT †	R.E.M.
17	18	18	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
18	19	10	LEARN TO FLY ROSWELL ALBUM CUT/RCA †	FOO FIGHTERS
19	22	20	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
20	15	21	AULD LANG SYNE ARISTA 13769 †	KENNY G
21	20	17	ICE CREAM (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
22	21	22	ANGELS CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
23	23	23	TAKE A PICTURE REPRISE 44788* †	FILTER
24	24	24	EVERYTHING YOU WANT RCA ALBUM CUT	VERTICAL HORIZON
25	26	30	FALLS APART LAVA/ATLANTIC ALBUM CUT †	SUGAR RAY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. † 75 adult contemporary stations and 77 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ 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. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

MEGAPOLY MAKES ON-AIR IMPACT

(Continued from previous page)

hits but never dropped rhythmic music, proving that you could play Montell Jordan and Live together.

In '95-'96, some familiar calls returned to top 40 after a few years in hot AC: WNCI Columbus, Ohio; WSSX Charleston, S.C.; WBLI Long Island, N.Y.; and WHYI Miami among them. But a key set of returning calls had been fallow for over a decade. Consultant Guy Zapoleon recalls the decision to revive WKTU: "Every human being who lived in New York knew there was a hole . . . But every research company had done studies saying there was no hole for top 40."

WKTU's phenomenal growth under PD Frankie Blue spurred only a handful of direct copies. But it had a broader impact on mainstream top 40. WKTU's success and the launch of modern on rival WXRK would hit Z100 from both sides. Finally, new PD Tom Poleman would move Z100 back to mainstream top 40, with KRBE making a similar move under Peake.

Perhaps emboldened by duopoly or by the successes elsewhere, some of the major groups that had avoided top 40 showed interest by 1996. One was Cox, whose WWHT Syracuse, N.Y., became a rare second top 40 that posted significant 12-plus numbers.

By the early '90s, radio's financial doldrums had assured that there would be three or four ACs in many markets to super-serve 25-54 listeners, even if other formats weren't represented at all. But by 1994, AC was over-saturated and, according to The M Street Journal, losing 20 stations a month, often to country. Those that stayed would fragment into several camps.

The notion that modern rock was both adult and contemporary led to the creation of WKQX (Q101) Chicago in '92, but it quickly became a full-fledged modern. Stations that began the modern AC land rush—KALC (Alice 106) Denver; KYSR (Star 98.7) L.A.; KFMB-FM (Star 100.7) San Diego—began as traditional hot ACs, then segued into the format in '94 as it became clear that Natalie Merchant, not REO Speedwagon gold, was driving their success.

When Airplay Monitor ran a modern AC test chart in '96, there were 14 reporters. By '97, there were more than enough for a chart (and two modern AC networks). But there was always skepticism from observers who considered it overly narrow. Indeed, almost immediately, modern AC PDs were grappling with whether Celine Dion or LeAnn Rimes fit.

Also in '93-'94, R&B's fragmentation accelerated. Adult R&B, growing steadily since the late '80s, went into hyper-drive when WQHT (Hot 97) New York owner Emmis flipped rival WRKS to gold-based adult R&B in late '94. Shortly, a similar duopoly at KBXX and KMJQ Houston sent the latter to adult R&B, despite its winning the ratings war at the time.

The many duopolies that ensued occasionally saw a heritage R&B emerge dominant over a "churban" sister, as was the case for WUSL Philadelphia or WPEG Charlotte, N.C. But sometimes duopoly left markets like New York and D.C. with no main-

stream R&B reporter, albeit briefly.

WQHT's success as the station "where hip-hop lives" also spurred the fragmentation of R&B, driving new young-end R&Bs and forcing some heritage outlets to go younger.

With hip-hop's rise came a resurgence

of the long-running R&B lyrics controversy. In 1993-94, WBLS New York and rivals KACE L.A. and KKBT announced that they would no longer play suggestive lyrics. But by '95, there were hits you couldn't play without obscuring the hook ("Player's Anthem") and, by '96, hits with the "N" word in the title, courtesy of Jay-Z.

But the mid-'90s also saw a gospel music boom, both with Kirk Franklin's crossover success and FM gospel success of WFMV Columbia, S.C. R&B oldies also made its way onto FM in '94 at KACE and KMEZ New Orleans, although its explosion was some years away. (One early hint was a '95 study by researcher Jon Coleman showing "Motown" as the most preferred music style nationally.)

In the mid-'90s, the rise of modern rock upstaged active rock's growth for a while, especially after some early active torchbearers like WJRR Orlando, Fla., and WRZX Indianapolis went modern as well. But in '94, at the heart of the new rock revolution, Dave Richards' WRCX (Rock 103.5) Chicago became active rock's poster child for the next four years. WRCX also used a "best of the old, best of the new" slogan that would become the rallying cry for anyone who wanted to maintain the variety position.

But the variety position was harder to maintain than ever. By the mid-to late '90s, it was common to see three or four rockers in a market near a 4 share, including some once-mighty calls. If heritage rockers couldn't keep all the listeners on one frequency after the mid-'80s, they could try to keep them in one cluster, as duopoly allowed their owners to build a multiple-position rock wall.

As for the modern revolution, in '94-'95, it was finding new soldiers weekly.

Some were heritage outlets—KOME San Jose, Calif.; WMMS Cleveland; and WBCN Boston. Also in '94, WDRE Long Island, N.Y., PD Tom Calderone joined Jacobs Media as its "Edge" clients proliferated. And

in '94, Billboard first reported on squabbles over holiday-concert acts.

The "who gets what" issue would, in '95, lead heritage rockers KLOS L.A. and KISW Seattle to inform the industry that they wished to be considered modern, too. While those claims were largely regarded as specious, the format's boundaries would be tested on an ongoing basis for the rest of the decade, so that the real convergence wasn't what was happening with new media but what was hap-

pening between modern and active.

By '95, KROQ L.A. went noticeably harder, while ABC's Z-Rock format went more modern. In '96, Metallica headlined Lollapalooza; KTCL Denver began experimenting with more rhythmic music; and, even before the Beastie Boys' stunning comeback, Monitor reported that, thanks to Cake, 311, Sublime, and Rage Against The Machine, there was more "rap" on modern than on top 40.

Even before Gen-Y demanded its own music, Gen-X had caused a generational rift at modern. In '94, Doug Clifton left triple-A KBCO Denver to launch "rock alternative" rival KXPK, driven by a greater emphasis on modern's previous core acts. By '95, KXPK became the blueprint for a number of other stations, including, briefly, WNEW New York.

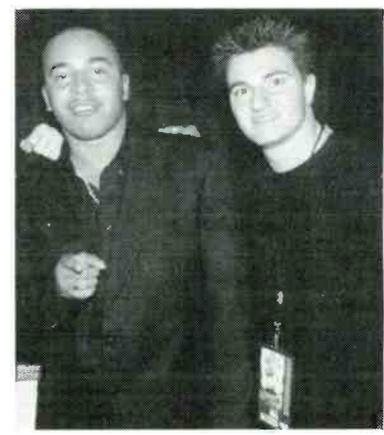
Despite some highly publicized classic rock defections in New York, Philadelphia, and L.A., classic rock remained durable in the mid-'90s. Those stations were replaced by the former classic hits/"Arrow" outlets that found '70s pop to have a short shelf life. And by '94, "classic rock that really rocks" was already being used as a positioner by WOFX Cincinnati and was on-air, albeit without the slogan, at KZEP San Antonio.



Mambo Bamba. Top 40/dance WKTU New York's annual Miracle on 34th Street year-end concert, whose proceeds went to Toys for Tots, featured performances from Britney Spears, Christina Aguilera, Jennifer Lopez, Amber, and Brian McKnight. Pictured above is WKTU PD Frankie Blue, right, with Marc Anthony, who sang his hit "I Need To Know" along with a spirited version of "La Bamba." Below is "Mambo No. 5" king Lou Bega, left, with WKTU's Jeff Z.



CALDERONE



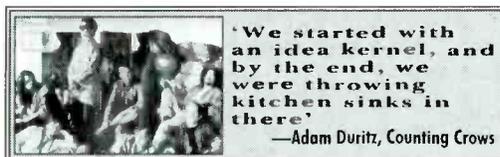
Like a fine wine, the Counting Crows have gotten better with age, according to singer Adam Duritz.

"This Desert Life," the act's third studio album, "isn't an album we could have written any earlier in our career than we did. It capitalizes on the chemistry that we've cultivated through several years of playing, touring, and collaborating together," he explains. "There were no rehearsals, no pre-production. It changed the final product a lot. You get more original perspectives, inspired spontaneous playing, and a more live sound. It's more stripped down than our first two. I wanted it to represent what we can do, not regurgitate what we've done."

Although "Hangin'around," this issue's No. 23

on Modern Rock Tracks, wasn't recorded live, Duritz feels it still maintains the fresh feeling the group was going for:

"No two of us played at the same time when



"We started with an idea kernel, and by the end, we were throwing kitchen sinks in there!"
—Adam Duritz, Counting Crows

recording it, but it was one of the first song ideas we had, and it sounds live. I loved the way we recorded it one part at a time. It just kept getting more layered and complicated. We started with an

idea kernel, and by the end, we were throwing kitchen sinks in there. It's scary to go into a song and not have every second planned out, but then the stress goes away and music starts pouring out. It's the epitome of our creativity."

It also allowed Duritz to take a step back from his multi-platinum, award-winning life and examine his bohemian past. "I was thinking about a time 10 years ago in Berkeley when we were doing a lot of drinking and drugs. I was just getting started and living a wild sort of life. The song looks back on it fondly but is also quietly scared that that life goes nowhere. It's a celebration of the rebellion that leads you to want to be a rock'n'roll star."

SITES + SOUNDS

(Continued from page 58)

streams automatically (in all Netscape and Internet Explorer browsers 2.0 and up, with modems 28.8 and up). This accounts for 95% of all Web users, Haynes notes, which is why he believes that AudioBase represents "the new emerging audio delivery platform on the Internet."

"Our normal Java applet is 4.7K [kilobytes], and the one we're using with Windham Hill is under 15K, which makes for a robust graphical user interface," he says. "There is no authoring tool, no need to buy hardware, no need to download or upgrade software. It's fast, easy, seamless, and clean."

Tower Records used AudioBase's Java streaming in an E-mail campaign in which each E-mail recipient could listen to 30-second music clips within the E-mail itself. AudioBase also performed streaming of 30-second music clips for the online stores of Ticketmaster and Levi's Music. Audio is generally delivered in eight kilohertz, 16-bit mono at 24 kilobytes per second.

The company also does audio encoding, hosting, and serving, and it tracks and reports data back to its clients, which include Disney, Ford, Macy's, ITT Sheraton, and MCI WorldCom.

The music used is drawn from an audioclip library of more than 15,000 works—all full-length, mostly instrumental pieces licensed by AudioBase from various sources—for the express use of clients lacking prerecorded music from radio or TV commercials for their Web sites. (This differs from the aforementioned 30-second clips, which are radio-friendly tunes for CD retailers and music-related Web sites—"snippets from Miles Davis to Madonna," says Haynes.)

Haynes says he is quite happy to have record companies approach him, since he once couldn't get arrested as a musician. Prior to starting AudioBase, he was a stockbroker and then an equities trader, simultaneously "sidelining as a pretty horrible musician." He played guitar in a band, consisting entirely of stock traders, called Low Fat Handshake. The band's bassist, also vice chairman of the Pacific Stock Exchange, provided the initial seed capital for AudioBase.

Haynes then rented a 90-year-old wooden houseboat in Sausalito and based the company there, a sometimes harrowing situation since Internet connection came from an underwater Digital Subscriber Line. "When big storms came in, we would lose connectivity," he says. "But we had some good parties on that boat, with a few amphibious visitors, too."

From a start-up staff of six, AudioBase now has 37 people and is finally out of the houseboat and into a real brick-and-mortar office. Haynes is quick to point out that AudioBase differs from his closest perceived competitor, GEO Interactive, which offers plug-in-free audio delivery with its technology, called Emblaze. GEO Interactive, headquartered in Israel, targets the educational and broadcasting markets, neither of which AudioBase plans to compete in.

Regardless, advances in technology have now enabled Web users to eschew the clumsy efforts of earlier times, when "you had to buy shrink-wrapped software for \$99, and you essentially had to do it yourself," Haynes says. "We empower people to listen to audio easily."

Billboard®

JANUARY 15, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	1	19	HIGHER HUMAN CLAY	CREED WIND-UP ↑
◀ No. 1 ▶ 17 weeks at No. 1					
2	2	2	7	NO LEAF CLOVER S & M	METALLICA ELEKTRA/VEEG ↑
3	3	3	16	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA ↑
4	4	4	17	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA ↑
5	5	5	11	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE ↑
6	6	6	20	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA ↑
7	7	7	7	BREADLINE RISK	MEGADETH CAPITOL
8	8	9	14	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE ↑
9	9	8	10	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC ↑
10	10	12	17	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA ↑
11	12	11	14	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC ↑
12	11	13	24	MUDSHOVEL DYSFUNCTION	STAINED FLIP/ELEKTRA/VEEG ↑
13	13	10	14	IN 2 DEEP LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE
14	14	15	37	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL ↑
15	15	14	9	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL ↑
16	16	17	3	THE EVERLASTING GAZE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN
17	17	20	4	ONLY GOD KNOWS WHY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC ↑
18	21	22	5	NOBODY'S REAL TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS ↑
19	18	16	12	FEAR THE VOICES MUSIC BANK	ALICE IN CHAINS COLUMBIA
20	19	19	13	SHE'S GOT ISSUES AMERICANA	THE OFFSPRING COLUMBIA ↑
21	20	18	16	DOWN NO. 4	STONE TEMPLE PILOTS ATLANTIC ↑
22	25	27	3	HEAVEN & HOT RODS NO. 4	STONE TEMPLE PILOTS ATLANTIC
23	22	25	7	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC ↑
24	23	23	10	KNOCK DOWN WALLS SUGAR	TONIC UNIVERSAL
25	27	31	6	OPEN YOUR EYES PROUD LIKE A GOD	GUANO APES RCA ↑
26	28	26	8	PREACHER MAN EDGE OF FOREVER	LYNYRD SKYNYRD CMC INTERNATIONAL
27	24	21	13	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. ↑
28	26	24	15	PUSH IT WISCONSIN DEATH TRIP	STATIC-X WARNER BROS. ↑
29	29	30	5	LIFE JACKET JUMP START	SIMON SAYS HOLLYWOOD
30	31	28	24	ENEMY DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/INTERSCOPE ↑
31	33	29	10	TRUE FRIENDS LOUD GUITARS, BIG SUSPICIONS	SHANNON CURFMAN POP SENSE/ARISTA
32	35	—	2	WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP ↑
33	32	33	9	SUGAR SYSTEM OF A DOWN	SYSTEM OF A DOWN AMERICAN/COLUMBIA ↑
34	34	32	11	SIMON SAYS FREAKS OF NATURE	DRAIN STH THE ENCLAVE/MERCURY/IDJMG
35	30	35	23	DENIAL HOME	SEVENDUST TVT ↑
36	36	38	3	INTO THE VOID THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE
37	37	36	5	ANYTHING BLUE	THIRD EYE BLIND ELEKTRA/VEEG
38	40	40	4	THE GREAT BEYOND "MAN ON THE MOON" SOUNDTRACK	R.E.M. WARNER BROS. ↑
39	RE-ENTRY	26	—	AMERICAN WOMAN "AUSTIN POWERS: THE SPY WHO SHAGGED ME" SOUNDTRACK & 5	LENNY KRAVITZ MAVERICK/VIRGIN ↑
40	NEW ▶	1	—	WAIT AND BLEED SLIPKNOT	SLIPKNOT I AM/ROADRUNNER

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 mainstream rock stations and 65 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

Billboard®

JANUARY 15, 2000

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	1	14	ALL THE SMALL THINGS ENEMA OF THE STATE	BLINK-182 MCA ↑
◀ No. 1 ▶ 4 weeks at No. 1					
2	2	2	15	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE ↑
3	3	3	17	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA ↑
4	4	4	16	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA ↑
5	5	5	14	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE ↑
6	7	7	14	GUERRILLA RADIO THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC ↑
7	6	6	19	HIGHER HUMAN CLAY	CREED WIND-UP ↑
8	8	8	10	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC ↑
9	9	9	4	THE EVERLASTING GAZE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN
10	10	14	15	LITTLE BLACK BACKPACK NASTY LITTLE THOUGHTS	STROKE 9 CHERRY/UNIVERSAL ↑
11	13	13	7	INTO THE VOID THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE
12	11	10	17	AROUND THE WORLD CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. ↑
13	12	11	9	THE GREAT BEYOND "MAN ON THE MOON" SOUNDTRACK	R.E.M. WARNER BROS. ↑
14	14	12	20	THE DOLPHIN'S CRY THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA ↑
15	15	15	12	ALIVE BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	BEASTIE BOYS GRAND ROYAL/CAPITOL ↑
16	17	17	10	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC ↑
17	16	16	20	MUDSHOVEL DYSFUNCTION	STAINED FLIP/ELEKTRA/VEEG ↑
18	18	19	4	ONLY GOD KNOWS WHY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC ↑
19	21	23	7	EVERYTHING YOU WANT EVERYTHING YOU WANT	VERTICAL HORIZON RCA
20	19	20	5	MISERABLE A PLACE IN THE SUN	LIT RCA
21	20	18	6	NO LEAF CLOVER S & M	METALLICA ELEKTRA/VEEG ↑
22	22	21	13	SHE'S GOT ISSUES AMERICANA	THE OFFSPRING COLUMBIA ↑
23	23	22	14	HANGIN'AROUND THIS DESERT LIFE	COUNTING CROWS DGC/INTERSCOPE ↑
24	24	24	5	NOBODY'S REAL TONIGHT THE STARS REVOLT!	POWERMAN 5000 DREAMWORKS ↑
25	25	35	3	NEVER LET YOU GO BLUE	THIRD EYE BLIND ELEKTRA/VEEG
26	27	38	3	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS.
27	26	28	16	PUT YOUR LIGHTS ON SUPERNATURAL	SANTANA FEATURING EVERLAST ARISTA ↑
28	29	29	21	COWBOY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC ↑
29	30	25	11	FAST AS YOU CAN WHEN THE PAWN...	FIONA APPLE CLEAN SLATE/550-WORK ↑
30	28	27	13	SEXX LAWS MIDNITE VULTURES	BECK DGC/INTERSCOPE ↑
31	33	33	20	DO RIGHT BRING YOUR OWN STEREO	JIMMIE'S CHICKEN SHACK ROCKET/ISLAND/IDJMG ↑
32	32	31	8	SUGAR SYSTEM OF A DOWN	SYSTEM OF A DOWN AMERICAN/COLUMBIA ↑
33	35	37	3	HEAVEN & HOT RODS NO. 4	STONE TEMPLE PILOTS ATLANTIC
34	34	30	14	THEN THE MORNING COMES ASTRO LOUNGE	SMASH MOUTH INTERSCOPE ↑
35	39	36	19	COME ORIGINAL SOUNDSYSTEM	311 CAPRICORN/IDJMG ↑
36	37	34	9	SUNBURN SUNBURN	FUEL 550 MUSIC/550-WORK ↑
37	31	32	10	SMOOTH SUPERNATURAL	SANTANA FEATURING ROB THOMAS ARISTA ↑
38	38	—	2	CRUSHED "END OF DAYS" SOUNDTRACK	LIMP BIZKIT GEPHEN/INTERSCOPE
39	40	40	8	PUSH IT WISCONSIN DEATH TRIP	STATIC-X WARNER BROS. ↑
40	RE-ENTRY	12	—	KEEP AWAY GODSMACK	GODSMACK REPUBLIC/UNIVERSAL ↑

Top 40 Tracks™

T. WK	L. WK	2 WK	WKS ON CHART	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	25	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
2	2	2	13	I KNEW I LOVED YOU COLUMBIA	SAVAGE GARDEN
3	3	3	19	BACK AT ONE MOTOWN	BRIAN MCKNIGHT
4	4	4	8	WHAT A GIRL WANTS RCA	CHRISTINA AGUILERA
5	5	5	7	BLUE (DA BA DEE) REPUBLIC/UNIVERSAL	EIFFEL 65
6	6	7	15	BRING IT ALL TO ME TRACK MASTERS/COLUMBIA	BLAQUE
7	7	6	22	I NEED TO KNOW COLUMBIA	MARC ANTHONY
8	8	8	12	THEN THE MORNING COMES INTERSCOPE	SMASH MOUTH
9	9	9	15	WAITING FOR TONIGHT WORK/550-WORK	JENNIFER LOPEZ
10	11	10	23	STEAL MY SUNSHINE WORK/550-WORK	LEN
11	10	11	11	MY LOVE IS YOUR LOVE ARISTA	WHITNEY HOUSTON
12	13	18	8	THAT'S THE WAY IT IS 550 MUSIC/550-WORK	CELINE DION
13	12	12	16	MEET VIRGINIA AWARE/COLUMBIA	TRAIN
14	15	13	11	I WANNA LOVE YOU FOREVER COLUMBIA	JESSICA SIMPSON
15	16	14	22	MAMBO NO. 5 (A LITTLE BIT OF...) RCA	LOU BEGA
16	17	16	28	BLACK BALLOON WARNER BROS	GOO GOO DOLLS
17	19	20	20	SOMEDAY LAVA/ATLANTIC	SUGAR RAY
18	14	15	31	WHERE MY GIRLS AT? MOTOWN	702
19	18	17	30	UNPRETTY LAFACE/ARISTA	TLC
20	20	21	9	HANGINAROUND DGC/INTERSCOPE	COUNTING CROWS
21	23	27	3	SHOW ME THE MEANING OF BEING LONELY JIVE	BACKSTREET BOYS
22	22	23	7	RHYTHM DIVINE INTERSCOPE	ENRIQUE IGLESIAS
23	21	19	10	SHAKE YOUR BON-BON C2	RICKY MARTIN
24	26	28	12	WILL 2K COLUMBIA	WILL SMITH FEATURING K-CI
25	28	22	14	ANGELS CAPITOL	ROBBIE WILLIAMS
26	25	25	15	BACK THAT THANG UP CASH MONEY/UNIVERSAL	JUVENILE FEATURING MANNIE FRESH & LI'L WAYNE
27	29	31	7	SEXUAL (LI DA DI) TOMMY BOY	AMBER
28	31	29	6	LEARN TO FLY ROSWELL/RCA	FOO FIGHTERS
29	27	26	12	SATISFY YOU BAD BOY/ARISTA	PUFF DADDY FEATURING R. KELLY
30	36	30	19	(YOU DRIVE ME) CRAZY JIVE	BRITNEY SPEARS
31	32	32	3	TAKE A PICTURE REPRISE	FILTER
32	35	—	2	FALLS APART LAVA/ATLANTIC	SUGAR RAY
33	34	36	21	THERE SHE GOES SQUINT/ELEKTRA/EEG	SIXPENCE NONE THE RICHER
34	24	24	4	THIS GIFT UNIVERSAL	98 DEGREES
35	39	33	8	THE ROCKAFELLER SKANK SKINT/ASTRALWERKS/VIRGIN	FATBOY SLIM
36	33	35	5	GOT YOUR MONEY ELEKTRA/EEG	OL' DIRTY BASTARD FEATURING KELIS
37	38	40	5	L.A. SONG 143/LAVA/ATLANTIC	BETH HART
38	RE-ENTRY	13	13	HEARTBREAKER COLUMBIA	MARIAH CAREY FEATURING JAY-Z
39	40	34	21	LARGER THAN LIFE JIVE	BACKSTREET BOYS
40	30	—	2	AULD LANG SYNE ARISTA	KENNY G

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. 223 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. (C) Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

With 'Affirmation' Set, Savage Garden Meets Expectations At AC And Top 40

WITH THE SECOND studio album from Aussie duo **Darren Hayes** and **Daniel Jones**, "Affirmation," **Savage Garden** is set to cultivate some new ground.

