

# Billboard



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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT FEBRUARY 19, 2000

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# Companies Facing Web Challenges

## MP3.com Suit Questions Actions Of The RIAA

BY EILEEN FITZPATRICK

LOS ANGELES—While Wall Street is rarely pulled into issues concerning trade practices, MP3.com's lawsuit against the Recording Industry Assn. of America (RIAA) claiming



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## Columbia House Readies For The Future

BY DON JEFFREY

NEW YORK—Columbia House views its reorganization into three divisions, one of which is the online version of the music and video club, as a way to move more of its 16 million members to the Web, reduce its growing costs, and more than double its membership.



marketing, columbiahouse.com for the online club, and CDnow for standard E-commerce.

About 3 million people are now active members of columbiahouse.com, the company says, and they spent \$100 million last year on music and video. Columbia House's total annual revenue is more than \$1 billion.

As part of the reorganization, Columbia House chairman/CEO Richard Wolter has resigned after 34

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## AEC Restructures With Eye On Digital Business

BY ED CHRISTMAN

NEW YORK—With emerging Internet opportunities in mind, wholesaler/digital service provider Alliance Entertainment Corp. (AEC) has beefed up its management and restructured its com-



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## Proposal Makes CDs Tax-Exempt

BY BILL HOLLAND

WASHINGTON, D.C.—In the latest twist in the U.S. government's ongoing saga to find new taxation models for the Internet age, the business caucus of the Advisory Commission on Electronic Commerce (ACEC) has proposed providing parity to all retailers that sell product available in both digitized and non-digitized form—such as prerecorded music and books—by providing a sales-tax exemption.



In the years after the current temporary moratorium on Internet sales taxes, the caucus's Feb. 9 proposal would basically offer the exemption to all music and book retailers, both electronic and brick-and-mortar, as well as any other companies

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## Jive's Plan: 'N Sync Everywhere Label Pulls Out All Stops To Market 'No Strings Attached'

BY MICHAEL PAOLETTA

NEW YORK—With a new album, "No Strings Attached," being readied for imminent global release on March 21—and with its lawsuit a thing of the past—boy band 'N Sync is ready to embark on the latest phase of its career.



Older, wiser, and now signed to Jive for the world, the five members of 'N Sync are excited about what the

future may bring. The same holds true for Jive, which plans a heavy promotional push for the band that encompasses radio, retail, TV, and the Internet.

"It's incredibly exciting having 'N Sync join the Jive family," says Jive president Barry Weiss. "To have 'N Sync on the same label as Britney Spears, the Back-

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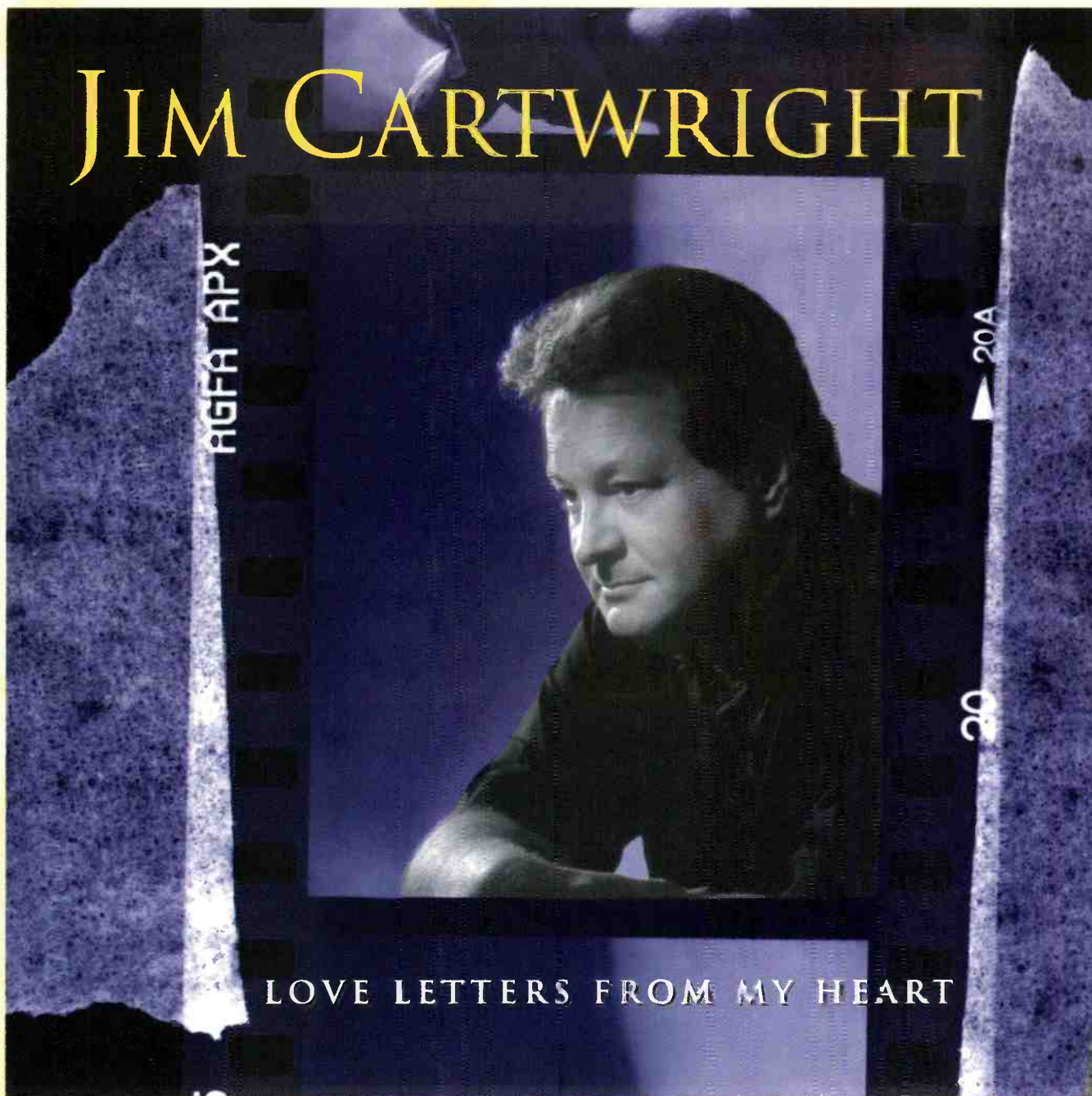
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# String Of Pearls: Cuba's Music Revolution