While the Columbia act's immediately accessible hooks and vivid instrumentation remain locked in place, this time around, lyricist Hayes was more willing to make his messages less abstract, more personal, and, thus, all the more affecting.

"On the first record, I used a lot of metaphors as kind of a self-protection device," he says. "I wasn't quite sure if I wanted to give up my privacy. This time, I didn't want any ambiguity about the messages; I wanted to be direct and to the point."

"Musically, lyrically, and performance-wise, we wanted this album to grow out of something natural," Hayes continues. "I was intent on making a record that could be a soundtrack not just to my life, but to everybody's lives."

While themes of despair and loss are prominent on "Affirmation," Hayes says that the focus is really on seeing beyond trauma: "This is hopeful sadness. I don't wallow in self-pity. Elation and pain are experiences that make you realize you're alive. Thank God you feel them; otherwise, you'd be numb. That would be the worst thing."

First single "I Knew I Loved You" leans more to the elated side, as Hayes sweetly tells his special one, "I know that it might sound a little crazy, but I believe/I knew I loved you before I met you/I think I dreamed you into life/I have been waiting all my life."

The simple sentiment is set against a glorious, easy-flowing ballad backdrop, as gentle as a cleansing summer shower when the sun still shines. Written by Hayes and Jones and produced by **Walter Afanasieff**, the song found immediate and simultaneous favor at AC, top 40, and adult top 40 radio.

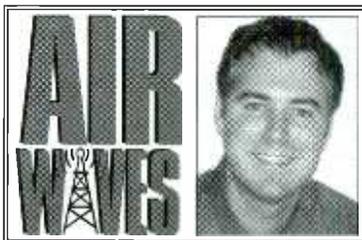
"I Knew I Loved You" has already topped the Adult Contemporary chart and peaked at No. 4 on The Billboard Hot 100 (it would have grabbed the No. 1 spot had Columbia opted to release a commercial single). And after being out for just a month, "Affirmation" was certified platinum.

"It's just a great song to sing along to," says **Jim Ryan**, operations manager of top-rated AC **WLTW** New York. "On our love song dedication show at night, we just can't play it enough. It's an anthem for every couple. Those lyrics put it over the top."

"We've come to expect that Savage Garden records will kill, one after another," notes **John Ivey**, PD of top 40 **WXKS** (Kiss 108) Boston. "There's something about this band that people really like, something

about their sound. And for us, we knew the first time through that it was a great song. It didn't take great genius to hear this one."

"Nothing else on the record is as pure as this song, and I think it was really essential to include,"



by Chuck Taylor

offers Hayes. "When I wrote it, I wasn't feeling that way at the time, as opposed to [the No. 1] 'Truly Madly Deeply,' which I was absolutely living and breathing. I didn't know if I could write this one without having that same feeling, but I did, and it actually puts a lump in my throat."

Adds Jones, "This song is beautiful, with Darren's falsetto and the rise of acoustic guitars. We found that there was a loss of innocence between the first album and the second, and it was important that we find that place where we started from on this album again."

Amazingly, in the face of the success of "I Knew I Loved You," the 1997 release "Truly Madly Deeply" continues to flourish in its 105th week on the AC chart, an unprecedented accomplishment. It has become a modern classic, never having dropped off the chart since its debut in November 1997.

"It still gets played at least once a day, 10 to 12 times a week," says Ryan at **WLTW**. "It continues to be a really strong song, another one of those that couples love. There was a little burn a year ago, but it was a short-lived thing. It has really stood the test of time in a way that very few songs are able to do."

Still, according to radio programmers, Savage Garden, for all of its favor, is still considered a band that's known only by its individual songs and not as its own entity—nearly three years after its first hit, the top five "I Want You."

"I consider them a faceless group," says **Tom Peace**, PD of top 40 **WRVW** Nashville. "They're not out on the road, they don't do the Teen Beat, Tiger Beat thing, which is necessary to bring in the younger end. They need a major tour to support the whole thing, and Columbia needs to get those guys out a lot more."

"I like their sound, but they need to work on their identity and get peo-

ple to understand them," says Ivey at Kiss 108. "Any concept they can find to get out and meet people is awesome. They need to get their personalities known, which will take them to the next level. You reach a crossroads when people know a band by the members' names; it really makes a difference. Still they're selling amazingly well for a faceless band."

"Columbia or their management needs to push their image in multi-media and send them around more," says Ryan. "Look at the job Universal did with 98°, through radio shows, Nickelodeon, Disney, and television. I think they will reap the benefits of that for years to come."

The guys have retooled their image on a conscious level to some degree. With the November release of "Affirmation," the more demure Jones stepped back from the media spotlight, allowing the more extroverted Hayes to handle most interviews, station visits, and nonmusical promotional duties.

"I've always seemed to be more of the **Dave Stewart** than the **Annie Lennox** of the band," Jones explains. "I'm more comfortable with the musician side, so I have moved into that arena a lot more—like band rehearsals, remixes, things with the music. I've never been comfortable with being any kind of celebrity, so we decided that Darren will act as more the spokesman of the band."

"At first, we felt like we were supposed to homogenize ourselves like Frick and Frack, this team that always did everything together," Hayes says. "But it's true, I enjoy being the public face of this band, where Daniel is more interested in designing sounds and producing. We sat down and agreed, 'I'm good at this, you're great at that.' We'll continue to write music and come together onstage and make videos, but with the rest of it, we'll play it the way we know and prefer it."

It's this kind of growth that has helped tighten Savage Garden's own definition of self on "Affirmation," an album with the potential to spit out hits over the duration of 2000, perhaps giving Hayes and Jones time to get a handle on projecting the act's image, if primarily through its more intimate music.

"Most surviving artists always take you somewhere. I think the general public is comfortable with the way things are, but if you keep giving them what they expect, they'll get bored," says Hayes.

"So often, sophomore albums are a topical reaction to success or fame, and I find that very boring," he says. "Why should the general person on the street care about what Prada shoes someone should wear? But they do know what it's like to have their heart broken, to have a bad day, or to fall in love. Those are things that continue to affect all of us every day of every year."

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

Texas Channel To Broadcast From Landmark Threadgill's

AUSTIN CHANNEL MOVES TO HISTORIC LOCATION: Austin Music Network (AMN)—the 24-hour music channel based in Austin, Texas—is moving its production operations to the original location of the notable Threadgill's nightclub/restaurant. AMN will be televised from its new location as of Jan. 30.

Threadgill's is considered an important historic music landmark. The venue first opened in 1933, at its original location, 6416 North Lamar, as a gas station, but it was subsequently converted into a nightclub/restaurant that became the center of Austin's flourishing music scene over the next several decades.

Club founder **Kenneth Threadgill** has been called "the Father of Austin Music," and Threadgill's is where the late **Janis Joplin** developed her live act before she took the world by storm.

AMN GM **Rick Melchior** says of the relocation, "Our intention is to make some of the programs more like a talk/variety show, with music videos and live performances, than the present MTV-like video presentations.

"This arrangement gives us the opportunity to connect back with the history of Austin music and the ability to do most of the programs on the schedule with a live audience," he says.

Threadgill's owner **Eddie Wilson**, who will also serve as an AMN creative/marketing consultant, adds, "We believe the channel needed a more Austin-like housing for the first year of the new century. Threadgill's is the perfect place, since it has been serving up music in Austin for most of the last century.

"We intend to help the staff of AMN make the channel the graduate school of Austin music history for its growing number of viewers during 2000," Wilson

says. AMN can be seen on Time Warner Cable's channel 15 in Austin. The channel, which is owned by the city of Austin and is advertiser-supported, frequently showcases local talent.

According to AMN, moving to Threadgill's will reduce the channel's operating costs, and the contract with Threadgill's is a lease arrangement.

THIS & THAT: MTV Latin America has named **Evan Oster** director of research and strategic planning. He was previously VP at Strategy Research Corp.

Bill Arciprete has retired as host of the Bridgeport, Conn.-

based modern rock show "The Swindle." He will continue to be the show's executive producer. Meanwhile, show producer/director **Doug Mandeville** continues to run the day-to-day operations of the program. "The Swindle" is now hosted by **Marquis** and **Lisa**.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Denver-based modern rock program "Teletunes,"

TV affiliate: TCI

Cable in Denver. Time slot: 11:30 p.m. Fridays; 8 p.m. Saturdays.

Program length: 60 minutes. Key staffers: **Rich Italiano**, music director; **Justin Kennedy**, producer.

Following are the show's top five videos for the episode that aired the week ending Dec. 11, 1999:

1. **Type O Negative**, "Everything Dies" (Roadrunner).
2. **Machine Head**, "From This Day" (Roadrunner).
3. **Beck**, "Sexx Laws" (DGC/Geffen).
4. **Backyard Babies**, "Look At You" (Scooch Pooch).
5. **Hardknox**, "Come In Hard" (Jive Electro).

THE EYE



by Carla Hay

PRODUCTION NOTES

LOS ANGELES

Chris Hafner directed **Third Eye Blind's** "Never Let You Go" and **Groove Armada's** "That House That Funk Built."

Toby Keith's "How Do You Like Me Now" clip was directed by **Michael Salomon**.

NEW YORK

Bush teamed up with director **Joel Schumacher** for the video "Letting The Cables Sleep."

OTHER CITIES

Dallas was the location for **Brooks & Dunn's** "Beer Thirty," directed by **Michael Merriman**, and **Shania Twain's** "Rock This Country," directed by **Larry Jordan**.

Marcos Siega directed **P.O.D.'s** "Southtown" clip in San Diego.

Faith Hill's "Breathe" was directed by **Lili Fini Zanuck** in El Mirage, Calif.



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 **Lil Wayne**, Tha Block Is Hot
- 2 **Montell Jordan**, Get It On Tonight
- 3 **Brian McKnight**, Back At One
- 4 **Blaque**, Bring It All To Me
- 5 **Notorious B.I.G.**, Dead Wrong
- 6 **D'Angelo**, Untitled (How Does It Feel)
- 7 **Angie Stone**, No More Rain (In This Cloud)
- 8 **Mariah Carey**, Thank God I Found You
- 9 **Q-Tip**, Breathe & Stop
- 10 **Donell Jones**, U Know What's Up
- 11 **Sisqo**, Got To Get It
- 12 **Will Smith**, Will 2K
- 13 **Juvenile**, U Understand
- 14 **Missy "Misdemeanor" Elliott**, Hot Boyz
- 15 **Goodie Mob**, Get Rich To This
- 16 **Ice Cube**, You Can Do It
- 17 **DMX**, What's My Name
- 18 **Mary J. Blige**, Deep Inside
- 19 **Dave Hollister**, Can't Stay
- 20 **Lil' Zane**, Money Stretch
- 21 **Eve**, Love Is Blind
- 22 **Ginuwine**, None Of Ur Friends Business
- 23 **Puff Daddy**, Best Friend
- 24 **Ginuwine, R.L.**, Tyres, The Best Man I Can Be
- 25 **LL Cool J**, Shut 'Em Down
- 26 **Dr. Dre**, Still D.R.E.
- 27 **Guy**, "Dancin'"
- 28 **Jay-Z**, Do It Again (Put Ya Hands Up)
- 29 **2Pac**, Baby Don't Cry (Keep Ya Head Up II)
- 30 **Sammie**, I Like It
- 31 **Catervo**, Something I Cannot Have
- 32 **Da Brat**, That's What I'm Looking For
- 33 **Ol' Dirty Bastard**, Got Your Money
- 34 **Ideal**, Creep Inn
- 35 **Tracie Spencer**, Still In My Heart
- 36 **Hot Boys**, I Need A Hot Girl
- 37 **Kevon Edmonds**, 24/7
- 38 **Jazzy Jeff & Fresh Prince**, Parents Just Don't Understand
- 39 **Will Smith**, Wild Wild West
- 40 **Will Smith**, Biz, So Fresh
- 41 **Whitney Houston**, I Learned From The Best
- 42 **Marc Nelson**, 15 Minutes
- 43 **Limp Bizkit**, Method Man, N 2 Gether Now
- 44 **Beverly**, You Came Along
- 45 **Coko**, Triffin
- 46 **Lauryn Hill & Bob Marley**, Turn Your Lights Down Low
- 47 **Amel Larrieux**, Get Up
- 48 **Method Man & Redman**, Da Rockwilder
- 49 **Jagged Edge**, He Can't Love U
- 50 **Mint Condition**, If You Love Me

NEW ONS

Rah Digga F/Busta Rhymes, Imperial
Jah Rule, Black Child, Tu Murda, We Don't Give A What
Will Smith, So Fresh



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 **Clint Black**, When I Said I Do
- 2 **Ty Herndon**, Steam
- 3 **Clay Walker**, Live, Laugh, Love
- 4 **Chely Wright**, It Was
- 5 **Kenny Chesney**, She Thinks My Tractor's Sexy
- 6 **Alan Jackson**, Pop A Top
- 7 **Lonestar**, Smile
- 8 **LeAnn Rimes**, Big Deal
- 9 **Reba McEntire**, What Do You Say
- 10 **Martina McBride**, Love's The Only Heaven
- 11 **Shania Twain**, Come On Over
- 12 **Barbra Streisand/Vince Gill**, If You Ever Leave Me
- 13 **Faith Hill**, Breathe
- 14 **Dixie Chicks**, Cowboy Take Me Away
- 15 **Julie Reeves**, What I Need
- 16 **Gary Allan**, Smoke Rings In The Dark
- 17 **Toby Keith**, How Do You Like Me Now
- 18 **Trisha Yearwood**, You're Where I Belong *
- 19 **Shedaisy**, This Woman Needs *
- 20 **Mark Wills**, Back At One *
- 21 **Joe De Messina**, Because You Love Me *
- 22 **Montgomery Gentry**, Daddy Won't Sell The Farm *
- 23 **Brooks & Dunn**, Beer Thirty *
- 24 **Andy Griggs**, She's More *
- 25 **Chae Jensen**, Just Because She Lives There
- 26 **Tracy Lawrence**, Lessons Learned *
- 27 **Jessica Andrews**, Unbreakable Heart *
- 28 **Brad Paisley**, He Didn't Have To Be
- 29 **Anne Murray**, Let There Be Love
- 30 **Steve Wariner**, I'm Already Taken *
- 31 **Jennifer Day**, The Fun Of Your Love
- 32 **Trace Adkins**, Don't Lie
- 33 **Alecia Elliott**, I'm Diggin' It
- 34 **Kenny Rogers**, Buy Me A Rose
- 35 **Steve Holly**, Don't Make Me Beg
- 36 **Sherrie Austin**, Little Bird
- 37 **George Jones**, The Cold Hard Truth
- 38 **Tim McGraw**, Something Like That
- 39 **Asleep At The Wheel**, Cherokee Maiden
- 40 **Keith Urban**, It's A Love Thing
- 41 **Phil Vassar**, Carlene
- 42 **Mary Chapin Carpenter**, Wherever You Are
- 43 **Joe Diffie**, Night To Remember
- 44 **Montgomery Gentry**, Lonely & Gone
- 45 **Alabama**, God Must Have Spent A Little More...
- 46 **John Michael Montgomery**, Home To You
- 47 **Shania Twain**, Man! I Feel Like A Woman!
- 48 **Lonestar**, Amazed
- 49 **Deralters**, The Right Place
- 50 **Kenny Rogers**, The Greatest

NEW ONS

* Indicates Hot Shots
No New Ons This Week



Continuous programming
1515 Broadway, NY, NY 10036

- 1 **Christina Aguilera**, What A Girl Wants
- 2 **Limp Bizkit**, Method Man, N 2 Gether Now
- 3 **Korn**, Falling Away From Me
- 4 **DMX**, What's My Name
- 5 **Britney Spears**, From The Bottom Of My Broken Heart
- 6 **Kid Rock**, Only God Knows Why
- 7 **Juvenile**, Back That Thang Up
- 8 **98 Degrees**, This Gift
- 9 **Mandy Moore**, Candy
- 10 **Will Smith**, Will 2K
- 11 **Blink-182**, All The Small Things
- 12 **Enrique Iglesias**, Rhythm Divine
- 13 **Eminem**, My Name Is
- 14 **Filter**, Take A Picture
- 15 **Beck**, Sexx Laws
- 16 **Puff Daddy**, Best Friend
- 17 **Destiny's Child**, Bug A Boo
- 18 **Foo Fighters**, Learn To Fly
- 19 **Bush**, Letting The Cables Sleep
- 20 **Jay-Z**, Do It Again (Put Ya Hands Up)
- 21 **Mariah Carey**, Thank God I Found You
- 22 **Jessica Simpson**, I Wanna Love You Forever
- 23 **Metallica**, No Leaf Clover (S & M Live)
- 24 **Blaque**, Bring It All To Me
- 25 **R.E.M.**, The Great Beyond
- 26 **Backstreet Boys**, All I Have To Give
- 27 **Limp Bizkit**, Faith
- 28 **Monica**, Angel Of Mine
- 29 **Korn**, Got The Life
- 30 **Orby**, Blue Monday
- 31 **The Offspring**, Why Don't You Get A Job?
- 32 **2Pac**, Changes
- 33 **Kid Rock**, Bawitdaba
- 34 **Kid Rock**, Cowboy
- 35 **Korn**, Freak On A Leash
- 36 **Jordan Knight**, Give It To You
- 37 **98 Degrees**, Hardest Thing
- 38 **Britney Spears**, Sometimes
- 39 **TLC**, No Scrubs
- 40 **702**, Where My Girls At
- 41 **TLC**, Unpretty
- 42 **Ricky Martin**, Livin' La Vida Loca
- 43 **'N Sync**, I Drive Myself Crazy
- 44 **Backstreet Boys**, I Want It That Way
- 45 **Smash Mouth**, All Star
- 46 **Jennifer Lopez**, If You Had My Love
- 47 **Will Smith**, Wild Wild West
- 48 **Christina Aguilera**, Genie In A Bottle/Atrapado
- 49 **Joey McIntyre**, I Love You Came Too Late
- 50 **Madonna**, Beautiful Stranger

NEW ONS

** Indicates MTV Exclusive
Santana, Maria Maria
Eiffel 65, Blue (Da Ba Dee)
Creed, What I
Will Smith, So Fresh
Bush, Letting The Cables Sleep
D'Angelo, Untitled (How Does It Feel)
Jennifer Lopez, Feelin' So Good
Vitamin C, Me, Myself And I
Backstreet Boys, Show Me The Meaning...
2Pac, Baby Don't Cry (Keep Ya Head Up II)
Da Brat, That's What I'm Looking For
LL Cool J, Shut 'Em Down
Ginuwine, None Of Ur Friends Business
*, The Greatest Romance Ever Sold



Continuous programming
1515 Broadway, NY, NY 10036

- 1 **Lauryn Hill & Bob Marley**, Turn Your Lights Down Low
- 2 **Beck**, Sexx Laws
- 3 **Fiona Apple**, Fast As You Can
- 4 **The Greatest Romance Ever Sold**
- 5 **Methods Of Mayhem**, Get Naked
- 6 **Rage Against The Machine**, Guerrilla Radio
- 7 **Iggy Pop**, Corruption
- 8 **Guano Apes**, Open Your Eyes
- 9 **Beastie Boys**, Alive
- 10 **Mos Def**, Miss Fatbooty
- 11 **Filter**, Take A Picture
- 12 **Eurythmics**, 17 Again
- 13 **Dr. Dre**, Still D.R.E.
- 14 **Amel Larrieux**, Get Up
- 15 **Muse**, Muscle Museum
- 16 **Maxwell**, Let's Not Play The Game
- 17 **Basement Jaxx**, Rendez-Vu
- 18 **JD Rap**, Good To Be Alive
- 19 **Kelis**, Caught Out There
- 20 **The Charlatans**, UK, Forever
- 21 **Stereophonics**, Pick A Part That's New
- 22 **Foo Fighters**, Learn To Fly
- 23 **Powerman 5000**, Nobody's Real
- 24 **Angie Stone**, No More Rain (In This Cloud)
- 25 **Mary J. Blige**, I Try
- 26 **Janice Robinson**, Nothing I Would Change
- 27 **Sugar Ray**, Falls Apart
- 28 **Incubus**, Pardon Me
- 29 **Leftfield**, Afrika Shox
- 30 **Juvenile**, U Understand
- 31 **Stroke9**, Little Black Backpack
- 32 **D'Angelo**, Untitled (How Does It Feel)
- 33 **D'Angelo**, Left & Right
- 34 **Ice Cube**, You Can Do It
- 35 **Ben Harper**, Faded
- 36 **Basement Jaxx**, Red Alert
- 37 **Eve/Faith Evans**, Love Is Blind
- 38 **Aimee Mann**, Save Me
- 39 **Limp Bizkit**, Method Man, N 2 Gether Now
- 40 **Chemical Brothers**, Out Of Control
- 41 **Chemical Brothers**, Let Forever Be
- 42 **Verve**, Bitter Sweet Symphony
- 43 **Limp Bizkit**, Nookie
- 44 **Amelo 440**, Stop The Rock
- 45 **Jungle Brothers**, Get Down
- 46 **Ben Harper**, Burn To Shine
- 47 **Korn**, Falling Away From Me
- 48 **Robbie Williams**, Millennium
- 49 **INXS**, Need You Tonight
- 50 **The Smithereens**, A Girl Like You

NEW ONS

No New Ons This Week

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 15, 2000.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOXTOPS

- Backstreet Boys**, Show Me The Meaning Of Being Lonely
Britney Spears, From The Bottom Of My Broken Heart
Hot Boys, I Want A Hot Girl
LL Cool J, Shut 'Em Down
Eve F/Faith Evans, Love Is Blind
2Pac, Baby Don't Cry
Puff Daddy, My Best Friend
Juvenile, U Understand
DMX, What's My Name
LFO, Girl On TV
Ginuwine, None Of Ur Friends Business
Lil' Wayne, Tha Block Is Hot
Whitney Houston, I Learned From The Best
Ja Rule, How Many Wanna
Lou Bega, Tricky, Tricky
Ginuwine, R.L., Tyres, Case, The Best Man I Can Be
Juvenile, Back That Thang Up
Rakim, When I Be On The Mic
Blaque, Bring It All To Me
Christina Aguilera, What A Girl Wants
Dr. Dre, Still D.R.E.
Q-Tip, Breathe And Stop
Methods Of Mayhem, Get Naked
Jay-Z, Do It Again (Put Ya Hands Up)
Korn, Falling Away From Me
Limp Bizkit, Featuring Method Man, N 2 Gether Now
Will Smith, Will 2K
The Notorious B.I.G., Dead Wrong
Britney Spears, (You Drive Me) Crazy
Eiffel 65, Blue (Da Ba Dee)
Mariah Carey, Heartbreaker (Remix)
Destiny's Child, Bug-A-Boo
M2M, Don't Say You Love Me
112, Love You Like I Did
Sisqo, Featuring Make It Hot, Got To Get It
Toy Box, Best Friend
Brian McKnight, Back At One
112, Your Letter



Continuous programming
299 Queen St West
Toronto Ontario M5V2Z5

- Limp Bizkit**, Re-arranged
Choclair, Let's Ride
Eiffel 65, Blue (Da Ba Dee)
Blink-182, All The Small Things
Backstreet Boys, Larger Than Life
Jennifer Lopez, Waiting For Tonight
Will Smith, Will 2K
Dr. Dre, Still D.R.E.
Korn, Falling Away From Me
Live, The Dolphin's Cry
Matthew Good Band, Load Me Up
Matthew Good Band, Hello Time Bomb
Chantal Kreviazuk, Before You
Our Lady Peace, One Man Army
Ricky Martin, Shake Your Bon Bon
The Tea Party, The Messenger
Foo Fighters, Learn To Fly
Lou Bega, Mambo No. 5
Rage Against The Machine, Guerrilla Radio
Bliss, Butterflies



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Enrique Iglesias**, Rhythm Divine
Savage Garden, I Knew I Loved You
Luis Miguel, O Tu O Ninguna
Shakira, Si Te Vas
Pet Shop Boys, New York City Boy
Monie Love, No Dices Mas
Foo Fighters, Learn To Fly
Backstreet Boys, Larger Than Life
Korn, Falling Away From Me
Lynda, Maldita Timidez
Beck, Sexx Laws
Ricky Martin, Shake Your Bon Bon
Christina Aguilera, Genie In A Bottle
Garbage, The World Is Not Enough
Limp Bizkit, Re-arranged
Bush, The Chemicals Between Us
James, Just Like Fred Astaire
Len, Steal My Sunshine
Eiffel 65, Blue (Da Ba Dee)
The Cranberries, Animal Instinct



2 hours weekly
3900 Main St
Philadelphia, PA 19127

- Q-Tip**, Breathe And Stop
Lauryn Hill, Turn Your Lights Down Low
Kelis, Caught Out There
Jay-Z, Do It Again (Put Ya Hands Up)
Backstreet Boys, Larger Than Life
DMX, What's My Name
Missy "Misdemeanor" Elliott, Hot Boyz (Remix)
Donell Jones, U Know What's Up
Eve/Faith Evans, Love Is Blind
Method Man/Redman, Da Rockwilder
Mary J. Blige, Deep Inside
The Notorious B.I.G., Dead Wrong
50 Cent, Ya Lives On The Line
Memphis Bleek, What You Think/My Hood
Juvenile, U Understand



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Eurythmics**, 17 Again
Lenny Kravitz, American Woman
Filter, Take A Picture
Garbage, The World Is Not Enough
Jewel, What's Simple Is True
Lauryn Hill & Bob Marley, Turn Your Lights Down Low
Fiona Apple, Fast As You Can
Barry White, Staying Power
Will Smith, Will 2K
Misfits, Scream
Tracie Spencer, Still In My Heart
Coko, Triffin
Beck, Sexx Laws
Brian Setzer, If You Can't Rock Me
Everlast, So Long
Reno, I Think I Know
Yolanda Adams, Yeah
Sevendust, Denial
The Beatles, Hey Bulldog
Jamiroquai, Supersonic



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Lil' Wayne**, Tha Block Is Hot
Dr. Dre, Still D.R.E.
Missy "Misdemeanor" Elliott, Hot Boyz
Sisqo, Featuring Make It Hot, Got To Get It
Q-Tip, Breathe And Stop
Mary J. Blige, Deep Inside
Ideal, Get Gone
Nas, Nastradamus
Blaque, Bring It All To Me
Will Smith, Will 2K
Donell Jones, U Know What's Up
E-40, Big Ballin Wit My Homies
Jay-Z, Do It Again (Put Ya Hands Up)
The Notorious B.I.G., Dead Wrong
Mos Def, Ms. Fat Booty

MACAU PIRACY MAY SLOW

(Continued from page 48)

handover, their borders are seamless," he explains.

Lankester adds that lax law enforcement in Macau could actually encourage increases in piracy on an international level. "Macau's pirate CDs aren't aimed for this market [Hong Kong]," he says. "Besides the mainland [China], they are mostly shipped to Latin America, particularly Brazil."

He adamantly believes that Hong Kong's own anti-piracy efforts are sufficient to counter any potential post-handover increases in cross-border smuggling activities between the two regions.

Sony Music Asia president Richard Denekamp says he is also worried that Macau's piracy problem could worsen after the handover. "There's a huge capacity of CD plants in Macau compared to the small local demand there," he points out.

Denekamp adds that overall law enforcement in Macau needs to be tightened. "I hope the Chinese authorities will be more forceful in trying to deal with crime in general in Macau," he says, referring to the triad-related shooting sprees the enclave has experienced in the past two years.

DEMAND DECREASING

Thomas Lee Yuk-sang is president of Hong Kong's Optical Disc Manufacturing and Technologies Assn., whose 72 members make up 85% of the territory's licensed optical disc factories. He remains confident Hong Kong will avoid being flooded with pirate product from Macau.

"Because the Hong Kong government is trying to merge its copyright and trademark laws into the organized-crime ordinance, when this comes into effect in the future, importing of such materials as CDs will be affected," Lee says. "Anyway, pirate manufacturers need a market, and the government's efforts so far mean the local demand here is decreasing."

Lee says, however, that he doubts whether Macau's new government will crack down on piracy in the short term. "There are so many other problems the Chinese authorities have to deal with first before piracy becomes a priority issue for the Macau government," he notes.

BETTER COOPERATION

Ben Leung, divisional commander of the intellectual property investigation support division in the Hong Kong government's customs and excise department, says he also doesn't expect the handover to lead to more pirate product becoming available in Hong Kong.

"We anticipate that there will be improved cooperation between Hong Kong Customs and the Macau enforcement authority in IPR [intellectual property rights] protection," he says. "I believe that the Chinese government and the Macau enforcement authorities are determined to combat piracy at present and in the future."

In April 1999, U.S. trade officials placed Macau on the "Super 301" watchlist, an international anti-piracy register that can lead to the imposition of trade sanctions. Only two months before, Hong Kong—whose piracy

problem was once just as bad as Macau's—was removed from the list, following significant moves by the government to toughen enforcement and successfully amend anti-piracy laws.

The pre-handover Macau government's Economic Services Department defends its efforts to protect intellectual property rights. "It is worth noting that as a result of continuous and consistent efforts of the administration in fighting piracy in the enclave, the total number of registered factories reduced from 30 to 20," says Lo Ioi Weng, the department's acting director. "And currently, only seven of them remain active."

Lo says that in 96 inspections made

by his department's officers in the first 11 months of 1999, a total of 266,248 pirated optical discs were seized. In 1998, 148 checks resulted in the confiscation of 127,836 illegal discs. Macau marine and customs police officers seized 798,503 pirated optical discs from January-November 1999, compared with a total of 1,279,524 in 1998.

Leung adds that in 1999 a total of 475,616 pirated CDs exported from Macau to Hong Kong were seized in three incidents in Hong Kong waters, while the Macau marine police confiscated a total of 394,176 pirated CDs intended for export to Hong Kong in six separate incidents.

DJ HONDA BREAKS AWAY WITH OWN LABEL

(Continued from page 48)

Play"/"Get on Your Job" from the album "h 2000," released Dec. 25, 1999, in Japan. It featured S-On, Missin' Linx, Supernatural, Rawcotiks, Manifest, and Mos Def.

Honda has come a long way from when he arrived in Tokyo from his native Hokkaido (Japan's northernmost island and not usually considered a hotbed of hip-hop culture) as another unknown musician in the early '80s. He found a job at a disco and, to his surprise, was asked to work as a DJ—a possibility he had never considered. Honda soon became well-versed in various styles of music, but it was hip-hop that captured his heart.

In the early '90s, Honda began doing remixing and production work for a Tokyo-based indie label. In 1992, he was one of the DJs going system to system in New York's DJ Battle for World Supremacy, where he met many of the rappers featured on his debut album. They included Biz Markie, Redman, Common Sense, Erick Sermon, and Fat Joe. Honda's guests on "hII" included the Beatnuts,

Al' Tariq, Black Attack, De La Soul, Keith Murray, KRS-One, and Mos Def. "Travellin' Man," a track on "hII" that Honda recorded with Mos Def, reached No. 76 on Billboard's Hot R&B Singles chart the week of Dec. 19, 1998, and No. 17 on the Hot Rap Singles chart the week of Jan. 23, 1999.

The Japanese DJ's international profile has been further heightened by his several turns as a judge at International Turntablist Federation World DJ Championships all over the world. Of his decision to live and work in New York, Honda simply says, "I feel more comfortable here. I like the freedom."

Although Honda is fluent in English thanks to his time in the States, on his albums he leaves lyric writing to his rapper collaborators. "I make the music," Honda says. "Sometimes I tell them to do a different hook or chorus, but mostly I say nothing."

Honda admits that he has little interest in the Japanese hip-hop scene. "It's a little better now, but I really don't know much about it," he says.

JUNO AWARDS GOES BACK TO TORONTO

(Continued from page 48)

and with artists like Celine Dion, Alanis Morissette, Sarah McLachlan, and Shania Twain making international waves, Falle acknowledges the pressure on Juno organizers to concentrate on mainstream artists and categories during the telecast. "There are some we have to go with because we have to draw people to the television set," she concedes.

Falle, however, is unfazed that Quebec's international superstar Dion—who announced her retirement, beginning this month, at last year's show—will be unavailable. With four major wins and two performances, Dion dominated last year's presentation.

"Celine's very firm that she's taking a break," says Falle. "You can't think in terms of Celine not being available or Sarah McLachlan, who is also taking a [career] break this year."

Falle is enthused about the Junos' return to Toronto. "I'm hoping there is an appetite for the public for tickets at SkyDome," she says. "Certainly, the industry will be there in full force."

The Junos moved to Hamilton in 1995, following two years of labor disputes at the O'Keefe Centre (since

renamed Hummingbird Centre) in Toronto. That event was the first Junos to be open to the public.

"The 1995 show was a major breakthrough for the Junos," says Falle. "I sat up high in one of the boxes and watched the audience bounce beach balls around. It was just wonderful. Although we were scared to death of selling tickets to the public for the first time, they sold like mad."

Last year's show in Hamilton, however, was marred by poor weather and a CBC-TV strike that threatened to cancel the event right up to the 11th hour, and the event wasn't a sellout.

Falle, who has been with CARAS throughout its 29-year life and became its president in 1998, seeks to dispel the common perception of CARAS as a major-label-oriented, Toronto-focused organization.

"Many people still think the Juno system is elitist," she notes. "When they find out they can submit a record for a nomination without major-label distribution, they are blown away. Even if they don't get nominated, with 10 judges who are experts from across the country listening to their music, [submitting an album] is also exposure."

Update

LIFELINES

BIRTHS

Boy, Marcus Christian, to Letia "L.T." Blassingame and Marcus Blassingame, Dec. 26 in New York. Mother is senior VP of marketing at Loud Records. Father is a fashion stylist.

DEATHS

Joe Higgs, 59, of cancer, Dec. 8 in Nashville. Higgs was a reggae singer best known for fostering the career of Bob Marley and his group the Wailers. He was Marley's private tutor in vocal technique and stagecraft. Marley later credited much of his international success to Higgs. Higgs also coached Wailers members Peter Tosh and Bunny

Wailer and reggae group the Wailing Souls. Often called "the father of reggae music," Higgs first recorded in 1959 with Roy Wilson in the duo Higgs & Wilson, who had several Jamaican hits in the early '60s. In 1975, he released his first solo album, "Life Of Contradiction," which featured jazz guitarist Eric Gale. Subsequent solo albums were "Unity Is Power" (1979) and "Triumph" (1985). Higgs had recently been working on a cross-cultural project recorded at U2's studio in Dublin, where he collaborated with Gaelic artists in jazz/reggae improvisations. He is survived by his 12 children, several of them professional musicians.

CALENDAR

JANUARY

Jan. 11, **Songwriter Network Meeting**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, ASCAP, New York. 212-957-9230.

Jan. 12-15, **International Assn. Of Jazz Educators**, Hyatt Regency Hotel and Louisiana Superdome, New Orleans. 785-776-8744. E-mail: info@iaje.org.

Jan. 19, **Roller Coaster: Surviving The Ups & Downs Of A Career In Music**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440, ext. 370.

Jan. 20, **First Annual Licensing Luncheon**, presented by UJA-Federation of New York, the Pierre, New York. 212-836-1549. E-mail: vorchheimerr@ujafedny.org.

Jan. 23-27, **MIDEM 2000**, Palais des Festivals, Cannes. 33-01-41-90-44-39. www.midem.com.

Jan. 25, **Songwriter Night**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

Jan. 28, **Entertainment Law: The Year In Review**, presented by Stan Soocher and the Los Angeles County Bar Assn., Lawry's Restaurant, Los Angeles. 518-463-3200.

FEBRUARY

Feb. 1, **Fourth Annual Women In Music Touchstone Awards Luncheon**, presented by SESAC, Marriott Marquis Hotel, New York. 212-969-8734.

Feb. 1-2, **@d:tech London**, presented by eMarketWorld; the Savoy, London. 001-804-643-8375.

Feb. 3, **Entertainment Law: The Year In Review**, presented by Stan Soocher and the Los Angeles County Bar Assn., Lawry's Restaurant, Los Angeles. 213-896-6560.

Feb. 3-6, **NAMM 2000**, presented by the National Assn. of Music Merchants, Los Angeles Convention Center, Los Angeles. www.namm.com.

Feb. 14-15, **Conference On Digital Distribution Of Music**, Hotel Inter-Continental, Los Angeles. 212-352-3220, ext. 224.

Feb. 21, **10th Annual MusiCares Person Of The Year Tribute**, Los Angeles. 310-201-8816.

Feb. 22-24, **Mobile Beat DJ Show And Conference**, Tropicana Hotel, Las Vegas. 716-385-9920.

Feb. 23, **2000 Grammy Awards**, Staples Center, Los Angeles. 310-201-8816.

Feb. 25-27, **Building A Songwriting Career . . . Memphis Style**, presented by the Songwriters Guild Foundation in association with the Songwriters Guild of America, Heartbreak Hotel, Memphis. 615-329-1782.

Feb. 26, **How To Start And Run Your Own Record Label**, New Yorker Hotel, New York. 212-688-3504.

MARCH

March 6-8, **DJ Expo West**, presented by the DJ Times, Cathedral Hill Hotel, San Francisco. 516-767-2500.

GOOD WORKS

CHICAGO'S HOPEFEST: The Chicago Coalition for the Homeless and Willie Dixon's Blues Heaven Foundation will jointly benefit from Chicago's 10th annual Hopefest. The event will feature a live and silent auction as well as a concert featuring **Bo Diddley, Chuck Berry, Billy Branch & the Sons Of The Blues, the Robert Cray Band, the Kenny Wayne Shepherd Band, the Staples Singers, and Koko Taylor**. Hopefest 2000 is scheduled for Jan. 25 at the Riviera Theater, 4746 N. Racine, in Chicago. Contact: **Ellyn Harris** at 312-435-4548.

FOR THE RECORD

Emmylou Harris was misquoted in the Dec. 18, 1999, issue of Billboard, which contains a transcription of her acceptance speech for the 1999 Century Award at the Billboard Music Awards in Las Vegas. The transcription should have read: "The debt I owe to Gram Parsons is sort of public knowledge by now."

Harris also acknowledged the role Lania Lane Studios had played in her development.

GIANT'S STEELY DAN DOES IT AGAIN ON DISC

(Continued from page 15)

"When Steely Dan started touring again in 1993, we discovered to our great surprise that we had a lot of fun touring," he says. "Everything was different. We had a great band, a great sound, and the logistics of touring had been perfected in every way to a much higher degree than in the '70s. It was just satisfying musically and more livable. And we were making money, as opposed to losing money, like we did back then."

When it came to getting a new record deal, New York-based Fagen and Becker say the decision to sign with Giant was greatly influenced by the fact that Giant president Irving Azoff used to be their manager in the '70s.

"He forced us to sign with Giant," jokes Fagen. "But seriously, Irving made us an offer we couldn't refuse."

Becker adds, "He made sure we'd be happy at Giant."

Azoff enthuses about Steely Dan, saying, "They have always stood for the highest recording standards, the ultimate audiophile experience. We're very proud to put this record out."

But the question remains: Will today's music buyers embrace Steely Dan as they did in the '70s and early '80s?

Fagen admits, "I hope we have a massive audience, but it's a very different musical landscape than when we last put out an album. We're also not as pretty as we used to be."

Becker adds: "On the plus side, there's a lot of range out there. On the negative side, it seems like the business is so fragmented and rigid in

some ways that it's harder for music that's not obvious to get a chance. We've been told that our music doesn't fit with a certain demographic. I don't necessarily agree with the idea that you have to be a certain age to appreciate our music."

Giant Records GM Larry Jacobson says the obvious audience for Steely Dan is the people who became fans in the '70s. However, he notes that "this band also has a youth-oriented audience—the same kids who bought the 'Dazed And Confused' soundtrack who may be interested in music from the '70s. The new Steely Dan record will find a lot of jazz aficionados. There's also an urban audience that's been exposed to Steely Dan because Steely Dan has been sampled extensively."

The marketing of "Two Against Nature" will be a multifaceted campaign with a large push toward print-media coverage, retail, and the Internet, according to Jacobson. "We did focus groups, and one of the things we learned was that the people most likely to buy Steely Dan albums find out about records through traditional mainstream media. So we're targeting everything from Time magazine to People magazine to music or audio-based publications."

He continues, "We'll be working with our retail partners to bring this project to the public."

Lee Birnbaum, senior programmer at the Oklahoma City-based retail chain CD Warehouse, notes, "Steely Dan is still a very popular name, espe-

cially with baby boomers. There's been some buzz about the new Steely Dan album with fans on the Internet. If the record label is smart, they'll use all possible avenues on the Internet to promote the album."

Jacobson says, "Demographically, the Internet has the largest potential group of buyers for this album. People who buy at Amazon.com or CDnow tend to be progressive music buyers. We have an Internet promotion in which retailers will be given one track from the new Steely Dan album that they can stream from their own sites from the end of January through the end of February."

He adds, "Steely Dan has a very active and iconoclastic Web site [www.steelydan.com]. We'll be having an online listening party, and we've partnered with [Internet company] E-Greetings to put together consumer and business-to-business cards for us. We also have an Internet contest in which the winner will win a trip to see Steely Dan's opening-night concert of the new tour."

Steely Dan—booked by the Howard Rose Agency and managed by Craig Fruin of HK Management—will embark on a U.S. amphitheater and arena tour in May, with dates to be announced. In addition, the band plans to tour Europe and Japan this fall.

Other plans for Steely Dan include a European promotional tour in March. Susan Markheim, Giant's head of international and communications, says the project "is definitely a priority for BMG outside North America. The band has already done [international] interviews for magazines like Mojo, and the Internet promotions will be available for the international territories to customize locally."

Label chief Azoff says the biggest challenge is going to be winning over radio. "This is going to be a tough record to go with to top 40 radio. But in these days of the Internet, we'll be fine. There's going to be tremendous word-of-mouth on this album, and it will be received well by critics."

Giant is taking a two-pronged approach in targeting U.S. radio by releasing two first singles from the album: "Cousin Dupree" has been serviced to triple-A and rock radio, while "What Shame" has been released to jazz and jazz/AC stations. According to Markheim, Giant has the "same radio plans for Steely Dan in the U.S. and other markets."

Says Jerry Mason, music director of triple-A station WXRV (the River) Boston, "I haven't heard the album yet, but I'm intrigued by a Steely Dan reunion. On the other hand, dinosaurs trying to make a comeback are sometimes a little hard to take. We play Steely Dan at this station, but there are no guarantees we'll play anything from the new album."

Becker says Steely Dan has no plans to do videos for any of the singles, but "we may film some live performances to be released later on video."

Steely Dan is planning several TV appearances to promote the album, including a PBS "In The Spotlight" special, which will air in March. "Journalists from all over the world are flying in for that special," notes Markheim. In February, Steely Dan will tape a VH1 "Storytellers" episode, tentatively slated to premiere in April.

Flipping Through The Catalog

Becker, Fagen Share Music-Making Memories

The legacy of Steely Dan includes a catalog of multiple hit albums. Band founders Walter Becker and Donald Fagen reminisced with Billboard about their most vivid memories of each album. (Singles positions noted are from The Billboard Hot 100. Album certifications noted are from the Recording Industry Assn. of America.)

"Can't Buy A Thrill" (ABC), 1972. Certified platinum. Hit singles: "Do It Again" (No. 6), "Reelin In The Years" (No. 11).

Fagen: "We had just moved from New York to L.A., and I remember rehearsing a lot at the ABC/Dunhill building after-hours."

Becker: "We also rehearsed with our band on instrumentals, but recording vocals with the band was new to us."

"Countdown To Ecstasy" (ABC), 1973. Certified gold.

Fagen: "We were touring and trying out new songs on the road, so this album had more of an ad-lib, organic quality."

"Pretzel Logic" (ABC), 1974. Certified platinum. Hit single: "Rikki Don't Lose That Number" (No. 4).

Fagen: "That was our first record where we extensively used professional session players, and we tried to sound more like a band."

"Katy Lied" (ABC), 1975. Certified platinum. Hit single: "Black Friday" (No. 37).

Becker: "This was the first album where we decided we didn't want to tour anymore, and our band lineup changed."

Fagen: "We were trying to go for something a little more minimal and clean with this record."

"The Royal Scam" (ABC), 1976. Certified platinum.

Fagen: "We went back to New York for this album and had session musicians we knew from our [early] New York days."

"Aja" (ABC/MCA), 1977. Certified double-platinum. Hit singles: "Peg" (No. 11), "Deacon Blues" (No. 19), "Josie" (No. 26).

Fagen: "We had older jazz musicians playing on this record with younger musicians schooled in rock 'n' roll, and you can hear the combination of influences on this record."

"Gaucho" (MCA), 1980. Certified platinum. Hit singles: "Hey Nineteen" (No. 10), "Time Out Of Mind" (No. 22).

Becker: "We had this vague idea to do some sort of disco/jazz on this record."

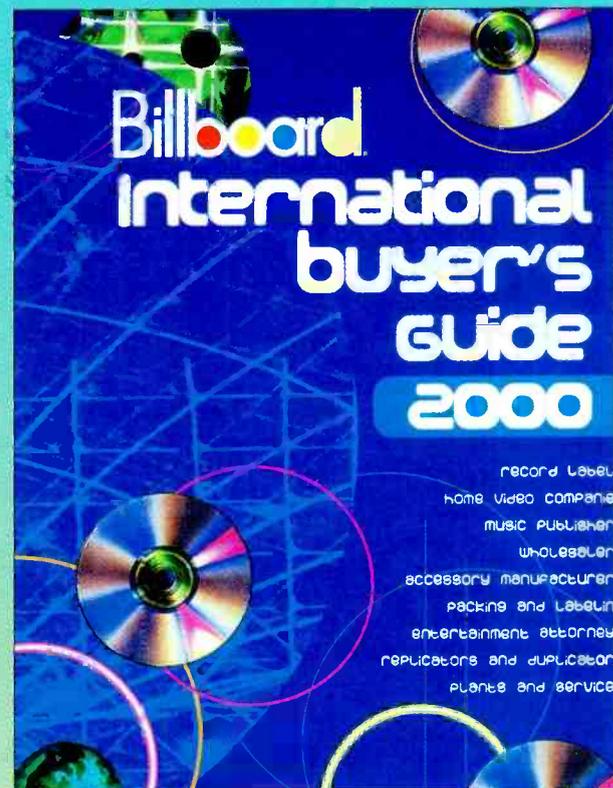
Fagen: "We were getting pretty tired of Steely Dan by then."

Other Steely Dan albums include "Steely Dan's Greatest Hits" (ABC), 1978; "Gold" (MCA), 1982; "A Decade Of Steely Dan (The Best Of)" (MCA), 1985; "Citizen Steely Dan 1972-1980" (MCA), 1993 (boxed set); "Alive In America" (Warner Bros.), 1995; and "Forward Into The Past" (Boomerang), 1997.

CARLA HAY

Billboard's International Buyer's Guide 2000

If you want to reach the world of music and video, you need the International Buyers Guide.



Over 15,000 current and updated listings worldwide - complete with key contacts, phone & fax numbers, addresses, e-mail addresses and website listings.

- Record Labels • Music distribution companies
- Wholesalers & Distributors • Video companies
- Music publishers • CD, CD-ROM & Video disc manufacturers • Equipment manufacturers
- Accessory companies • PR companies
- International listings • Associations and professional organizations • Performing and mechanical rights organizations
- Music libraries • Entertainment attorneys
- Importers/Exporters • Replicators • Duplicators
- And much more!

To order send payment for \$145 plus \$6 S&H (\$14 for international orders) with this ad to: **Billboard Directories**, P.O. Box 2016, Lakewood, NJ 03701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

FOR FASTEST SERVICE CALL (800) 344-7119

International (732) 363-4156.

Or fax your order to (732) 363-0338.

SPECIAL OFFER Buy the IBG print directory together with our new IBG online service and receive 25% off.

For more information on this special combo deal call 800-449-1402 or visit www.billboard.com/directories for a free online demo.

BDBG3160

FINAL NOMINATIONS FOR THE 42ND ANNUAL GRAMMY AWARDS

(Continued from preceding page)

POLKA

Best polka album: "Smokin' Polkas," Eddie Blazonczyk's Versatones, Bel-Aire; "Polkasonic," Brave Combo, Cleveland International; "Follow Me," John Góra & Górale, Sunshine; "Yearning For Polkas & Waltzes," Walter Ostanek, World Renowned Sounds; "Polkapalooza," Jimmy Sturr & His Orchestra, Rounder.

CHILDREN'S

Best musical album for children: "The Adventures Of Elmo In Grouchland," various artists, Sony Wonder. Producer: Andy Hill; "A Bug's Life Sing-Along," various artists, Walt Disney. Producers: Ted Kryczko, Gary Powell; "Dreamosaurus," Dinorock, Rounder Kids. Producers: Cathy Fink, Marcy Marxer; "Ella Jenkins And A Union Of Friends Pulling Together," Ella Jenkins, Smithsonian Folkways. Producer: Bernadette Richter; "John McCutcheon's Four Seasons: Springsongs," John McCutcheon, Rounder Kids. Producers: Bob Dawson, John McCutcheon; "Mannheim Steamroller Meets The Mouse," Mannheim Steamroller, Walt Disney/American Gramophone. Producer: Chip Davis.

Best spoken word album for children: "The Battle Of The Mad Scientists And Other Tales Of Survival," Bill Harley, Round River. Producers: Debbie Block, Bill Harley; "A Bug's Life Read-Along," Hayden Panettiere, Walt Disney. Producers: Ted Kryczko, Randy Thornton; "Harry Potter And The Sorcerer's Stone" (J.K. Rowling, author), Jim Dale, Listening Library Inc. Producer: Kathy Hale; "Let's Eat!," Sesame Street Muppets, Sony Wonder. Producer: Ed Mitchell; "Listen To The Storyteller," Wynton Marsalis, Graham Greene, Kate Winslet, Sony Classical. Producers: Steven Epstein, David Frost.

SPOKEN WORD

Best spoken word album: "The Autobiography Of Martin Luther King Jr.," LeVar Burton, Time Warner Audiobooks; "The Chieftains—The Authorized Biography" (John Glatt, author), Nanci Griffith, The Publishing Mills; "The Diaries Of Adam & Eve: Translated By Mark Twain," Betty Buckley and Mandy Patinkin with Walter Cronkite, Fair Oaks Audio; "Merle Haggard's My House Of Memories—For The Record" (Merle Haggard, Tom Carter, authors), Merle Haggard, Harper Audio; "Tis" (Frank McCourt, author), Frank McCourt, Simon & Schuster Audio.

Best spoken comedy album: "Bigger & Blacker," Chris Rock, DreamWorks; "How Paul Robeson Saved My Life" and Other Mostly Happy Stories," Carl Reiner, Dove Audio; "A Prairie Home Companion—25th Anniversary Collection," Garrison Keillor, HighBridge Audio; "Stan & Judy's Kid," Adam Sandler, Warner Bros.; "You Are All Diseased," George Carlin, Atlantic.

MUSICAL SHOW

Best musical show album: "Annie Get Your Gun" (new Broadway cast), Stephen Ferrara, John McDaniel, producers (Irving Berlin, lyricist and composer), Angel; "Foolhouse" (original Broadway cast), Tommy Krasker, Tom Snow, producers (Dean Pitchford, lyricist; Tom Snow, composer), Q Records; "Fosse" (original Broadway cast), Jay David Saks, producer (various lyricists and composers), RCA Victor; "Hedwig And The Angry Inch" (original cast), Brad Wood, producer (Stephen Trask, lyricist and composer), Atlantic; "You're A Good Man, Charlie Brown" (new Broadway cast), Andrew Lippa, producer (Clark Gesner and Andrew Lippa, lyricists and composers), RCA Victor.



CRESPO

COMPOSING

Best instrumental composition: "Dad's Room" (from "Professional Dreamer"), David Benoit, composer (David Benoit, artist), GRP; "El Faro" (from "Supernatural"), K.C. Porter, Carlos Santana, composers (Santana, artist), Arista; "Joyful Noise Suite" (from "Joyful Noise: A Tribute To Duke Ellington"), Don Sebesky, composer (Don Sebesky, artist), RCA Victor/BMG Classics; "Little Flamenco" (from "Change"), Chick Corea, composer (Chick Corea, origin, artists), Stretch/Concord; "Tropicana Nights" (from "Tropicana Nights") Paquito D'Rivera, composer (Paquito D'Rivera, artist), Chesky.

Best instrumental composition written for a motion picture, television, or other visual media: "A Bug's Life—Motion Picture Score," Randy Newman, composer, Walt Disney; "Life Is Beautiful (La Vita E Bella)—Motion Picture Score," Nicola Piovani, composer, Virgin America; "The Red Violin—Motion Picture Score," John Corigliano, composer, Sony Classical; "Shakespeare In Love—Motion Picture Score," Stephen Warbeck, composer, Sony Classical; "Star Wars: Episode I—The Phantom Menace—Motion Picture Score," John Williams, composer, Sony Classical.

Best song written for a motion picture, television, or other visual media: "Beautiful Stranger" (from "Austin Powers: The Spy Who Shagged Me"), Madonna, William Orbit, songwriters (Madonna, artist), Maverick; "Music Of My Heart" (from "Music Of The Heart"), Diane Warren, songwriter (N Sync, Gloria Estefan, artists), Epic/Sony Music Soundtrax; "The Prince Of Egypt (When You Believe)" (from "The Prince Of Egypt"), Steven Schwartz, Babyface, song-

writers (Mariah Carey, Whitney Houston, artists) DreamWorks; "The Time Of Your Life" (from "A Bug's Life"), Randy Newman, songwriter (Randy Newman, artist), Walt Disney; "You'll Be In My Heart" (from "Tarzan"), Phil Collins, songwriter (Phil Collins, artist), Walt Disney.

ARRANGING

Best instrumental arrangement: "Chelsea Bridge" (from "Bennett Sings Ellington—Hot & Cool"), Jorge Calandrelli, arranger (Tony Bennett, Wynton Marsalis, artists), RPM/Columbia; "Chelsea Bridge" (from "Joyful Noise: A Tribute To Duke Ellington"), Don Sebesky, arranger (Don Sebesky, artist), RCA Victor/BMG Classics; "Fiesta" (from "Latin Jazz Suite"), Lalo Schifrin, arranger (Lalo Schifrin, artist), Aleph; "Pink Panther" (from "Cinema: A Romantic Vision"), Dori Caymmi, Tom Scott, arrangers (Dori Caymmi, artist), Zebra; "Stella By Starlight—From The Uninvited" (from "Cinema Serenade 2: The Golden Age"), John Williams, arranger (Itzhak Perlman, John Williams, the Boston Pops Orchestra, artists), Sony Classical.

Best instrumental arrangement accompanying vocalist(s): "Day Dream" (from "Bennett Sings Ellington—Hot & Cool"), Jorge Calandrelli, arranger (Tony Bennett, artist), RPM/Columbia; "In The Wee Small Hours Of The Morning" (from "Manilow Sings Sinatra"), Johnny Mandel, arranger (Barry Manilow, artist), Arista; "Livin' La Vida Loca" (from "Ricky Martin"), Randy Cantor, arranger (Ricky Martin, artist), C2/Columbia; "Lonely Town" (from "The Art Of The Song"), Alan Broadbent, arranger (Charlie Haden Quartet West Featuring Shirley Horn, artists), Verve; "The Prayer" (from "These Are Special Times"), David Foster, arranger (Celine Dion, Andrea Bocelli, artists), Epic/550.

PACKAGING

Best package: "Bleeker Street—Greenwich Village In The 60's," Carla Leighton, art director (various artists), Astor Place; "Late Night Sessions," Michael Hodgson, art director (Caravana Cubana, artist), Dreamer Music; "Ride With Bob," Ray Benson, Buddy Jackson, art directors (Asleep At The Wheel, artist), DreamWorks Nashville; "Ultra-Lounge: Tiki Sampler," Brad Benedict, Andy Engel, Johnny Lee, Tommy Steele, art directors (various artists), Capitol; "Vaecey," Joseph Arthur, Zachary Lerner, art directors (Joseph Arthur, artist), Undercover.

Best package, boxed: "The Blue Note Year—60th Anniversary Box Set," Gordon H. Jee, art director (various artists), Blue Note; "The Complete Jazz At The Philharmonic On Verve 1944-1949," Giulio Turturro, art director (various artists), Verve; "Hot Rods & Custom Classics—Cruisin' Songs & Highway Hits," James Austin, Hugh Brown, Julie Vlasak, art directors (various artists), Rhino; "John Coltrane—The Classic Quartet—Complete Impulse! Studio Recordings," Hollis King, art director (John Coltrane, artist), Impulse!; "Miles Davis—The Complete Bitches Brew Sessions," Ron Jaramillo, Arnold Levine, art directors (Miles Davis, artist), Columbia/Legacy.

ALBUM NOTES

Best album notes: "Hank Williams—Live At The Grand Ole Opry," Rick Bragg, album notes writer (Hank Williams, artist), Mercury; "John Coltrane—The Classic Quartet—Complete Impulse! Studio Recordings," Bob Blumenthal, album notes writer (John Coltrane, artist), Impulse!; "The Last Soul Company," Rob Bowman, album notes writer (various artists), Malaco; "Ray Charles—The Complete Country & Western Recordings (1959-1986)," Daniel Cooper, album notes writer (Ray Charles, artist), Rhino; "Sony Music 100 Years: Soundtrack For A Century," Marc Kirkeby, album notes writer (various artists), Sony Music.

HISTORICAL

Best historical album: "The Complete Jazz At The Philharmonic On Verve 1944-1949," Michael Lang, Phil Schaap, Ben Young, compilation producers (various artists), Verve; "The Duke Ellington Centennial Edition—The Complete RCA Victor Recordings (1927-1973)," Orrin Keepnews, Steven Lasker, compilation producers (Duke Ellington, artist), RCA Victor/BMG Classics; "The Mahler Broadcasts 1948-1982," Sedgwick Clark, compilation producer (New York Philharmonic, artist), New York Philharmonic Special Editions; "Ray Charles—The Complete Country & Western Recordings (1959-1986)," James Austin, Ray Charles, Terry Howard, Michael Johnson, compilation producers (Ray Charles, artist), Rhino; "Sony Music 100 Years: Soundtrack For A Century," Billy Altman, Steve Berkowitz, Mike Berniker, Michael Brooks, Mitchell Cohen, Lawrence Cohn, Didier C. Deutsch, Bruce Dickinson, Michelle Errante, Jeff Jones, Arthur Levy, Nedra Olds-Neal, Jeffrey Peisch, Al Quagliieri, Leo Sacks, Phil Schaap, Tom Vickers, Warren Wernick, compilation producers, (various artists), Sony Music.

PRODUCTION

Best engineered album: "Forget About It," Alison Krauss, Rounder. Engineer: Gary Pazosza; "Mindfields," Toto, Columbia. Engineers: Steve MacMillan, Elliot Scheiner, Al Schmitt, Jess Sut-

cliffe; "My Heart," Lorrie Morgan, RCA/BNA. Engineers: Joe Chiccarelli, Mick Guzauski, John Kelson, Csaba Petocz; "Owsley," Owsley, Giant. Engineers: Jeff Balding, Tom Lord-Alge, J.R. McNeely, Owsley, Millard Powers, Shane Wilson; "When I Look In Your Eyes," Diana Krall, Verve. Engineer: Al Schmitt.

PRODUCER, NONCLASSICAL

Producer of the year: Walter Afanasieff, Rob Cavallo, Dann Huff, Rick Rubin, Matt Serletic.

REMIXER

Remixer of the year: Club 69 (Peter Rauhofer),



BOCELLI

SANTANA LEADS GRAMMY NOMINATIONS

(Continued from page 1)

clearly think [the nominations] will add another dimension to the sales of the album. It's already done a pretty good job of crossing over to a pop audience, but this will broaden it even more. There's probably still a lot of adults who haven't figured out the record they've been hearing on the radio is Santana."

Adds George Daniels, owner of George's Music Room in Chicago, "From day one, Santana's been a good seller for us. And his nominations will definitely have an effect on his sales. There's always a surge in sales after the Grammys in terms of the nominees and winners."

Leading all artists, Santana earned nominations in the categories of record of the year, album of the year, rock album, rock duo or group, rock instrumental, pop duo or group, and pop collaboration with vocals. Additionally, Itaal Shur and Rob Thomas garnered nominations for writing Santana's hit "Smooth," which features Thomas on vocals.

The 1996 Billboard Century Award honoree has won only one Grammy in his 33-year career. That was in 1988, when Santana was awarded best rock instrumental performance, orchestra, group or soloist, for the Columbia album "Blues For Salvador."

When asked why he felt "Supernatural" had touched so many people, Santana tells Billboard, "There's a sound, resonance, and vibration that

Hex Hector, Steve "Silk" Hurley, Masters At Work, Soul Solution (Bobby Guy and Ernie Lake).

MUSIC VIDEO

Best shortform music video: "All Is Full Of Love," Björk, Elektra/EEG. Cindy Bulmar, producer, Chris Cunningham, director; "Everything Is Everything," Lauryl Hill, Ruffhouse/Columbia. John Oloen, producer, Sanji, director; "Freak On A Leash," Korn, Immortal/Epic. Terry Fitzgerald, Bart Lipton, producers, Jonathan Dayton, Valerie Faris, Todd McFarlane, Graham Morris, directors; "Back At One," Brian McKnight, Motown. Heather Jansson, producer, Fran-

cis Lawrence, director; "Unpretty," TLC, LaFace. Kati Haberstock, producer, Paul Hunter, director.

Best longform music video: "The Making Of 'Ride With Bob,'" Asleep At The Wheel, DreamWorks Nashville. Ray Benson, Dan Karlok, producers, Dan Karlok, director; "Don't Stop," Gloria Estefan, Epic. Mo Fitzgibbon, Robert Walker, producers, Mo Fitzgibbon, director; "Band Of Gypsies—Live At Fillmore East," Jimi Hendrix, MCA/Experience Hendrix. Neil Aspinall, Chips Chipperfield, producers, Bob Smeaton, director; "Meeting People Is Easy," Radiohead, Capitol. Dilly Gent, producer, Grant Gee, director; "Popmart—Live From Mexico City," U2, Island. Ned O'Hanlon, producer, David Mallet, director.

captures intentions, motives, and purposes of all the people who participated, from my wife to Mr. Clive Davis, all the artists, engineers... None of us talked about monetary things or any rewards. It reminds me of when you go to Paris and see lovers. The whole world may have fallen apart, but they're just glued to each other. [The album] just has that state of grace. Nothing bothers you. Hunger doesn't bother you. If her parents don't like you, it doesn't bother you. It was like that when we were in the studio with Eric Clapton or Dave Matthews. There was that kind of womb around us. I feel it's a divine energy."

Santana also credits being named Billboard's 1996 Century Award winner for beginning his resurgence. "That started the whole thing," he says. "Before that, I was more invisible than invisible." The Century Award, Billboard's highest honor, acknowledges the excellence of one artist's still-unfolding body of work.

In addition to Santana, other top Grammy nominees include TLC, who received six nods; Asleep At The Wheel, with five; and the Backstreet Boys, Dixie Chicks, Emmylou Harris (1999's Billboard Century Award winner), Lauryn Hill, and Whitney Houston, with four each. The much-heralded Latin craze earned nominations for Ricky Martin, Marc Anthony, and Lou Bega.

Notes Bob Bell, senior rock buyer at the 550-store, Torrance, Calif.-based Warehouse Entertainment, "The good mix of nominations overall—together with Santana's huge comeback story—is certainly a good thing to spur sales."

Calling the Grammys "one of the most important music events at our stores each year," Cosimano, like many retailers, will put up displays to fully capitalize on sales potential.

And that sales potential is something Verve president Ron Goldstein and VP of marketing Nate Herr are banking on for jazz artist Diana Krall, whose "When I Look In Your Eye" was a surprise nominee for album of the year. "Our immediate goal is to connect with consumers and let them know this artist has a Grammy-nominated album," says Goldstein. The album has sold 320,000 units, according to SoundScan.

To help achieve that goal, Herr says, a special album sticker is currently in the works, complemented by a litany of "great quotes she's acquired over the last few months. We're also modifying a TV spot that we had previously produced to run on cable's Bravo."

Adds Goldstein, "We're obviously going to put forth a major effort in terms of co-op advertising and getting price and position."

Krall had just returned from Antarctica when she received word about her nomination. "I'm as thrilled as anyone would be and also surprised. I was at the Los Angeles airport with my family when the phone rang," she tells Billboard.

Pop phenom Britney Spears and relative newcomer Susan Tedeschi are two of the five nominees in the female-dominated best new artist category.

"When they said my name, I was so shocked," recalls Spears, who was on hand in New York to participate in the Grammy announcement activities. "1999 has been the most amazing year for me, and now what a great way to start the new year." Spears was also nominated for best female pop vocal performance.

Tedeschi's debut album, "Just Won't Burn," was released almost two years ago (Music to My Ears, Billboard, Jan. 30, 1999) and has sold 340,000 units, according to SoundScan. "I always hoped I'd get a Grammy nomination, but not this soon," says the singer/guitarist. "I'm just thankful that people think I'm worth this recognition. It's a wonderful and hopeful feeling."

The Grammys are voted on by the 10,000 members of the National Academy of Recording Arts and Sciences. The Grammy Awards will air Feb. 23 on CBS from the Staples Center in Los Angeles.

Yamagata Creates Grammy Art

BY MICHAEL PAOLETTA

NEW YORK—For the 42nd annual Grammy Awards, fine artist Hiro Yamagata created a colorful piece of artwork that will grace the cover of the Grammy Awards invitation and program book.

According to Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences, this year marks the first time that the image will be available online (www.grammy.com) for sale to the public. He says that "proceeds will benefit a variety of programs which promote and celebrate music on a daily basis."

The Japanese-born and -educated Yamagata is internationally recognized for his pop-inspired imagery, which runs the gamut from paintings to laser-light compositions to silkscreen imaging to

full-scale installations.

"This year's Grammy Awards takes place for the first time at the Staples Center," explains Yamagata.

"This site is one of many aspects of the Grammy Awards' evolving history to be featured in the artwork.

"Creativity does not exist in a vacuum," he adds. "It must be cultivated and celebrated and, most importantly, financially supported. I am proud and honored that my artwork can help raise funds to support a variety of important programs which benefit each and every one of us."

Since the late '70s, Yamagata has contributed to numerous celebrations, including the Centennial Celebration of the Eiffel Tower, the Air & Space Bicentennial, and the 1992 Summer Olympics in Barcelona, Spain. He is also exhibited in galleries worldwide.



YAMAGATA



INTERNATIONAL RETAILERS REPORT A LUKEWARM HOLIDAY

(Continued from page 1)

sic retailer Boxman, which operates Web sites in eight European territories.

In the U.K., the run-up to Christmas was marked by hefty price-cutting on music product by nontraditional music retailers, notably the major supermarkets. That made the period harder work than in previous years for many of the country's traditional music merchants. Adding to their load, online retailers also made a determined effort to lure customers through high-profile advertising campaigns.

At Boxman, Salter notes that of the European territories where the E-tailer operates, "some met expectations; some didn't." In the U.K., Salter says, Boxman's Christmas sales were well above what had been expected only six months ago.

The general feeling among U.K. retailers is that the pre-Christmas sales window is getting shorter each year. "This year," says Salter, "the season started a little bit earlier for us than for some of the traditional retailers; I spoke to some record company people, and they were getting a little bit worried that it wasn't going to happen."

Unlike traditional retailers, online specialists like Boxman that rely on postal deliveries to customers see sales fall in the few days leading up to Christmas, particularly in Britain. In the days immediately before Christmas, Salter says, Boxman's sales "dropped off Dec. 20-21 in the U.K. to about 20% of their previous level almost overnight; in other countries, it drops to about 50%, then picks up again."

The extended 1999 public holiday period in the U.K. makes year-to-year comparisons for the period immediately after Christmas difficult, says Brian McLaughlin, London-based managing director of HMV Europe, although he notes that generally, business on both Christmas Eve and New Year's Eve was "fairly slow." He describes sales in the first week of the new year as "very strong," boosted by HMV's annual sale, which started Dec. 27.

Although unable to give details ahead of HMV's 1999/2000 second-quarter financial results and Christmas trading statement due Jan. 20, McLaughlin says that the chain's U.K. online sales were "very, very good" and exceeded his expectations during the period. HMV launched its new fully transactional Web site Oct. 17 in the U.K. (Billboard, Oct. 16, 1999) with an initial catalog of more than 250,000 music, video, and game titles.

Some U.K. retailers reported early holiday period supply problems from the Sony/Warner joint venture distributor the Entertainment Network, which launched in April. McLaughlin acknowledges that but suggests that toward the middle of December "they got much better" and that otherwise, there were few supply problems.

In Germany, the first week of January got off to a quiet start after strong sales in the period between

Christmas and New Year's Day. Labels are looking to December's figures to help reverse a double-digit decline in sales in the first three quarters of 1999. However, Wolfgang Orthmayr, managing director of Germany's leading brick-and-mortar music merchant WOM, with 13 retail outlets, says December sales were mixed, ranging from a 12% drop in one store to a 20% gain in another.

Juergen Weiss, buyer at WOM in

'The start of January has been disappointing—perhaps people are still recovering from the parties'

—PORTIA CHUNG—

Hamburg, cites George Michael's "Songs From The Last Century" (Virgin), the Buena Vista Social Club's eponymous album (East-West), and the new Kraftwerk single "Expo 2000" (EMI) as particularly strong sellers.

MIDDLE OF THE ROAD

Orthmayr says that product by "middle-of-the-road" artists— notably Andre Rieu, Celine Dion, and Andrea Bocelli— attracted many non-regular music buyers into stores, a view echoed by other German retailers. Bodo Bochnig, chairman of the German record retailers association GDM, who also has his own store in Wuppertal, notes that while consumers were "restrained," classical releases sold well. German record retailers also report strong demand for movies on DVD, particularly at larger outlets.

In Northern Europe, Carl Haakon Klafstad, managing director of Mega Skivakademien, the Stockholm-based retailer that is part of the Norwegian music retail chain Hysj! Hysj!, says holiday earnings "significantly improved" over last year, and January prospects are good.

Lars Brask, Stockholm-based music buyer at the 71-store Åhlens hypermarket chain, says sales were up "around 5% since last year." He notes that 1998 had seen even better growth—"a 10% increase over the year before." The major hit for Åhlens was Carola's "Jul I Betlehem" (Christmas In Bethlehem) (licensed to MNW from Norwegian label Kirkelig Kulturverksted), which was No. 1 on the Swedish album chart over Christmas.

Says Brask, "January is always a tough month, but there are a few releases that could do well. BMG is releasing compilations by Dionne Warwick and Boney M., while Warner is releasing a compilation by Led Zeppelin."

Juan da Silva, GM at the Netherlands' market-leading retailer Free Record Shop, is more upbeat. He says 1999 was the chain's "best Christmas ever." Compared with 1998, he says, sales were up 15%.

Among the biggest sellers at Free, which has 150 outlets across the country, were Dutch rock singer Anouk's second album, "Urban Solitude" (Dino/BMG), Dion's "All The Way . . . A Decade Of Song" (Columbia/Epic), and Michael's "Songs From The Last Century" (Virgin). However, the top seller was Metallica's "S&M" (Vertigo), which Da Silva says sold 25,000 copies at Free during the holiday season.

TINY GROWTH

To the southeast in Italy, Alfredo Conti, managing director of Messagerie Musicale, with one superstore in Milan and one store in Rome, says, "We had hoped for better sales, but they reached levels that could be expected given the flat annual market indicators. We registered a tiny growth." He suggests that reasons for the flat season for music include "a general crisis in the quality of product. The music market is very turbulent at the moment, and piracy, especially home piracy and CD-R mastering, is having a negative influence on sales."

The only real surprise of the season, he adds, was the Bocelli release "Sacred Arias" on Sugar/Universal, which sold "a lot more than we expected." (Messagerie Musicale is a part of the Sugar Music Group.) He adds, "It was our third-best seller over the Christmas season. Adriano Celentano's album 'Io Non So Parlar D'Amore' [Clan/S4-Sony] was the best seller." Although hoping for the market to pick up, Conti says that at the moment "the signs remain flat."

In Mexico, now Latin America's largest market in dollar terms, the holiday business reflected the overall performance of 1999—steady, if not up slightly over 1998.

Isaac Massry, president of the 25-store Mix-Up chain, says holiday tallies "were OK, maybe a touch better than in 1998. In 1998, we had a good increase in the overall market, and we have been able to maintain this increase." The top seller at the Mexico City-based retailer over the period was Savage Garden's "Affirmation" (Columbia), followed by product from Spanish pop star Miguel Bosé, Britney Spears, Luis Miguel, and Turkish vocalist Tarkan.

A self-titled disc by balladeer Fernando del Garrillo on the tiny Mexico City imprint Fonart Latino proved to be an unexpected hit. However, Massry notes that Backstreet Boys' "Millennium" (Jive) was a disappointment; discs by Guns N' Roses and Pet Shop Boys also failed to score large sales. Massry says he expects sales in the first part of 2000 to remain on a slow upward course.

BRIGHT SPOTS

Compared to Mexico, the holidays in Brazil were brighter, although after a stagnant holiday season in 1998, there was nowhere to go but up. Retail numbers jumped in 1999 as some retailers and record labels teamed up to produce marketing campaigns that attracted consumers to the stores. Marcelo Affonso, product manager of book/record retailer Saraiva, says sales in the

São Paulo company's eight stores vaulted 30% in December 1999 compared with December of the previous year. "We were expecting a strong holiday season," says Affonso, "because we formed a partnership with labels in which we did more than 15 radio campaigns and took out more than 20 pages of newspaper ads."

Six of Saraiva's best-selling titles were by Brazilian artists such as Legião Urbana and Roberto Carlos.

'Holiday sales were good but not great, just slightly up over last year'

—KEITH CAHOON—

But the biggest seller, says Affonso, was Alanis Morissette's "MTV Unplugged" (Maverick/Warner). Among the surprise hit titles, says Affonso, was "Samba Pop Brasil Vol. 2" by Art Popular. The release initially was dropped by EMI Brazil before Virgin Brazil re-released the disc with a remix track that helped spur sales.

Paul Dezelsky, president of HMV Japan, says that the retailer's November and December sales were down compared with 1998—not too surprising, since sales in November-December '98 were up 25%-30% over the previous year. However, Dezelsky confesses to being "pleasantly surprised" at the end of December. In particular, three albums—"Love Is The Message" by Japanese R&B singer Misa (Funhouse/BMG), "Carry On My Way" by female idol group Speed (Toy's Factory), and "Recycle—Greatest Hits Of Spitz" by pop/rock band Spitz (Polydor)—were big year-end sellers.

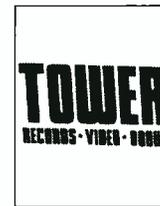
One major release that failed to meet retailers' expectations was Mariah Carey's "Rainbow" (Columbia), according to Dezelsky, who describes 1999 as "not a very interesting year for music in Japan." Looking ahead, Dezelsky suggests that the strong titles released at year's end will likely mean a strong January. "But I'm not optimistic about the rest of the fiscal year," which ends March 31, he adds.

Keith Cahoon, Tower's senior VP for the Far East, says, "Holiday sales were good but not great, just slightly up over last year on comparable-store sales. Our No. 1 title for the week of Dec. 20-26 was Backdrop Bombs [Toy's Factory], which I had expected to do well, but not that well. Foreign music picked up a lot over the last few months, after doing quite poorly for most of the year. Overall, our year-end sales were dominated by foreign albums that had sold well for us over the year—Celine Dion, Red Hot Chili Peppers, Eric Clapton, TLC, Beck, Jamiroquai, Offspring, Backstreet Boys, Rage Against The Machine, Lauryn Hill."

MORE THAN MUSIC

Cahoon is also looking beyond music for one of the major launches

in coming months. "The big expectation from now," he says, "is for Sony's PlayStation Two, which is due March 4 and which many people think will kick off DVD, which has been increasingly selling but still slow in Japan compared to the States."



Portia Chung, operations manager of Tower Records Hong Kong, says sales there this Christmas showed a 30% drop compared with 1998, reflecting the poor retail market. "New Year," Chung adds, "was a little disappointing. The start of January has been quite slow after the holidays—perhaps people are still recovering from the parties. We think sales will be a little slow until towards the end of the month, when more releases may come out before Chinese New Year."

In Australia, a lack of seasonal blockbusters and less ad expenditures by the record labels saw sales spread across the board. The biggest sellers for the two major chains Sanity and HMV were Macy Gray, Santana, and Bocelli, although Will Smith and Cher failed to live up to expectations.

Sanity's sales were up 30% from last Christmas, thanks to the addition of 46 stores to the chain, according to GM Daniel Agostinelli. Sales of singles, particularly dance and pop, were particularly strong, while "gift certificates went out of control; it was our best year for those."

HMV's sales were up 10%, says managing director John Hazell. "We had the right product front-of-store at the right times, and our pricing was extremely competitive, particularly in the last few days. Strong sales of DVD also indicate it's a format that has a lot of potential for us in the future."

Online, Australian consumers were able to take in their biggest "E-Christmas" yet. Five-year-old ChaosMusic, whose subscription numbers jumped from zero in September 1998 to 16,000 in September 1999, slashed the prices of 17,000 titles by \$5 Australian (\$3.30). "Sales were on target," says CEO Rob Appel. "Our strongest month was November, and the first two weeks of December were also strong. Then it dropped off—that's the nature of online shopping. We saw a lot more mainstream sales this year."

Sales in December for Sanity's online division, Sanity.com, were up by 25%, says Agostinelli, mostly of top 40 product to "young professionals in their 20s." January has proved to be a good start for Sanity and HMV, with Agostinelli predicting "double-digit growth." However, Appel expects flat sales for the first quarter.

This story was prepared by Tom Ferguson in London; Wolfgang Spahr in Hamburg; Kai R. Lofthus in Oslo; Robert Tili in Amsterdam; Mark Dezzani in Sanremo, Italy; John Lannert in Louisville, Ky.; Steve McClure in Tokyo; Davena Mok in Hong Kong; and Christie Eliezer in Melbourne, Australia.

'WORK-FOR-HIRE' LAW RATTLES PROPONENTS OF ARTISTS' RIGHTS

(Continued from page 1)

fear this development may change the historical balance of rights between artists and record companies.

With support by the Recording Industry Assn. of America (RIAA), the item was attached to a giant omnibus appropriations bill passed by Congress in the rush to pass spending bills in the last hours of the first session of the 103rd Congress (Billboard, Dec. 4, 1999). There were no hearings on the sound recording work-for-hire provision. President Clinton signed the bill into law Nov. 29.

Previously, the Copyright Act did not specifically define sound recordings as works-for-hire. The insertion of "sound recordings" into its limited list of nine other categories in its employment-for-hire definition section ("audio visual," "collective works," and

'Obviously, this was done without input from performers'

- MARYBETH PETERS -

"compilations" categories, for example) means that recording companies may now be judged as the sole authors—and therefore sole owners—of the sound recordings they release, according to critics. Artists typically assign their rights to companies in contracts but have a window under the Copyright Act to recapture them in 2013—unless the work is considered a work-for-hire.

The question of whether sound recordings are works-for-hire, and whether recording artists should therefore be considered as employees, has been debated for decades.

The provision surfaced in November near the end of the session, suddenly appearing in the unrelated "Satellite Home Viewer Improvement" section of the Intellectual Property and Communications Omnibus Reform Act of 1999.

The omnibus bill was then added as an attachment to the end of the 90-page federal government appropriations bill. That bill was then folded into the huge omnibus spending bill of 1,174 pages.

Hilary Rosen, president/CEO of the RIAA, says that because record companies have long registered recordings with the Copyright Office as works-for-hire, "this is why in everybody's view this was a technical issue."

However, in a letter to several lawmakers, one law firm that represents artists says the inserted provision is a "pre-emptive strike by the record companies" to head off future litigation over the 2013 reversion of rights to authors.

One of the major concerns about the new law's implications is the future rights of artists to regain "authorship." In 2013, "authors of works" for the first time will be able to exercise their copyright "reversion" rights for recordings that were not produced as works-for-hire.

Rosen maintains that the item was put forward not as an attempt to preempt future litigation but to help artists during consideration of the Cyber-Piracy Prevention Act, designed to end the practice of registering the names of people or companies for the purpose of selling them back to them (Billboard, Dec. 4, 1999).

However, sources say the RIAA has tried to attach the item to various copyright bills for several years.

RIAA REQUEST

Adding to the furor in the artists' management community was the discovery that the sound recording definition item was not requested by any member of Congress. Instead, it was apparently inserted into a final conference report of the Satellite bill by a congressional staffer at the request of the RIAA.

Some congressional leaders say the issue must now be brought before the public.

Rep. Howard Coble, R-N.C., chairman of the House Intellectual Property Subcommittee, tells Billboard that the artist community may be "over-reacting" but adds, "I may be wrong, and if I'm convinced of that, we can go back to the drawing board."

Top officials at the Copyright Office are bothered that the item appeared in the conference report without a public airing. Register of Copyrights Marybeth Peters says she was concerned "that it was suggested in the middle of the night." She adds that "obviously, this was done without input from performers."

Peters notes, "I have also been asked if this is a technical amendment. And the answer is no. It is a substantive amendment." She also explains that "all [copyright] registrations that come in from major record companies come in as works-for-hire. When we asked them about it, they say they are 'contributions to [the category of] collected works.'" She also says that "to my knowledge, no performer has come to the Copyright Office to register a competing claim or try to switch the authorship statement."

Several lawyers countered that often the performers aren't aware of or privy to the registration practices of record companies.

Washington attorney Art Levine, whose clients include the American Federation of Television and Radio Artists (AFTRA) and the American Federation of Musicians, says of the practice of registering sound recordings as works-for-hire, "It's the record companies who register them, not the artists." He explains that "a typical recording contract will say, 'This is a work made for hire, but if it's not a work made for hire, the artist hereby assigns his or her rights to the record company.' That's correct and fine, but just saying it's a work-for-hire in an agreement doesn't make it one."

DELICATE BALANCE

According to critics of the law, it radically shifts and cedes the delicate and unique balance of copyright ownership of sound recordings to U.S. record companies, including the ability of artists to reclaim their authorship rights, gain future ownership of their masters, and, some argue, control Web sites.

The RIAA's Rosen disagrees that the change will affect artist Web site control. "Definitely not," she says. "Companies are already dealing with the Web site issue in individual nego-

tiations with artists."

Historically, recording artists have occupied an unusual position in contracts with record companies. They are not traditional 9-to-5 work-for-hire employees who are paid a salary to produce work but rather enter a contractual royalty agreement based on a percentage of sales of a recording. Further, recording, publicity, and other costs are charged against their royalty balances and are "recouped" by the company before the artist ever sees any royalty money from sales.

The Supreme Court reviewed the work-for-hire issue in a 1989 case, Community for Non-Violence vs. Reid. It spelled out 10 factors that must be weighed in a decision about whether a work is a work-for-hire, but the specific recording artist and record company relationship has never been explored by the court, and the factors leave the issue ambiguous.

In the industry text "This Business Of Music," co-author M. William Krasilovsky, a veteran music business attorney, writes that "the subject is fraught with uncertainty and complexity."

Krasilovsky, who has represented

Chuck Berry, Harry Connick Jr., and many others, says he is upset by the item. "This wasn't a 'clarification,'" he says. "That's fraudulent. There was an intention [by Congress, in its 1976 Copyright Act update] to list nine categories that were 'as if' employment-for-hire. This [new one] is a substantive change."

Rosen disagrees with concerns over the 2013 reversion. "Assumption of the reversion [of rights] has nothing to do with the master recording," she says, "because the recording itself is always going to be owned by the record company. The issue of what would revert back to the artist [is that there is nothing] to revert back except maybe their own vocals, if they could strip them out [of the tape]—that's what they could own."

AFTRA DISCOVERY

The works-for-hire feature was first discovered by lobbyists from AFTRA. However, they were unable to change or kill it, since conference report bills or appropriations bills cannot be amended.

Says music industry veteran and Giant Records president Irving Azoff, "I was assured by the RIAA's

Hilary Rosen that this was not any substantive change that would negatively impact any artist with regard to the reversion of their masters. But if the artist community that I'm part of should be advised differently, I'm sure there will be a major series of hearings, complaints, and lawsuits."

Jay Rosenthal, a copyright music attorney who represents Sweet Honey In The Rock, Mya, and others, says, "I think that the performance of an artist on a record is owned originally by the artist, not withstanding work-for-hire language in a contract. The artist assigns the work to a record company, and the record company has the right to release it but is subject to termination rights."

He adds, "The copyright law specifically states that termination rights will survive in an author even in the face of a contractual provision that says otherwise. This is what Congress intended—they didn't want record companies to come along and say to the artist, 'You waive your termination rights to the copyright in the sound recording.' They have turned the intent of the termination right on its head."

LONESTAR FINDS CROSSOVER SUCCESS

(Continued from page 1)

album "Lonely Grill," released June 1, 1999, by the RCA Label Group imprint BNA (Billboard, May 1, 1999). RCA Label Group (RLG) chairman Joe Galante notes that since there has been no commercial single of "Amazed," the song continues to drive sales of the album, which has sold 1.1 million units, according to SoundScan.

"When we cut the song, we believed it could be a huge record," says Galante. "And it was bigger at the country format than we expected. So that led us to the next step."

Galante says RLG senior VP/GM Butch Waugh said he felt he could get the track to AC. "And of course, it went top five AC," says Galante. "The key here is two points: One, the record works every single time; two, it's incredible to me, having run a pop company, that normally you would have 20 or 30 people running a CHR staff, and here we are with just Butch and [Cheri Lynn Martin, manager of radio and Internet promotions] doing it."

According to BDS, the track received 4,846 spins nationwide for the week of Dec. 29, 1999-Jan. 4, 2,564 of which came from country airplay, with the remainder coming from top 40 and AC.

Waugh, who also worked Restless Heart, says the idea of crossing the Lonestar record began with the realization that at every country station, the track got "huge female requests."

"Then a guy in Augusta [Ga.] named Bruce Stevens, who was the operations manager for a cluster of stations, including a country station, an AC station, a top 40, called me and said, 'Butch, I'm playing your record on my country station, and I'd like to play it on my AC station, but it's a little too country. Do you have another mix on it? Because I think this could be a huge record,'" Waugh says.

RCA didn't have a mix, Waugh notes, but the label took the group back into the studio for an AC-leaning mix with a new vocal and sent it to Stevens June 30. The reaction in Augusta, Waugh says, led the label to service AC stations with the remix, and it found radio very receptive.

"Then we decided that we should go to top 40 with the record, so I took it on the road," says Waugh. "We did an across-the-board top 40 servicing of the record on Nov. 22. Z100 [WHTZ New York] put the record on at middays and got requests right away."

At Z100, where "Amazed" is No. 13 on the station's reporting list to Top 40 Airplay Monitor, operations manager Kid Kelly cites Restless Heart's 1987 hit "I'll Still Be Loving You" as a precedent. "At WKSE [Buffalo, N.Y.], that song was our secret weapon," he says. "We would play it and not give the title or the artist. We powered it in the middays. It proves that a hit is a hit is a hit, and we don't classify it as coming from country or alternative or from dance. It's a hit and has mass appeal."

"Amazed" did so well at call-out, Waugh says, "that stations every-

where were very open-minded about it. The fact that it was crossing over from country has never been a topic. The top 40 guys just said, 'What's the demo, and what's the best time for me to play it?' They judged the record on the basis of the record."

Lonestar lead singer Richie McDonald says he has not been surprised by the record's success since he and the group saw the impact it had in live performance. "People still come up to us every night and say, 'That record changed my life,'" says McDonald. "We just had a guy propose to his girlfriend onstage during that song. The power of a song like this is truly amazing."

Although Waugh notes that there was no crossover plan in recording "Lonely Grill," since the success of "Amazed," the label has released "Smile" as a follow-up country single; it is now at No. 9 on the country tracks chart. The track is No. 65 on this issue's Hot 100, and Waugh says the label is getting "numerous" inquiries from top 40 and AC stations as to whether it will be available as a crossover single. Waugh says the label has not yet decided.

ARTISTDIRECT GETS \$97.5M FROM 6 COS.

(Continued from page 5)

Music has investments in a number of online companies.

A spokesman for Warner Music Group says, "We think they're a strong company and view them as an important promotional partner going forward."

Universal declined comment.

The only major not involved with the online company is EMI Recorded Music. Executives were unavailable for comment at press time.

ARTISTdirect operates a number of Web sites, including ubl.com (a music

search engine) and iMusic.com (a music community site). It also sells music and merchandise and operates Web sites for acts like Beastie Boys.

ARTISTdirect, which is based in Encino, Calif., declined comment because it is in its "quiet period" following the filing with the Securities and Exchange Commission for an initial public offering of stock. The recent investments are said to be ARTISTdirect's first from music companies. Previous financing had come from venture capital firms.

Copyright Cos. Boost U.S. Economy Most

BY BILL HOLLAND

WASHINGTON, D.C.—U.S. copyright industries contribute more to the American economy than any other manufacturing sector and remain first in foreign sales and exports, according to the 1999 economic report of U.S. copyright industries.

According to this year's report from the International Intellectual Property Assn. (IIPA), in 1997 U.S. copyright industries contributed an estimated \$348.4 billion to the economy, accounting for 4.30% of the gross domestic product (GDP). That's an increase of 7.2% from 1996's \$324.8 billion.

Government statistics usually lag up to two years due to the time involved in collecting the data and authenticating projections against actual sales. According to an IIPA

spokesman, the government is restructuring its system for tracking industries and promises to be more up-to-date starting with next year's statistics.

The figures, released Dec. 16, show the muscular growth of the copyright industries in the past 20 years. Between 1977 and 1997, the growth rate of value added to the GDP by copyright industries was 241%.

According to the report, U.S. record companies; film and video studios; music publishers; book, magazine, and newspaper publishers; computer software companies; and other copyright-related industries led foreign sales and exports with a total of \$66.85 billion.

The report says 1997 foreign sales/exports for the record industry were valued at \$10.01 billion; for

the motion picture, TV, and video industry, \$12.34 billion; for computer software, \$40.28 billion; and for newspapers, books, and periodicals, \$4.22 billion. The IIPA report does not break out other figures for the individual industries.

The growth rate for the copyright industries between 1996 and 1997 was 11.1%, a gain over the prior year's contribution of \$60.18 billion.

The average growth of copyright industries since 1993 has been between 10.4% and 13.3%—the fastest growth rate in the economy and more than double that of the economy as a whole.

U.S. copyright industries have also created jobs at a faster rate than many other leading sectors of the economy, and more workers are employed in copyright-related industries than in the aircraft, automobile, steel, pharmaceutical, or textile industries.

The copyright industries' collective contribution outdistances that of the chemical and allied products industries, which totaled \$66.40 billion; the agricultural sector, \$57.30 billion; electronic component and equipment segment, \$54.29 billion; and aircraft and aircraft parts manufacturing, \$48.64 billion.

Sources for the data come from federal agency reports, the International Federation of the Phonographic Industry, the Motion Picture Assn. of America, and the U.S. Industry and Trade Outlook.

HIT-DRIVEN ALBUM SALES LEAD IN '99 REPORT

(Continued from page 5)

last year, dropped to fifth with a 15.8% market share, while EMI Music Distribution (EMD) came in last with 9.5%.

In current album market share, BMG Distribution was the No. 2 distributor with a 19.6% share, followed by Sony with 17%, the indie sector with 14.6%, WEA with 13.7%, and EMD with 8.2%.

As for album unit sales by type of store, chains were up 3.1% over 1998, independent merchants were up 6.5%, mass merchants were up 9.8%, and nontraditional merchants, a category that includes TV sales, E-merchants, venue sales, and mail order, were up 59.6%.

Looking at it another way, chains moved 56.1% of all album sales, or 423.5 million units; indie stores, 14.2%, or 107.5 million; mass merchants, 28.2%, or 212.5 million; and nontraditional 1.5%, or 11.3 million.

In 1998, when album sales totaled 712.5 million, those percentages were chains 57.6%, indie stores 14.2%, mass merchants 27.3%, and nontraditional 1%.

In 1997, when album sales were 651.8 million units, chains had 60% of album sales, independents 13.3%, mass merchants 26.3%, and nontraditional 0.3%.

The genres most heavily affected by double counting appear to be R&B and rap, alternative rock and heavy rock, and classical and soundtracks. Also, while SoundScan breaks out album sales by most genres, it doesn't track album sales for the broad categories of rock and pop.

Alternative rock album sales held steady, totaling 121 million units, or 16% of all album sales. In 1998, that genre was 16% of album sales and in 1997, 16.4%. Heavy rock albums totaled about 11% of all sales, or 82.7 million units.

The country genre continues to suffer a decline. Last year that category had album sales of 69.3 million units, down 4.6% from the 72.6 million unit sales it garnered in 1998. As a percentage of album sales, country titles were 9.2% of the total in 1999, 10.2% in 1998, and 10.8% in 1997.

Soundtrack albums were another category that suffered a setback last year. Those titles moved 41.6 million units in 1999, down 32.3% from the 61.5 million units the category moved in 1998 when sales were fueled by the "Titanic" and other hit movie soundtracks. As a percentage of album sales, soundtracks accounted for 5.5%.

As for niche genres, classical album sales totaled 17.3 million units, or 2.3% of all album sales in 1999; jazz, 19.6 million, or 2.6% of the total; Latin, 22.2 million, or 2.9%; gospel, 6.2 million units, or 0.8%; and new age, 5.8 million units, or 0.8%.

Market data are determined by Hartsdale-based SoundScan, which collects point-of-sale information from retail, rack accounts, and other nontraditional merchants for all formats and configurations. The accounts polled generate 85% of U.S. music sales, and SoundScan then projects totals for the entire U.S. market.

Total unit sales of all formats in 1999 rose only 2% due to a drop in singles sales

R&B, RAP GROWTH

In looking at album sales by genre, R&B, which includes overlap from some rap albums, continues to grow. In 1999, the R&B genre accumulated sales of 175.3 million units, or 23.2%, as compared with 1998, when it was 22.8% of album sales, and 1997, when it was 21.7% of album sales.

Rap, by itself, garnered 87.7 million in unit sales last year, or 11.6% of all album sales, up from 81.3 million units in 1998 and 61.7 million units in 1997.

In the tracking of genre sales, titles may appear in more than one genre, resulting in double counting.

newsline...

REALNETWORKS and the Universal Music Group (UMG) have struck a strategic alliance that will see music from the world's largest record company available for sale via download by midyear. Under the pact, the two companies will work together in online and off-line digital music-marketing activities, including UMG distribution of RealNetworks' RealJukebox software. A UMG-developed, rights-protected digital music distribution format—which has not been given an official name—will be incorporated into a new version of the RealJukebox software that will be available by midyear. UMG, in turn, will make its music available for purchase via digital download through the format. The alliance was announced Jan. 7 at the Consumer Electronics Show in Las Vegas during a keynote speech by Rob Glaser, founder/CEO of Seattle-based RealNetworks. The digital music format will employ InterTrust's digital rights management technology and NatWest Bank's Magex clearinghouse infrastructure, according to the companies. Larry Kenswil, president of global electronic commerce and advanced technology for UMG, says the music company will make available for download "as much [music] as the marketplace demands" in the singles and albums formats, but notes of the latter's current limitations that "this is still a low-band world." "This is an ongoing search and research mission," Kenswil says of digital commerce. "And there's no better way to research than to get into the market."

MARILYN A. GILLEN

PANASONIC, SAMSUNG, PHILIPS, and Sony were among the hardware companies pledging during the Consumer Electronics Show to have DVD-recordable units out by year's end. Samsung's DVD-R2000 is due in the third quarter at about \$2,000. Panasonic will launch its unit in the summer; no price point was announced, but it is expected to be tagged around \$2,000 as well. RCA, Philips, and Sony said they expected to release their own DVD recordable players by year's end. Sony also said it plans rollout in the year's third quarter of a dual DVD/Super Audio CD (SACD) player; an anticipated unit that would play those formats as well as DVD Audio is now awaiting resolutions of some format issues, including security, executives said. Marantz will introduce its own SACD in midyear; pricing has not been announced.

MARILYN A. GILLEN

20TH CENTURY FOX Home Entertainment is to launch the first simultaneous worldwide home video release of "Star Wars: Episode I—The Phantom Menace" in the week of April 3-8. The film, which has so far generated \$922 million worldwide at the box office, will arrive at video April 4 in the U.S. priced at \$24.98.

SAM ANDREWS

THE MUSIC FOR YOUTH (MFY) Foundation, an initiative by music industry executives and artists with the support of the UJA-Federation of New York, has made its first major donation of \$500,000 to support music programs for youth in what is described as "under-served communities." The MFY grants have gone to 16 "exceptional" music organizations in the New York area; in addition, scholarships have been awarded to young performers nationwide to pursue careers in music. In addition to expanding its New York operations, MFY is forming an advisory committee in Los Angeles. Veteran music man Larry Rosen is president of MFY. Grant guidelines are available from MFY by calling 212-836-1853 or E-mailing walkern@ujafedny.org.

TELDEC CLASSICS International has inked an agreement with Canadian indie Marquis Classics to record new-generation cabaret chanteuse Patricia O'Callaghan. With a palette that embraces songwriters from Kurt Weill to Randy Newman, the young Toronto singer has two acclaimed albums out via Marquis (Music to my Ears, Billboard, April 17). She has also garnered attention in Canada for her role as "the singer" on the CBC TV series "Foolish Heart." Due in the spring, O'Callaghan's first Teldec album will include songs by Weill, Newman, and Leonard Cohen.



O'CALLAGHAN

BRADLEY BAMBARGER

LYRICIST HAL DAVID has been named chairman of the Songwriters' Hall of Fame. While he fills a post vacated by the death of Frank Sinatra in 1998, his will be a hands-on role rather than an honorary one. In the wake of David's chairmanship, songwriter Bobby Weinstein has resigned his post as president of the hall, which was established in 1969. David, along with his songwriting partner Burt Bacharach, was elected to the hall in 1972. Los Angeles-based David, a former president of ASCAP, will helm his first board meeting Feb. 1 in New York, the day the hall also launches its campaign for its 31st annual induction dinner June 15 in New York.

UNIVERSAL'S NETS CAST WIDE FOR 2ND AQUA SET

(Continued from page 15)

just the opposite. "This means we can do more key things in a short period of time," he says. "Now we will be doing A-list TV shows instead of C-list shows everywhere. Radio and TV are still very important. [Aqua is] great artists singing great songs, and we want to communicate that to as many people as possible. Radio and TV are the key means of doing that."

The band is wise to the particular difficulties and extra scrutiny that come with an attempt to follow up such a monster debut as "Aquarium." Says the band's vocalist, Lene Nyström, "We have all odds against us in doing a second album, and that's kind of a challenge. In pop, people say, 'They were lucky.' A lot of people thought we were a one-hit and one-album wonder, but we will show we're here to stay."

Gone are the pastel colors and bubble-head antics, but the fun is still firmly in place. If the similarity between the two album titles doesn't

make you smile, you may be missing Aqua's sense of irony. The same goes for the album's first single, released to radio worldwide Jan. 1 and to retail on different dates at the end of the month, titled "Cartoon Heroes."

"There are two sides to Aqua: the immediate meaning of the lyrics and the deeper point shrouded in irony," explains Aqua's Claus Noreen. "A lot of kids will relate to the 'Cartoon Heroes' idea, while older people will see the humor."

Universal Music's U.K. office started local promotional efforts for "Aquarius" in December. Following further promotion work in several European countries in January and February, a global launch party in Copenhagen is scheduled for Feb. 25—three days before its international release. The act then heads for the U.S., where the album will be released one month later. Aqua will return to Europe in April, when a second undis-

**'In pop, people say,
'They were lucky.'
We will show we're
here to stay'**

- LENE NYSTRÖM -

closed single is scheduled for release. The Pacific Rim and Latin America will follow.

"We expect to do six or seven months of intense promotion and then a worldwide concert tour toward the end of 2000," says Universal Music Denmark A&R director Niclas Anker.

An extensive information structure has been designed to aid Universal affiliates in setting up local releases. An online Aqua Resource Center allows Universal's staff to access biographical details, the band's diary, and other information. An inter-company news-

paper is distributed to more than 1,500 employees. Each person also receives a ring-bound Aqua manual with updated information and graphics.

The company expects to top sales of "Aquarium" in the U.S. market, where it sold 2.7 million copies, according to SoundScan. "The U.S. market is more ready for Aqua now," says Universal Music Denmark managing director Jens-Otto Paludan. "Since the release of 'Aquarium,' Britney Spears, 5ive, and Backstreet Boys have hit there, so soundwise, Aqua is no longer light-years away."

Adds Hole, "For an American president of a record company, [MCA Records president] Jay Bobberg is very well traveled. He's been to Denmark and Sweden. Of all the American execs, he's the most open. He will get behind something like this. From his perspective, the glass is always half full."

The new album was presented at a global marketing meeting Oct. 21,

1999, where key execs heard five songs from the set. "The feel of the artwork and the music reflects the fact that the band has moved forward," says Universal Music International product manager for international repertoire Matthew Tilley. "It's much more dark and moody, a little bit more mature."

Aqua's Søren Rasted, who co-wrote the songs with Noreen, says, "We didn't want to carry on with the [concept from] the first album, so we had to make some slight changes. As soon as we began working on the sound we realized it had moved away from 'Aquarium.' It's still the kind of pop songs that we do, but with more substance to it."

"It's still cheesy though," quips Nyström. Another distinction is René Dif's vocals. Says Dif, "It's a mix between singing and rapping, but leaning more toward singing. And [Lene and I] sing ballads together. It's not the kind of voices, Lene's high tones and my growl, [that] were heard on the first album."

HOT 100 SPOTLIGHT



by Silvio Pietroluongo

SHE WANTS IT, SHE'S GOT IT: **Christina Aguilera** scores her second No. 1 on The Billboard Hot 100 (and the first new No. 1 of the millennium) with "What A Girl Wants" (RCA), which scoots up 11-1. After street-date violations caused it to debut a week early on Hot 100 Singles Sales, "Girl" scans 140,500 units and jumps 62-1, earning Greatest Gainer/Sales honors. That is the highest unit total since **Mariah Carey Featuring Jay-Z** sold 157,000 pieces of "Heartbreaker" (Columbia) in the Oct. 16, 1999, issue.

It's been quite a week for Aguilera, as she was also nominated for two Grammy Awards (see story, page 1). The only setback she suffers this issue is that a bulleted title from the previous week, "The Christmas Song (Chestnuts Roasting On An Open Fire)," falls off the chart from No. 18, as holiday tidings have quickly dissipated. Next issue, Aguilera will be challenged for the top slot by **Savage Garden's** "I Knew I Loved You" (Columbia); the retail single hit stores Jan. 4. "Loved" would have to scan approximately 100,000 units to have a shot at No. 1.

BACK AGAIN: **Brian McKnight** doubles his writer credits on the Hot 100, as the country radio version of "Back At One" by **Mark Wills** (Mercury Nashville) enters the chart at No. 89. McKnight's version sits at No. 3 this issue after spending the past eight weeks in the runner-up spot.

HE DOES IT AGAIN: Besides making his mark on The Billboard 200 this issue with "Vol. 3 . . . Life And Times Of S. Carter" (Roc-A-Fella/Def Jam/IDJMG), his second consecutive No. 1 debut on that chart (see Between the Bullets, page 82), **Jay-Z** also enters the Hot 100 at No. 95 with the first single from that album, "Do It Again (Put Ya Hands Up)." "Again," which features **Beanie Sigel** and **Amil**, is the sole 12-inch-only single on the sales chart this issue, scanning 2,400 units. Although not rare, an appearance of a 12-inch title on the sales chart is quite a testament to a song's or artist's popularity. And in a week where buyers scooped up close to 500,000 units of his album, that underlines Jay-Z's appeal to his fans.

HOLIDAY BLUES: Holiday programming continues to play havoc with the Hot 100. Last issue, Christmas music led to a decline in play on most radio tracks in a week where singles sales were at a yearly high. That led to a low bullet count, along with chart jumps for singles that had a greater percentage of points coming from the sales side. This issue, radio station rotations increase somewhat but not to a normal level, as most stations ran countdowns highlighting the past year and decade. Therefore, bullet totals are still relatively low (33 on the Hot 100, compared with 1999's average of 46). This also resulted in large non-bulleted moves up the chart by the more established radio tracks that regained their pre-holiday spins on the monitored stations. Affected songs included "There She Goes" by **Sixpence None The Richer** (Squint/Elektra/EEG), 84-72; "(You Drive Me) Crazy" by **Britney Spears** (Jive), 89-73; and "Larger Than Life" by **Backstreet Boys** (Jive), 96-87. The fluctuation in radio play caused an adjustment in bullet criteria. Thus, these songs, and others that make smaller jumps, advance on the Hot 100 without bullets. These songs, however, do qualify for bullets on Hot 100 Airplay.

THE Billboard 200

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

JANUARY 15, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				◀ No. 1/Hot Shot Debut ▶		
1	NEW	1	1	JAY-Z ROC-A-FELLA/DEF JAM 546822*/IDJMG 1 week at No. 1	VOL. 3... LIFE AND TIMES OF S. CARTER	1
2	1	—	2	DMX RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	2
3	2	1	7	CELINE DION ▲ 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
4	5	4	19	CHRISTINA AGUILERA ▲ ⁵ RCA 67690 (10.98/16.98)	CHRISTINA AGUILERA	1
5	18	18	7	DR. DRE AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
6	7	—	2	2PAC + OUTLAWZ INTERSCOPE 490413* (12.98/18.98)	STILL I RISE	6
7	15	11	4	VARIOUS ARTISTS UNIVERSAL-EMI-ZOMBA 545417/UTV (11.98/17.98)	NOW 3	7
8	4	5	29	SANTANA ▲ ⁵ ARISTA 19080 (11.98/17.98)	SUPERNATURAL	1
9	9	8	9	MARIAH CAREY ▲ ³ COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
10	13	16	7	KORN ▲ ³ IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
11	21	23	28	LIMP BIZKIT ▲ ⁵ FLIP 490335*/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1
12	27	26	31	BLINK-182 ▲ ² MCA 111950 (11.98/17.98)	ENEMA OF THE STATE	9
13	20	21	53	KID ROCK ▲ ⁵ LAVA/ATLANTIC 83119*/AG (10.98/17.98) HS	DEVIL WITHOUT A CAUSE	5
14	3	2	33	BACKSTREET BOYS ◆ ¹¹ JIVE 41672 (11.98/17.98)	MILLENNIUM	1
15	23	14	4	THE NOTORIOUS B.I.G. BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
16	6	3	51	BRITNEY SPEARS ◆ ¹⁰ JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
17	14	13	6	METALLICA ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
18	11	9	7	WILL SMITH ▲ ² COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	5
19	24	10	3	JUVENILE CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	10
20	12	12	18	DIXIE CHICKS ▲ ³ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
21	17	17	19	LOU BEGA ▲ ³ RCA 67887 (10.98/16.98)	A LITTLE BIT OF MAMBO	3
22	10	7	113	SHANIA TWAIN ◆ ¹⁵ MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
23	40	45	5	EIFFEL 65 REPUBLIC 157194/UNIVERSAL (11.98/17.98)	EUROPOP	23
24	28	27	8	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA 14625*/ARISTA (11.98/17.98)	TOTALLY HITS	14
25	41	39	61	JUVENILE ▲ ² CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
26	34	36	9	RAGE AGAINST THE MACHINE ▲ ² EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
27	25	25	14	CREED ▲ ² WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1
28	26	22	8	SAVAGE GARDEN ▲ COLUMBIA 63711/CRG (11.98/17.98)	AFFIRMATION	6
29	39	44	5	SISQO DRAGON/DEF SOUL 546816*/IDJMG (11.98/17.98)	UNLEASH THE DRAGON	18
30	8	6	7	KENNY G ▲ ² ARISTA 19090 (11.98/17.98)	FAITH: A HOLIDAY ALBUM	6
31	35	37	23	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
32	16	15	8	FAITH HILL WARNER BROS. (NASHVILLE) 47373/WRN (11.98/17.98)	BREATHE	1
33	30	30	15	BRIAN MCKNIGHT ▲ MOTOWN 153708/UNIVERSAL (11.98/17.98)	BACK AT ONE	7
34	19	19	34	RICKY MARTIN ▲ ⁶ C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
35	37	42	6	BEASTIE BOYS GRAND ROYAL 22940/CAPITOL (17.98/24.98)	BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	19
36	47	43	19	LFO ▲ ARISTA 14605 (10.98/16.98)	LFO	21
37	33	31	30	SMASH MOUTH ▲ ² INTERSCOPE 490316 (11.98/17.98)	ASTRO LOUNGE	6
38	44	49	6	ENRIQUE IGLESIAS ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
39	58	63	9	LIL' WAYNE ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	3
40	61	61	6	NAS ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	7
41	79	55	3	SOUNDTRACK PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	41
42	42	47	6	DAVE MATTHEWS BAND ▲ ² BAMA RAGS 67898/RCA (21.98 CD)	LISTENER SUPPORTED	15
43	36	32	35	TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
44	32	29	62	98 DEGREES ▲ ³ MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	14
45	65	76	16	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
				▶ GREATEST GAINER ▶		
46	107	109	5	VARIOUS ARTISTS UTV/DEF JAM 545440*/IDJMG (10.98/17.98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	46
47	51	54	30	RED HOT CHILI PEPPERS ▲ ² WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
48	56	—	2	GOODIE MOB. LAFACE 26064*/ARISTA (10.98/16.98)	WORLD PARTY	48
49	53	53	9	COUNTING CROWS ● DGC 490415*/INTERSCOPE (11.98/17.98)	THIS DESERT LIFE	8
50	46	50	31	JENNIFER LOPEZ ▲ ² WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
51	64	58	14	MARC ANTHONY ▲ COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
52	48	46	9	JIM JOHNSTON ▲ KOCH 8808 (10.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4	4
53	31	28	8	SOUNDTRACK ▲ ATLANTIC 83261/AG (10.98/17.98)	POKEMON: THE FIRST MOVIE	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
54	83	90	52	GODSMACK ▲ REPUBLIC 153190/UNIVERSAL (8.98/12.98) HS	GODSMACK	22
55	22	24	8	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS	22
56	43	38	10	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	8
57	97	87	4	MANDY MOORE 550 MUSIC 69917/EPIC (11.98 EQ/16.98)	SO REAL	57
58	63	62	9	FOO FIGHTERS ▲ ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
59	88	78	5	Q-TIP ● ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	28
60	102	71	4	FUNKMASTER FLEX & BIG KAP DEF JAM 538258*/IDJMG (11.98/17.98)	THE TUNNEL	35
61	75	68	6	JESSICA SIMPSON ● COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	61
62	74	72	10	BUSH ● TRAUMA 490483/INTERSCOPE (11.98/17.98)	THE SCIENCE OF THINGS	11
63	71	73	8	FIONA APPLE ● CLEAN SLATE 69195/EPIC (11.98 EQ/17.98)	WHEN THE PAWN...	13
64	111	115	45	EMINEM ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
65	49	35	11	98 DEGREES UNIVERSAL 153918 (11.98/17.98)	THIS CHRISTMAS	27
66	106	106	14	METHOD MAN/REDMAN DEF JAM 546609*/IDJMG (11.98/18.98)	BLACKOUT!	3
67	38	33	93	'N SYNC ▲ ³ RCA 67613 (11.98/17.98)	'N SYNC	2
68	112	110	24	POWERMAN 5000 ▲ DREAMWORKS 450107/INTERSCOPE (10.98/16.98)	TONIGHT THE STARS REVOLT!	29
69	96	91	8	SOUNDTRACK ▲ GEFEN 490508/INTERSCOPE (12.98/18.98)	END OF DAYS	20
70	86	81	6	THIRD EYE BLIND ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
71	72	70	5	GUNS N' ROSES GEFEN 490514*/INTERSCOPE (19.98/24.98)	LIVE ERA '87 — '93	45
72	120	103	4	METHODS OF MAYHEM MCA 112020* (11.98/17.98)	METHODS OF MAYHEM	71
73	90	93	19	PUFF DADDY ▲ BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	2
74	104	104	19	FILTER REPRISE 47388/WARNER BROS. (10.98/16.98)	TITLE OF RECORD	30
75	68	69	29	SARAH MCLACHLAN ▲ ² ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
76	93	92	13	LIVE ▲ RADIOACTIVE 111966/MCA (11.98/17.98)	THE DISTANCE TO HERE	4
77	54	51	125	BACKSTREET BOYS ◆ ¹² JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
78	78	75	6	BECK ● DGC/GEFFEN 490485/INTERSCOPE (11.98/17.98)	MIDNITE VULTURES	34
79	73	88	20	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	2
80	55	52	101	DIXIE CHICKS ▲ ⁸ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	4
81	92	59	11	AMY GRANT ● A&M 490462/INTERSCOPE (11.98/17.98)	A CHRISTMAS TO REMEMBER	36
82	29	20	6	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS	7
83	114	121	8	MONTELL JORDAN DEF SOUL 546714/IDJMG (11.98/17.98)	GET IT ON...TONITE	32
84	69	66	45	TLC ▲ ³ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
85	94	100	7	BOB MARLEY TUFF GONG/ISLAND 546404*/IDJMG (11.98/17.98)	CHANT DOWN BABYLON	79
86	105	97	4	VARIOUS ARTISTS TOMMY BOY 1365 (12.98/17.98)	MTV PARTY TO GO 2000	86
87	110	112	31	BLAQUE ● TRACK MASTERS/COLUMBIA 68987/CRG (10.98 EQ/16.98)	BLAQUE	79
88	52	40	7	CHARLOTTE CHURCH ● SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH	40
89	91	95	12	SOUNDTRACK ● COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	16
90	50	48	10	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	9
91	62	67	14	STING A&M 490443/INTERSCOPE (11.98/17.98)	BRAND NEW DAY	15
92	77	79	67	GOO GOO DOLLS ▲ ³ WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
93	89	83	6	LED ZEPPELIN ATLANTIC 83268/AG (10.98/16.98)	EARLY DAYS: THE BEST OF LED ZEPPELIN VOLUME ONE	71
94	80	77	31	LONESTAR ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
95	125	132	38	LIL' TROY ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) HS	SITTIN' FAT DOWN SOUTH	20
96	85	80	23	VARIOUS ARTISTS ▲ ² UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98)	NOW 2	3
97	82	85	51	SUGAR RAY ▲ ² LAVA/ATLANTIC 83151*/AG (10.98/17.98)	14:59	17
98	100	99	25	TRAIN ● AWARE/COLUMBIA 38052/CRG (10.98 EQ/16.98) HS	TRAIN	76
99	81	84	6	ALANIS MORISSETTE MAVERICK 47589/WARNER BROS. (11.98/17.98)	MTV UNPLUGGED	63
100	149	138	23	STAINED ● FLIP/ELEKTRA 62356/EEG (7.98/11.98) HS	DYSFUNCTION	74
101	76	74	12	ERIC CLAPTON DUCK/REPRISE 47553/WARNER BROS. (11.98/17.98)	CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON	20
102	128	139	23	MACY GRAY EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	97
103	95	94	59	WHITNEY HOUSTON ▲ ³ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
104	131	130	14	ANGIE STONE ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND	94
105	60	56	42	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
106	140	144	72	KORN ▲ ³ IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
107	168	170	19	STATIC-X WARNER BROS. 47271 (10.98/16.98) HS	WISCONSIN DEATH TRIP	107
108	59	60	6	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
109	66	64	15	BARBRA STREISAND ▲ COLUMBIA 69601/CRG (11.98 EQ/17.98)	A LOVE LIKE OURS	6
110	101	98	86	LENNY KRAVITZ ▲ ² VIRGIN 47758 (12.98/17.98)		5

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

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
111	154	153	16	OL' DIRTY BASTARD ● ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	10
112	84	82	16	MARTINA MCBRIDE ● RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
113	67	57	10	VARIOUS ARTISTS ▲ SPARROW 51703 (19.98/19.98)	WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29
114	117	135	42	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	5
115	98	96	8	☿ ● NPG 14624*/ARISTA (11.98/17.98)	RAVE UN2 THE JOY FANTASTIC	18
116	119	129	10	STONE TEMPLE PILOTS ● ATLANTIC 83255/AG (10.98/16.98)	NO. 4	6
117	132	136	32	SOUNDTRACK ● ISLAND 546196/IDJMG (12.98/18.98)	NOTTING HILL	19
PACESETTER						
118	190	191	25	SLIPKNOT I AM 8655/ROADRUNNER (10.98/16.98) RS	SLIPKNOT	112
119	137	148	55	FATBOY SLIM ▲ SKINT 66247*/ASTRALWERKS (10.98/16.98) RS	YOU'VE COME A LONG WAY, BABY	34
120	145	152	12	DONELL JONES UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	35
121	193	185	83	DMX ▲ RUFF RYDERS/DEF JAM 558227*/IDJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
122	141	158	15	NINE INCH NAILS ▲ NOTHING 490473*/INTERSCOPE (19.98/24.98)	THE FRAGILE	1
123	87	102	40	ANDREA BOCELLI ▲ POLYDOR 547222 (12.98/18.98)	SOGNO	4
124	136	142	10	MASTER P NO LIMIT 50092*/PRIORITY (11.98/17.98)	ONLY GOD CAN JUDGE ME	2
125	152	149	40	SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
126	138	140	59	THE OFFSPRING ▲ COLUMBIA 69661*/CRG (11.98 EQ/17.98)	AMERICANA	2
127	103	113	15	ADAM SANDLER WARNER BROS. 47429 (11.98/17.98)	STAN AND JUDY'S KID	16
128	173	168	5	STROKE 9 CHERRY 153157/UNIVERSAL (8.98/12.98) RS	NASTY LITTLE THOUGHTS	128
129	162	184	23	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	5
130	RE-ENTRY	12	12	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) RS	SYSTEM OF A DOWN	125
131	113	118	34	SHEDAISY ● LYRIC STREET 165002/HOLLYWOOD (8.98/12.98) RS	THE WHOLE SHEBANG	77
132	99	86	44	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
133	133	141	27	VARIOUS ARTISTS ▲ RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	27
134	115	117	4	SHERYL CROW A&M 490574/INTERSCOPE (12.98/18.98)	SHERYL CROW AND FRIENDS: LIVE FROM CENTRAL PARK	107
135	178	193	64	JAY-Z ▲ ROC-A-FELLA/DEF JAM 558902*/IDJMG (11.98/17.98)	VOL. 2... HARD KNOCK LIFE	1
136	57	34	9	ROSIE O'DONNELL ▲ COLUMBIA 63685/CRG (11.98 EQ/17.98)	A ROSIE CHRISTMAS	20
137	70	65	14	GARTH BROOKS ▲ CAPITOL 20051 (10.98/17.98)	IN...THE LIFE OF CHRIS GAINES	2
138	192	176	37	B.G. ● CASH MONEY 153265/UNIVERSAL (11.98/17.98)	CHOPPER CITY IN THE GHETTO	9
139	142	114	9	REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION	85
140	147	169	3	SOUNDTRACK WARNER BROS. 47483 (11.98/17.98)	MAN ON THE MOON	140
141	182	157	8	SOUNDTRACK ● Y&B/ELEKTRA 62410*/EEG (11.98/17.98)	LIGHT IT UP	19
142	199	188	7	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	31
143	122	123	7	VARIOUS ARTISTS TOMMY BOY 1353 (12.98/17.98)	WCW MAYHEM THE MUSIC	40
144	191	195	34	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
145	188	—	6	SUBLIME GASOLINE ALLEY 112125/MCA (11.98/17.98)	GREATEST HITS	114
146	RE-ENTRY	6	6	CHEF RAEKWON ● LOUD/COLUMBIA 63844*/CRG (11.98 EQ/17.98)	IMMOBILARITY	9
147	127	127	27	WEIRD AL YANKOVIC ● WAY MOBY 32118/VOLCANO (11.98/17.98)	RUNNING WITH SCISSORS	16
148	RE-ENTRY	33	33	VARIOUS ARTISTS ▲ RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
149	187	173	12	311 ● CAPRICORN 546645/IDJMG (10.98/16.98)	SOUNDSYSTEM	9
150	RE-ENTRY	28	28	JA RULE ▲ MURDER INC./DEF JAM 538920*/IDJMG (11.98/17.98) RS	VENNI VETTI VECCI	3
151	109	101	8	VONDA SHEPARD 550 MUSIC 63915/EPIC (11.98 EQ/17.98)	HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	60
152	RE-ENTRY	10	10	MOS DEF RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	25
153	174	—	27	MISSY "MISDEMEANOR" ELLIOTT THE GOLO MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
154	RE-ENTRY	48	48	DMX ▲ RUFF RYDERS/DEF JAM 538640*/IDJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
155	RE-ENTRY	30	30	VARIOUS ARTISTS ● RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	63
156	108	105	60	CHER ▲ WARNER BROS. 47121 (10.98/17.98)	BELIEVE	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
157	123	120	94	JO DEE MESSINA ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
158	169	167	24	ROBBIE WILLIAMS ● CAPITOL 97726 (10.98/16.98)	THE EGO HAS LANDED	63
159	181	133	7	VARIOUS ARTISTS 550 MUSIC 69710/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL — THE CHRISTMAS ALBUM	86
160	200	189	43	LIT ▲ RCA 67775 (9.98/13.98) RS	A PLACE IN THE SUN	31
161	RE-ENTRY	21	21	MOBY V2 27049* (16.98 CD) RS	PLAY	125
162	RE-ENTRY	52	52	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
163	116	119	8	JIMMY BUFFETT MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS	37
164	150	163	71	LAURYN HILL ▲ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
165	121	107	6	MICHAEL W. SMITH REUNION 10041/JIVE (10.98/16.98)	THIS IS YOUR TIME	21
166	161	160	9	SOUNDTRACK MAVERICK 47538/WARNER BROS. (11.98/17.98)	MORE MUSIC FROM AUSTIN POWERS: THE SPY WHO SHAGGED ME	145
167	RE-ENTRY	6	6	ROB ZOMBIE GEFEN 490349*/INTERSCOPE (11.98/17.98)	AMERICAN MADE MUSIC TO STRIP BY	38
168	177	180	55	MARIAH CAREY ▲ COLUMBIA 69670*/CRG (11.98 EQ/17.98)	# 1'S	4
169	165	179	46	DAVE MATTHEWS/TIM REYNOLDS ▲ BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
170	RE-ENTRY	65	65	ROB ZOMBIE ▲ GEFEN 425212*/INTERSCOPE (11.98/17.98)	HELLBILLY DELUXE	5
171	160	116	9	GEORGE STRAIT MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	78
172	RE-ENTRY	10	10	WARREN G ● G-FUNK 73710*/RESTLESS (10.98/16.98)	I WANT IT ALL	21
173	156	137	10	B*WITCHED EPIC 63985 (11.98 EQ/17.98)	AWAKE AND BREATHE	91
174	45	41	9	JEWEL ● ATLANTIC 83250/AG (10.98/17.98)	JOY: A HOLIDAY COLLECTION	32
175	180	196	28	K-CI & JOJO MCA 111937* (10.98/17.98)	IT'S REAL	8
176	166	177	86	DAVE MATTHEWS BAND ▲ RCA 67660* (11.98/17.98)	BEFORE THESE CROWDED STREETS	1
177	RE-ENTRY	6	6	VARIOUS ARTISTS ● HYBRID 63770/EPIC (19.98 EQ/24.98)	WOODSTOCK 99	32
178	176	172	27	SOUNDTRACK MAVERICK 47348/WARNER BROS. (11.98/17.98)	AUSTIN POWERS: THE SPY WHO SHAGGED ME	5
179	129	111	8	JARS OF CLAY ESSENTIAL/SILVERTONE 10499/JIVE (10.98/16.98)	IF I LEFT THE ZOO	44
180	RE-ENTRY	4	4	VARIOUS ARTISTS REDLINE 75997 (21.98 CD)	THE HARD + THE HEAVY VOLUME ONE	105
181	RE-ENTRY	5	5	INCUBUS IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	80
182	RE-ENTRY	5	5	TONIC UNIVERSAL 542069 (11.98/17.98)	SUGAR	81
183	118	122	27	KENNY G ● ARISTA 19085 (11.98/17.98)	CLASSICS IN THE KEY OF G	17
184	185	—	7	GENESIS ATLANTIC 83244/AG (10.98/16.98)	TURN IT ON AGAIN — THE HITS	65
185	RE-ENTRY	17	17	MOBB DEEP ▲ LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK	3
186	135	145	89	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	7
187	RE-ENTRY	6	6	E-40 SICK W/O IT 41691/JIVE (11.98/17.98)	CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE	28
188	RE-ENTRY	14	14	SOUNDTRACK UNIVERSAL 153269 (10.98/17.98)	AMERICAN PIE	50
189	RE-ENTRY	8	8	KEVON EDMONDS RCA 67704 (10.98/13.98)	24/7	77
190	RE-ENTRY	11	11	SOUNDTRACK HOLLYWOOD 162216 (17.98 CD)	10 THINGS I HATE ABOUT YOU	52
191	RE-ENTRY	12	12	IDEAL NOONTIME 47882/VIRGIN (10.98/16.98) RS	IDEAL	97
192	RE-ENTRY	13	13	SEVENDUST TVT 5820 (10.98/16.98)	HOME	19
193	RE-ENTRY	4	4	MARILYN MANSON NOTHING 490524/INTERSCOPE (11.98/17.98)	THE LAST TOUR ON EARTH	82
194	158	150	29	VARIOUS ARTISTS ● INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
195	126	89	13	POINT OF GRACE WORD 63609/EPIC (11.98 EQ/17.98)	A CHRISTMAS STORY	35
196	184	183	64	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
197	130	155	14	GEORGE WINSTON WINDHAM HILL 11465 (10.98/16.98)	PLAINS	76
198	186	182	3	GEORGE MICHAEL VIRGIN 48740 (12.98/17.98)	SONGS FROM THE LAST CENTURY	182
199	RE-ENTRY	5	5	MINT CONDITION ELEKTRA 62353/EEG (10.98/16.98)	LIFE'S AQUARIUM	64
200	134	134	13	MELISSA ETHERIDGE ISLAND 546518*/IDJMG (11.98/17.98)	BREAKDOWN	12

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac + Outlawz 6
2Pac 162
311 149
98 Degrees 44, 65
Christina Aguilera 4
Marc Anthony 51
Fiona Apple 63
Backstreet Boys 14, 77
Beastie Boys 35
Beck 78
Lou Bega 21
B.G. 138
Blaque 87
Mary J. Blige 79
Blink-182 12
Andrea Bocelli 55, 123
Garth Brooks 82, 137
Jimmy Buffett 163
Bush 62
B*Witched 173
Mariah Carey 9, 168
Cher 156
Kenny Chesney 132
Charlotte Church 88, 105

Eric Clapton 101
Phil Collins 196
Counting Crows 49
Creed 27
Sheryl Crow 134
Destiny's Child 31
Celine Dion 3
Dixie Chicks 20, 80
DMX 2, 121, 154
Dr. Dre 5
E-40 187
Kevon Edmonds 189
Eiffel 65 23
Missy "Misdeemeanor" Elliott 153
Eminem 64
Melissa Etheridge 200
EVE 45
Filter 74
Foo Fighters 58
Funkmaster Flex & Big Kap 60
Genesis 184
Ginuwine 114
Kenny G 30, 183

Godsmack 54
Goodie Mob. 48
Goo Goo Dolls 92
Amy Grant 81
Macy Gray 102
Guns N' Roses 71
Warren G 172
Faith Hill 32, 186
Lauryn Hill 164
Hot Boys 129
Whitney Houston 103
Ideal 191
Enrique Iglesias 38
Incubus 181
Alan Jackson 90
Jars Of Clay 179
Jay-Z 1, 135
Jewel 174
Jim Johnston 52
Donnell Jones 120
Montell Jordan 83
Juvenile 19, 25
K-Ci & JoJo 175

Kid Rock 13
Korn 10, 106
Lenny Kravitz 110
Kuru 142
Led Zeppelin 93
LFO 36
Lil' Troy 95
Lil' Wayne 39
Limp Bizkit 11
Lit 160
Live 76
Lonestar 94
Jennifer Lopez 50
Marilyn Manson 193
Bob Marley 85
Ricky Martin 34
Master P 124
Dave Matthews Band 42, 176
Dave Matthews/Tim Reynolds 169
Martina McBride 112
Reba McEntire 108, 139
Tim McGraw 43
Brian McKnight 33
Sarah McLachlan 75

Jo Dee Messina 157
Metallica 17
Method Man/Redman 66
Methods Of Mayhem 72
George Michael 198
Mint Condition 199
Mobb Deep 185
Moby 161
Mandy Moore 57
Alanis Morissette 99
Mos Def 152
NAS 40
Nine Inch Nails 122
The Notorious B.I.G. 15
'N Sync 67
Rosie O'Donnell 136
The Offspring 126
O' Dirty Bastard 111
Point Of Grace 195
Powerman 5000 68
☿ 115
Puff Daddy 73
Q-Tip 59

Cher 146
Rage Against The Machine 26
Red Hot Chili Peppers 47
LeAnn Rimes 56
Ja Rule 150
Adam Sandler 127
Santiana 8
Savage Garden 28
Sevendust 192
SheDaisy 131
Vonda Shepard 151
Jessica Simpson 61
Sisqo 29
Fatboy Slim 119
Slipknot 118
Smash Mouth 37
Michael W. Smith 165
Will Smith 18
Snoop Dogg 144
SOUNDTRACK
10 Things I Hate About You 190
American Pie 188
Austin Powers: The Spy Who Shagged Me 178

More Music From Austin Powers: The Spy Who Shagged Me 166
The Source Presents Hip-Hop Hits — Volume 3 46
Totally Hits 24
Touched By An Angel — The Christmas Album 159
WCW Mayhem The Music 143
Woodstock 99 177
WOW Worship: Today's 30 Most Powerful Worship Songs 194
WOW-2000: The Year's 30 Top Christian Artists And Songs 113
George Winston 197
Third Eye Blind 70
TLC 84
Train 98

Shania Twain 22
VARIOUS ARTISTS
Millennium Hip-Hop Party 155
Monster Ballads 133
MTV Party To Go 2000 86
Now 2 96
Now 3 7
Ruff Ryders: Ryde Or Die Vol. 1 148
The Hard + The Heavy Volume One 180
The Source Presents Hip-Hop Hits — Volume 3 46
Totally Hits 24
Touched By An Angel — The Christmas Album 159
WCW Mayhem The Music 143
Woodstock 99 177
WOW Worship: Today's 30 Most Powerful Worship Songs 194
WOW-2000: The Year's 30 Top Christian Artists And Songs 113
George Winston 197
Weird Al Yankovic 147
Tonic 182
Rob Zombie 167, 170

WTO Rallies May Hurt U.S.-China Deals

BY BILL HOLLAND

WASHINGTON, D.C.—The political repercussions from the demonstrations at the World Trade Organization (WTO) meeting in Seattle late last year could slow down plans by U.S. record companies to enter into new joint agreements with China.

Following the protests, a scheduling change was made in Congress to push back until June a vote that would give China a permanent (rather than its current year-by-year) most favored nation (MFN) trade status. Several congressional leaders say that decision could embroil the issue in election-year politicking during both the presidential primaries and congressional races as the November national election approaches.

The vote is being rescheduled to allow China enough time to first join the beleaguered WTO. Congress does not have to approve the WTO application itself, but it must vote to change China's trade status.

The protests in Seattle during the Nov. 30-Dec. 3, 1999, WTO meetings shined the spotlight on charges by activists that WTO decisions are driven by big business and are often made without consideration of environmental and labor concerns. President Clinton's remarks calling for a more open dialogue with WTO critics also took the wind out of the meetings.

Membership in the WTO is necessary for Beijing to become an equal international trading partner. It also

means China can take advantage of (and would be required to abide by) the recent protections offered by the World Intellectual Property Assn. treaties now being ratified globally.

"The target date for a vote is late spring, early summer," says Rep. Philip Crane, R-Ill., "and the closer you get to the election, the more potentially political it can become, and that's not a good thing."

Ken Johnson, spokesman for Rep. W.J. "Billy" Tauzin, R-La., chairman of the House Telecommunications, Trade, and Consumer Protection Subcommittee, says Tauzin will support the China vote. Johnson calls the protests "a wake-up call to members of Congress that the WTO issue will be a bigger fight than ever expected and may become a part of congressional campaigns."

He also says the chairman feels that "to snub China at this stage would not only be a mistake in the trade area but possibly dangerous on the national security front as well."

The two most trade issue-savvy presidential candidates, Vice President Al Gore and Sen. John McCain, R-Ariz., both support the WTO and China's MFN status approval. McCain is the chairman of the powerful Senate Commerce Committee; Gore, in addition to his administration experience, also served on that committee as a senator.

U.S. record industry officials are cautiously optimistic that China will become a WTO partner and will have

its MFN status approved by Congress. It could therefore be required to open its closed markets to joint-company ventures.

Neil Turkewitz, senior VP of international at the Recording Industry Assn. of America (RIAA), agrees that the longer the vote is put off, "the more political the issue will become." But he feels that in the end, Congress and the presidential candidates will support U.S. approval of permanent MFN status once China is a WTO member.

Even though Turkewitz feels that "on both sides of this argument, there are compelling reasons why people think they should or should not support it," he cautions that "without congressional approval, the trade consequences could be dire," because China would be able to ignore the U.S. when it comes to playing by WTO rules.

"That would be crazy," he says, "but of course, crazy things can happen in politics."

Such a reaction by China to a snub by Congress would surely have an impact on U.S. companies trying to cut deals there. It might also imperil gains made in curbing CD piracy.

Jay Berman, president/CEO of the International Federation of the Phonographic Industry, says he hopes that "the center will hold" and that there will be enough votes by moderates in Congress to give China MFN status to offset expected opposition by some liberal and conservative members (Billboard, Nov. 27, 1999).

OUTPOST ENDS UNIVERSAL VENTURE, WILL LIKELY SHUT DOWN

(Continued from page 5)

make the joint venture work, and in August released Hot Sauce Johnson's "Truck Stop Jug Hop," which sold 2,200 units, according to SoundScan, and Days Of The New's sophomore set, which has sold 215,000 copies.

By then, UMG had given Outpost the OK to talk to other labels outside of UMG, Williams says. "We talked with a number of people, but ultimately the finances of what Universal was looking for [for its part of the joint venture] didn't make sense. So we reached a settlement to get on with our lives. We're not 100% happy with it, but there's resolution."

Williams admits that Outpost has yet to be financially profitable. The label launched with the release of "Everything I Long For" from Hayden, a Canadian artist whom Outpost landed after an expensive bidding war. Hayden's records failed to ignite south of the border. According to SoundScan, 1996's "Everything I Long For" sold 27,000 copies, while its 1998 follow-up, "The Closer I Get," sold 11,000.

Outpost's commercial successes were Days Of The New's first self-titled album, which has sold 1.1 million copies, and the Crystal Method's "Vegas," which sold 690,000 copies, according to SoundScan.

Williams and Gershon both say the Crystal Method is moving to Interscope. But the act's manager, Richard Bishop, says, "We have never had any contact from anybody at Interscope at any time. In this day and age, when companies are all about executives, Outpost was a com-

pany formed by three individual and creative executives, and they aggressively wooed Crystal Method. These three executives persuaded them to sign to Outpost [Recordings]. If Outpost [Recordings] no longer exists, I



would assume that the Crystal Method's deal with them is over."

For Days Of The New, the switch is a sad but easy transition, since the group worked with Interscope on its release last fall. "Outpost was like family for Travis [Meeks, Days Of

The New leader]," says the band's manager, Rick Smith. "But I think [Interscope president] Tom Whalley is going all out to create that same kind of interaction and feeling with Travis. We hope to continue with Scott as producer."

Other Outpost acts affected by the shuttering are Leona Naess, who has been switched to MCA (see story, page 15); former Veruca Salt singer Nina Gordon, who has moved to Warner Bros.; Hayden and Hot Sauce Johnson, both of whom are being let out of their deals; and DJ Spooky, whose fate is still to be determined, according to Williams.

Williams says he and the other principals are looking for jobs for the remaining four Outpost staffers.

Interscope and UMG executives declined to comment.

LIPMAN TO HEAD UP UNIVERSAL RECORDS

(Continued from page 12)

promotion man," offers Lewinter. "He has great relationships with artists and people, and he's certainly a leader. There are certain people that come along that have music and soul in their heart, and he's one of them; that's what you look for in people to lead a company."

Lipman previously served as national director of promotion for Atlantic Records, where he championed Hootie & the Blowfish and Collective Soul, and as EMI Records' West Coast regional promotion director, working with

Jon Secada and Arrested Development.

Republic Records is preparing to release new projects from industrial rockers KMFDM, who now go by MDFMK; Tulsa, Okla.-based Mollys Yes; and Mississippi-bred 3 Doors Down. Projects are scheduled from Chumbawamba, Oleander, and Godsmack.

Republic's cumulative sales recently surpassed the \$100 million mark; its biggest worldwide hits are 1997's "Tubthumping" from Chumbawamba and the current "Blue (Da Ba Dee)" from Eiffel 65.

BETWEEN THE BULLETS™



by Geoff Mayfield

ONE OUT OF TWO: Island/Def Jam Music Group had two defined goals for the turn of the century and made good on one of them. At Universal Music and Video Distribution's presentation during the National Assn. of Recording Merchandisers' Fall Conference, held last September in Coronado, Calif., Island/Def Jam co-president **Lyor Cohen** told the assembled accounts that he wanted his label to have the last No. 1 album of the millennium, and the first one of the new millennium. Depending on how you look at the calendar, that goal has been achieved, with **Jay-Z's** Dec. 28 release succeeding **DMX** at The Billboard 200's summit.

Some chart watchers will nitpick and argue that this issue's and last issue's charts reflect the last two sales weeks of 1999. Others will debate that both were published in Billboard's first two published issues of the new year. To give Island/Def Jam the benefit of the doubt, if you go by the dates when SoundScan released charts to its subscribers, Cohen's label met his objective: **DMX** crowned the list that moved Dec. 29, 1999, and **Jay-Z** is No. 1 on SoundScan's Jan. 5 batch.

But Cohen also notched an aggressive target for the new Jay-Z album, unabashedly setting his sights on 1.25 million units, which would have marked a new SoundScan-era record. On that count, "Vol. 3... Life And Times Of S. Carter" comes up short. In fact, Jay-Z's 463,000 units even falls shy of the 698,500 copies the new **DMX** set sold in its first frame.

While it is admirable, and perhaps even smart motivation, for a label to set aggressive goals for itself, this is the latest illustration of why it's risky to broadcast such lofty expectations. "Vol. 3's" opening-week tally is 31% higher than the first week Jay-Z had in 1998 when "Vol. 2... Hard Knock Life" started a five-week stay atop The Billboard 200, and just eight of the 22 albums that were No. 1 in 1999 had larger first-week numbers than he rolls this time. Yet compared with the album's heady projection, a first-week sum that deserves to be admired looks meager.

If a label says it will sell a million copies of an album in the first week, as Capitol Nashville predicted for **Garth Brooks'** "Double Live" in 1998 or **Jive** did for **the Backstreet Boys** last year, it takes at least a bit of luster off whatever the first week delivers. If the 1 million milestone is reached, the feat is expected and generates less excitement than it should. And if the album falls shy of the stated goal, as is the case this issue, pundits end up dismayed with what would otherwise be considered a pungent opener. If episodes like this create an environment in which a first-week sum in the neighborhood of a half-million units looks like a ho-hum feat, it will become increasingly difficult for labels to satisfy their eager corporate parents.

HIP-HOP POPS: **Jay-Z** debuts at No. 1 on The Billboard 200; four of the top six albums are rap titles; the hip-hop compilation from The Source is the Greatest Gainer (107-46); and most of the big jumps on the big chart belong to rappers. Must have been the week after Christmas, huh, when kids trade in the **Backstreet Boys** and **Britney Spears** albums they got as gifts from Grandma, Uncle Jimmy, or Aunt Betty for the rap sets that Santa Claus would never sanction. It's a pattern we saw throughout the '90s, repeated this issue as witnessed by the high jumps from the likes of **Dr. Dre** (18-5), **the Notorious B.I.G.** (23-15), **Juvenile** (24-19 and 41-25), and **Lil' Wayne** (58-39) and bullets scored by **Funkmaster Flash & Big Kap** (102-60), **Eminem** (111-64), **Method Man** and **Redman** (106-66), and **Ol' Dirty Bastard** (154-11), among others.

Of course, at this time, when volume shifts from bustling Christmas traffic to New Year's week's lighter-yet-still-busy pace, upward movement on the chart is determined not by sales gains but rather by having a smaller erosion than the other albums on the chart. Dre's 13-place jump, for example, comes because his album had a 17% decline from prior-week sales, while every other title from last issue's top 20 had at least a 26% drop. The aforementioned "Source" set and hard rockers **Slipknot**, who grab the Pacesetter award with a 5% increase, are two of just six gainers on The Billboard 200. (In a week like this, when the same title has both the largest unit gain and the largest percentage increase, the Pacesetter goes to the title with the second-largest percentage hike.) Likewise, only two of the week's 25 re-entries—**System Of A Down** at No. 130 and **Mobb Deep** at No. 185—post any kind of gain.

Despite the inevitable slide in volume, the post-Christmas week is still a busy one. The No. 200 title, which belongs to **Melissa Etheridge**, sold 11,000 pieces. In most normal weeks, an album can get on the chart with sales in the neighborhood of 6,000-7,000 units per week.

EARLY WINNERS: Last year, the announcement of **Lauryn Hill's** 10 Grammy nominations led to one of The Billboard 200's largest chart jumps, so don't be surprised if **Santana's** 10 nods cause its album, now No. 8, to rise next issue (see story, page 1). Best new artist candidates **Macy Gray** and **Susan Tedeschi** also seem ripe to benefit from their nominations. After we digest the Grammy ballot's effect on next issue's charts, the Jan. 17 broadcast of the American Music Awards will deliver its annual share of zesty sales spikes.

WHAT PRICE FREE SHIPPING?

(Continued from page 1)

FedEx domestic and international services.

The U.S. Postal Service (USPS), meanwhile, says its rates are remaining unchanged, for now.

Shipping has to become more efficient, including being cost-effective, before E-commerce shopping becomes more prevalent, analysts note.

Forrester Research estimates that of the 2.98 million parcel packages delivered to residential addresses each day, 17% are now Internet purchases. However, Stacie McCullough, a senior analyst with Forrester, says that the Internet number should grow with greater economies driven by an increase in volume from more people coming online and by the rise of new Web-oriented carriers.

BizRate.com reports that 74% of online holiday shoppers it surveyed said they received E-commerce purchases on time, and 80% reported satisfaction with on-time deliveries. While satisfaction numbers were flat compared with a year ago, the timeliness of deliveries was down, BizRate said. Last year, 80% of online shoppers reported on-time deliveries.

According to Martin DeBono, analyst with Gomez.com, the big success stories this holiday season came from sales online of music and other media because "music retailers didn't have the supply-chain problems that most companies did." He adds that in the online sales arena, music represents a much more mature market segment than other products, such as toys, and benefits from the fact that its fulfillment is streamlined into a handful of key suppliers.

Among the major music fulfillment operations are Valley Media and

'Eagle' Promotes Postal Service

BY CHRIS MORRIS

LOS ANGELES—Seeking to woo a major share of the '99 Yuletide shipping business, the U.S. Postal Service invited customers to "Fly Like An Eagle" at Christmas last year, once again utilizing the Steve Miller song as the hook of its seasonal advertising campaign.

The ethereal tune has been identified with the Postal Service and its familiar American eagle logo since October 1998, when TV spots employing the song first appeared.

"Fly Like An Eagle" has been an album rock and classic rock perennial in its own right since it appeared on singer/guitarist Miller's like-titled 1976 album. The set is among his most popular titles: It is certified quadruple-platinum by the Recording Industry Assn. of America. In October, EMI Music Distribution's catalog marketing group reissued the album as a remastered "CD album replica" and a vinyl audiophile LP (Billboard, Sept. 11, 1999).

Roxanne Symko, manager of

advertising for the Postal Service, says, "When we started out a couple of years ago, we brought a number of individual product lines together under the 'Fly Like An Eagle' campaign... We had challenged the [advertising] agencies to create the thread that would bring our product lines together."

Interestingly, the song didn't come in the door as a sure thing. Leading ad firm Foote, Cone & Belding in New York created several video test reels to demonstrate various potential approaches to an ad campaign that would unify the Postal Service's products and services thematically.

"We had developed 18 or 20 different ideas to meet the [Postal Service's] requirements," says Foote, Cone & Belding president Jeff Tarakajian. "'Fly Like An Eagle' happened to get presented among those ideas... We all had the reaction, 'Oh, my God, I can't believe anybody hadn't thought of this before!'"

Since 1998, the song has been

used in some 40 separate, widely aired TV and radio commercials.

Symko and Tarakajian decline to discuss how much it has cost to use Miller's tune for the campaign.

Eddie Lambert, senior director of film and TV music at EMI-Capitol Music Special Markets, says the deal for "Fly Like An Eagle" is "on a par" with Ford Motor Co.'s long-running agreement to use Bob Seger's "Like A Rock."

"It's six figures a year that Steve gets and that we [also] get," Lambert says.

The Postal Service's ad-agency contracts expire in September of this year, and Billboard sister publication Adweek reported in December that the government agency has begun to review other prospective ad firms. However, Symko says that "we do have plans to continue to use ["Fly Like An Eagle"]. The line is still measuring very, very favorably [with consumers]. There is high recognition, and high linkage of the commercials to the brand."

Alliance Entertainment Corp.

These fulfillment houses say they receive volume discounts from all private carriers—i.e., everyone except the USPS—and charge their clients for services rendered, breaking out shipping costs from picking and packing.

According to Forrester Research, retailers receive roughly a 20% volume discount from private shipping companies.

Because the fulfillment companies interact with the parcel carriers, most E-tailers have little to no contact with delivery service providers. The likes of Valley Media and Alliance will give their clients the rates of the various services, and then the Web companies choose which ones they want to offer their customers.

FAST AND FREE

Not only are Web retailers faced with meeting demands for instant gratification by offering rapid delivery of music product, but they are contending with consumers who are increasingly cost-conscious when it comes to delivery charges. In trying to stay competitive on shipping and handling costs, E-tailers are faced with two choices: either to subsidize costs or to pass freight expense through to the consumer in an overall shipping and handling fee.

So far, when push comes to shove, E-tailers are choosing subsidies.

"We know our customers are spending a lot more money with us over the holidays. They are doing a lot of shopping, so it's one of the breaks that we can give our customers who are shopping a lot," says Daniel Blackman, director of music and video at Barnesandnoble.com.

The practice is anything but universally accepted, however. Some online retailers of music and industry watchers warn that the practice of offering free shipping could be a Pandora's Box that builds customer expectations for such services and

invites undercutting by companies desperate to boost market share.

"There's a huge danger in offering free shipping across the board, because what ends up happening is that the company absolutely does lose money," says Forrester's McCullough. "Companies have to be able to weigh the costs. If they are going to give away free shipping and they are only making a dollar per CD, but it's going to cost them more than that to get it, then that business model will never make money."

Luckily for E-tailers, the preferred method of shipping among consumers is also the cheapest: old-fashioned U.S. mail.

Rob Cain, CEO of Woodland, Calif.-based Valley Media, the No. 1 fulfillment house for online merchants—and in turn the leading coordinator of E-commerce shipping—says roughly 70% of all deliveries are made by U.S. mail, which takes anywhere from two to five days. The rest goes either by Federal Express or UPS. Most customers choose two-day shipping instead of overnight, he adds.

Eric Weisman, president/CEO of Coral Springs, Fla.-based Alliance Entertainment, says the same is true for his company—save for the holiday rush. "When we got down to the last several shopping days before Christmas, consumers were more apt to pick overnight or two-day delivery," he says.

Preference for the USPS appears to be unique to the music market, as UPS services 62% of E-commerce-related parcel deliveries, according to Forrester. Consumer preferences have not been decided, however. The shipping industry today finds itself in a state of flux as it faces unprecedented demands for home delivery.

According to an industry analyst, "When UPS went public, it was about providing infrastructure to meet the increasing demand of E-commerce." He adds that for both UPS and FedEx, the future hinges on the abil-

ity to meet Internet sales demand.

"What we hope is that E-commerce provides some incremental growth opportunities for the [shipping] industry, although frankly, we haven't seen it yet," says Alex Brand, an analyst with Scott and Stringfellow.

"What has to be accounted for, although it's probably virtually impossible to account for, is the displacement of traditional shipping functions," he adds.

Forrester estimates daily parcel deliveries will grow to almost 7 million in 2003, with the Internet accounting for more than 50% of the volume.

Brand says that even if the number of parcel deliveries increases over the next several years at the rate that some suggest, shipping companies actually may not face dramatic infrastructure problems—with respect to expanding the size of their vehicle fleets and warehouse capacity—to keep pace with demand.

Brand explains that if shopping via the Internet surges, the volume of product shipping to store-based retailers likely will decrease. The result for the likes of UPS, FedEx, and the USPS looks to be a redirection of resources as much as the addition of new ones.

"E-commerce will, in the not too distant future, simply be commerce,"

he says. "If you look at it that way: Is global commerce going to grow in excess of a 100% growth rate annually between now and 2003? I think the answer is pretty obvious."

A USPS spokesman declines to comment on the impact of E-commerce until a study of the recent holiday shopping season is completed later this month.

But the impact that shipping can have on E-commerce sites is being hotly debated. Among the sites to absorb shipping costs for a limited promotional period during the 1999 holiday season were twec.com, Barnesandnoble.com, CDnow, and Circuitcity.com. Others, like Musicland, offered discounted priority or overnight shipping for their customers.

Many Internet retailers have long insisted that even though shipping fees can substantially increase the cost of low-volume CD purchases, in the long run, price tends to lose out to selection, reliability, ease, and convenience in the buying decision.

"I don't think the shipping is that big of an issue to make someone switch from one site to the next," says Barnesandnoble.com's Blackman. "People have been paying shipping charges in mail order for years, and mail order is a huge business. All of the other factors combined [in choosing an online retailer] offset any of those concerns."

Assistance in preparing this story was provided by Ed Christman.

This Week's Billboard Online
<http://www.billboard.com>

Exclusive Album Reviews

Storm & Stress
"Under Thunder And
Fluorescent Light"
(Touch & Go)

The Kennedys
"Evolver"
(Zoe)

Free Digital Downloads

**News Updates
Twice Daily**

**Hot Product Previews
Every Monday**

**A new Billboard Challenge
begins every Thursday.**
This week's champ is John
Wade of Saginaw, Mich.

News contact: Jonathan Cohen
jacohen@billboard.com

Posters

HOW AVAILABLE ON COMPACT

300 just \$99

When You Make CDs with Disc Makers!

Full color, glossy, 11" x 17" posters are the ideal way to promote gigs, record releases, or store appearances. Make CDs with Disc Makers, and you can get 300 full color posters for just \$99!

FREE catalog!
1-800-468-9353

DISC MAKERS
www.discmakers.com • info@discmakers.com

■ BPI COMMUNICATIONS INC. • Chairman: Gerald S. Hobbs • President & CEO: John B. Babcock Jr. Executive Vice Presidents: Mark Dacey, Robert J. Dowling, Howard Lander • Senior Vice Presidents: Paul Curran, Ann Haire, Rosalee Lovett, Craig Reiss • Vice President: Glenn Heffernan • Chairman Emeritus: W.D. Littleford

© Copyright 2000 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$289.00. Continental Europe 225 pounds. Billboard, Tower House, Sovereign Park, market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10545 or Xerox University Microfilms, P.O. Box 1346, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription Information call 1-800-745-8922 (Outside U.S.: 740-382-3322). For any other information call 212-764-7300. Canada Post Corp. International Publications Mail Agreement #0921920. Vol. 112 Issue 3. Printed in the U.S.A.

If you do not wish to receive promotional material from mailers other than Billboard Magazines, please call (800) 745-8922.

Latin Fax Is Hot New Tool For Radio Programmers

Airplay Monitor is launching the Hot Latin Fax, a new publication for the Latin music industry, to be distributed beginning Jan. 11.

Three different versions of the fax will be available, each one detailing the week's activity at one of the three major Latin radio formats: Regional Mexican (62 stations), Latin Pop (24 stations), and Tropical Salsa (16 stations). Each fax includes a 40-position audience-based chart, power playlist reports from stations across the country; an impact page focusing



on the hottest upward-moving songs; first impressions, greatest gainers, and most first impressions; a chart column; and other information geared toward helping radio decision-makers.

The regular subscription price is \$200; complimentary subscriptions will be offered to stations monitored by BDS and those who are panel members in their format.

Chart strip advertising is available. To purchase an ad, contact the Billboard sales department at 212-536-5004.

Billboard Online Debuts Daily Email News Alerts

Billboard Online has launched a daily email service that alerts readers to breaking news stories and exclusive features as they are posted on the site, at www.billboard.com. The email provides links to music news headlines, current charts, album reviews, and special features, such as exclusive interviews and free Liquid Audio downloads of authorized music tracks.

The new service is free and available to any user that signs up for the email at Billboard Online. The email also provides the latest information on other Billboard Online resources, including the



recently introduced Digital Directories and a free database of international tour dates, now more comprehensive than ever. The email also links to the day's top business story in Billboard Bulletin, which can be accessed with a monthly online subscription.

"The email is designed as a convenience to online readers who feel swamped by an overload of information," says Ken Schlager, editorial director of Billboard Online. "Now fans and professionals alike can be prompted to read about breaking news as it is covered by the most-trusted name in music reporting."

Summing Up 'A Century Of Pop'

Musicologist Joel Whitburn has issued his latest book, "A Century of Pop Hits."

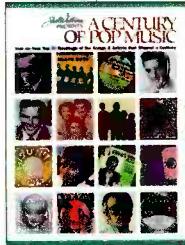
This book chronicles the biggest pop hits of the past 100 years, in yearly rankings of the Top 40 songs of every year from 1900 through 1999. This chronological tour through the prime of pop's past travels from ragtime to rap, crooners to country, big bands to R&B, and the cylinder to the CD.

The ranking of the Top 40 hits of each year is based on America's weekly popular record charts and lists complete chart data on every

hit including yearly Top 40 ranking.

Ten fascinating articles highlight the events, moods and pop music trends of each decade. Also included are pictures of the top artists and a listing of the top hits and top artists by decade.

"A Century of Pop Hits" is available for \$39.95. Send check payable to Record Research, P.O. Box 200, Menomonee Falls, WI 53052, or call 800-827-9810, or fax credit card information to 262-251-9452, or visit www.recordresearch.com.



Billboard International Latin Music Conference & Awards

Sheraton Biscayne Bay • Miami • April 25-27, 2000

Billboard & BET On Jazz—Jazz Conference & Awards

J.W. Marriott Hotel • Washington, D.C. • June 7-9, 2000

Billboard Dance Music Summit

Waldorf Astoria • New York • July 12-14, 2000

For more information, contact Michele Jacangelo Quigley at 212-536-5002

Visit our Web site at www.billboard.com

Contact Sam Bell at 212-536-1402/1-800-449-1402.

E-mail: sbell@billboard.com

Christina's 'Girl' Interrupts 'Smooth'

CHART BEAT READERS by the score have been wondering for months what the first Billboard Hot 100 No. 1 single of the new year (and millennium) would be. The answer arrives with this issue, as Christina Aguilera leaps 11-1 to take over the top spot with her second single, "What A Girl Wants" (RCA). It was almost six months ago that Aguilera secured pole position with her debut single, "Genie In A Bottle."

It's the first time in the rock era that a female artist has the first new No. 1 single of a decade. In 1960, Marty Robbins launched the decade with "El Paso." B.J. Thomas christened the '70s with "Raindrops Keep Fallin' On My Head." KC & the Sunshine Band's "Please Don't Go" was the first chart-topper of the '80s, and Michael Bolton kicked off the '90s with "How Am I Supposed To Live Without You."

Aguilera's triumph also answers another question: Will the Latin domination of the pop singles chart continue into the year 2000? During the past 37 weeks, artists of Latin heritage have been No. 1 for 32 weeks.

By jumping 10 places, "What A Girl Wants" ends the reign of "Smooth" by Santana Featuring Rob Thomas. Unless "Smooth" can recover, it claims a unique distinction in chart history: While other singles have been No. 1 for 11, 13, 14, and 16 weeks, "Smooth" is the first to end its run at the top at the 12-week mark.

"What A Girl Wants" is only the third single in the rock era to move from No. 11 to No. 1. The other two, "Sherry" by the Four Seasons and "Walk Right In" by the Rooftop Singers, both made the 11-1 move in the five-month period between September 1962 and January 1963. Only 10 singles have advanced to No. 1

from outside of the top 10 in the rock era.

And as hard as it may be to consider, so far in 2000 we haven't had any No. 1 songs with the words "angel" or "believe" in the title.

STILL 'TRULY' AFTER ALL THESE YEARS: Savage Garden remains No. 1 on the Adult Contemporary chart for a fourth week with "I Knew I Loved You" (Columbia), but even more noteworthy is the 18-15 advance of the group's other chart entry, "Truly Madly Deeply." This long-lasting hit is in its 105th chart week, which means it begins its third uninterrupted year on the chart this issue. As impressive as this is, consider that Elton John's "Candle In The



by Fred Bronson

Wind 1997"/"Something About The Way You Look Tonight" (Mercury/Universal) is still No. 9 in Canada, having charted in the top 10 in four chart years, all in the same run. But seriously, who in Canada is waking up in the morning thinking, "You know, today I've just got to get to the store to buy that Princess Diana tribute I've been meaning to get."

'ONE' PLUS 'ONE': Equals two. It's not a math test—it's good news for Brian McKnight, who wrote the song "Back At One." His original on Motown slips 2-3 on the Hot 100 this issue, while a country version by Mark Wills debuts at No. 89.

NO. 18 WITH AN ANTI-BULLET: Christina Aguilera may be No. 1 on the Hot 100, but she also takes a huge tumble as "The Christmas Song" falls from No. 18 right off the chart. When the holiday is over, it's over.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 1/2/00

YEAR-TO-DATE OVERALL UNIT SALES

	1998	1999
TOTAL	822,208,000	838,434,000 (UP 2%)
ALBUMS	712,491,000	754,835,000 (UP 5.9%)
SINGLES	109,717,000	83,599,000 (DN 23.8%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1998	1999
CD	580,297,000	648,137,000 (UP 11.7%)
CASSETTE	130,308,000	105,147,000 (DN 19.3%)
OTHER	1,886,000	1,551,000 (DN 17.8%)

OVERALL UNIT SALES THIS WEEK

22,883,000

LAST WEEK

41,652,000

CHANGE

DOWN 45.1%

THIS WEEK 1998

18,869,000

CHANGE

UP 21.3%

ALBUM SALES THIS WEEK

21,351,000

LAST WEEK

39,915,000

CHANGE

DOWN 46.5%

THIS WEEK 1998

17,327,000

CHANGE

UP 23.2%

SINGLES SALES THIS WEEK

1,532,000

LAST WEEK

1,737,000

CHANGE

DOWN 11.8%

THIS WEEK 1998

1,542,000

CHANGE

DOWN 0.6%

DISTRIBUTORS' MARKET SHARE (1/1/99-1/28/99)

	UMVD	SONY	BMG	INDIES	WEA	EMD
TOTAL ALBUMS	25.7%	18.6%	18.5%	15.1%	14.5%	7.7%
CURRENT ALBUMS	26.1%	20.1%	22.4%	13%	12.5%	6%
TOTAL SINGLES	15%	19.2%	29%	8.9%	18.2%	9.8%

ROUNDED FIGURES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



K E N N Y G

Dear Clive,

This letter is long overdue, but I felt that as we enter this exciting new time, I would be remiss not to publicly say "thank you" for all that you have done for me and for your constant belief in me and my music.

From the first letter you personally wrote to programmers on my behalf to introduce them to "Songbird," to the latest one about the uniqueness of "Auld Lang Syne" (The Millennium Mix), you have always stood strongly in my corner. For that I am eternally grateful. In an ever-changing musical climate you have always encouraged me to stretch creatively, and have continuously found new ways to bring my music to the public.

As I stood in the middle of Times Square on New Year's Eve performing "Auld Lang Syne" to the crowd of over two million people, I couldn't help being swept up by a wave of nostalgia. I thought about how lucky I am to be where I am, not only in this historic place at this historic time, but musically as well. And I owe this to you, Clive.

For the past 18 years your unwavering support of me and my music has led to more celebratory moments than any artist could possibly imagine. From performing at two inaugurations to selling over 60 million albums and having a number one record for over 200 weeks on the Contemporary Jazz chart, these are just a few of the examples of what your leadership has accomplished for me, just one of the artists lucky enough to be under your wing. And most recently, to have yet another Top 10 album this past holiday season is no small feat indeed. Yet, once again, your guidance, wisdom and of course "Faith" in me made this latest dream a reality.

Clive, I thank you for caring the way that you do about your artists and I consider myself very lucky to be one of them. Your constant forethought and encouragement to stay fresh has been responsible for the longevity of so many careers, including mine.... So let me take this opportunity to say thank you for my career, and all the milestones in my life, but mostly I thank you for the most important part of all... your friendship. I look forward to continuing our relationship for many years to come.

With Warmest Regards from your number one fan,
Kenny G





ABSOLUT MARTINI.

ABSOLUT® VODKA. PRODUCT OF SWEDEN. 40 AND 50% ALC/VOL (80 AND 100 PROOF). 100% GRAIN NEUTRAL SPIRITS. ABSOLUT COUNTRY OF SWEDEN VODKA & LOGO, ABSOLUT, ABSOLUT BOTTLE DESIGN, ABSOLUT CALLIGRAPHY AND ABSOLUTVODKA.COM ARE TRADEMARKS OWNED BY V&S VIN & SPRIT AB. ©1999 V&S VIN & SPRIT AB. IMPORTED BY THE HOUSE OF SEAGRAM, NEW YORK, NY. PHOTOGRAPH BY STEVE BRONSTEIN.

ENJOY OUR QUALITY RESPONSIBLY.