"In the United States, there one feels free," said Southern poet Randall Jarrell. "Except from the Americans—but every pearl has its oyster." And this country's recent musical relationship with Cuba, once known as the Pearl of the Antilles, accentuates the witty point Jarrell was making about an American nation whose boundless welcome spells relief from every possible hindrance to liberty—except the sometimes bigoted self-importance of its own citizens.

In short, don't call yourself an American—i.e., a loyal member of a truly democratic social experiment—if you deliberately obstruct others from being exposed to the cultural melting pot this society was primarily founded to create. The beauty, for instance, of the Ry Cooder-produced "Buena Vista Social Club" album (World Circuit/Nonesuch) of classic Cuban song, along with all its other recorded and filmed spinoffs, is that such humanistic reclamation projects now live in the frontal lobes of millions of people who were otherwise physically/politically barred from learning about such rich aspects of another society.

"And when something gets into your frontal lobe that way and becomes part of your consciousness," says Cooder, "then naturally you look and see it was missing before! When I was young I thought, 'Why doesn't the news of this great sound spread?' But then I kind of gave up, thinking, 'I'll never live to see this, and everything will disappear.' I see now that, as people become more and more susceptible to media, this is how it will occur. It's just never gonna happen by word-of-mouth."

And the positive repercussions continue from the phenomenal success (844,000 domestic units sold, according to SoundScan, with 3 million moved worldwide) of the Grammy-winning 1997 "Buena Vista Social Club" release, with the marvelous solo vocal debut album "Buena Vista Social Club Presents Ibrahim Ferrer" (also produced by Cooder for World Circuit/Nonesuch) being nominated this year in the category of best traditional tropical Latin performance, as is Buena Vista guitarist/vocalist Eliades Ochoa's "Sublime Ilusión" (Higher Octave/Virgin). As a result, Ochoa is currently touring North America, and Ferrer is back for a second stateside trek with Buena Vista keyboardist Rubén González and singer Omara Portuondo and will be performing on the Grammy Awards telecast Feb. 23 with guitarist Cooder.

But neither Ochoa nor Ferrer's Buena Vista troupe will be making concert stops in Miami, that most Cuban of American cities, where Cuban nationals are aggressively made to feel unwelcome. In 1998, MIDEM invited Cuban Grammy winners Compay Segundo and Chucho Valdés to appear at its Latin and Caribbean confab, outside of which hundreds of anti-Castro protesters demonstrated. Comparable scenes occurred when Havana salsa star Issac Delgado appeared at the Nostalgia Club in Miami's Little Havana, and they likely will again.

Citizens are fully justified, of course, in protesting Castro's repressive Havana-based regime, and opposition within Cuba is growing more pronounced. The quasi-Marxist country is meanwhile awash in foreign tourist currency (more and more of it U.S. dollars), but its own citizens are barred from the most sophisticated hotels and shops—whose patrons trade in dollars—and the same racist class

system that has always dominated Cuba remains in place, with black Cubans largely absent from positions in the ruling hierarchy. As writer Christopher Hitchens notes of Cuba in the March Vanity Fair, it's a "system not unlike China, where capitalism and profiteering are permitted, but democracy and free expression are not."

If one believes, as does this columnist, that the Berlin Wall fell not because of Reaganistic political wirepulling but rather because ordinary Berliners were fed up with demonizing people who looked like them and played the same Beatles, Pink Floyd, and Scorpions albums, then Cuba's anachronistic one-man rule will fade not by fostering intolerance in Miami but rather by furthering the cultural outreach of projects like Buena Vista Social Club. Indeed, some of the most touching scenes in director Wim Wenders' hugely affecting "Buena Vista Social Club" documentary film are those in which the musicians stroll around New York's Times Square (in the vicinity of the Billboard offices) and marvel at the common-day sights and bustle. What they were awed by, in truth, is the sense of possibility around them here. Any culture that willfully undermines that sense is repressive, regardless of its present form of government or current political figureheads. Criticize, decry, attack anything you please—but let it rise or fall in its own cycle and on its own merits, ennobling or forever stigmatizing its enablers.

As for Cooder, he's been championing a wide range of music genres throughout his career. Born Ryland Peter Cooder on March 15, 1947, in Santa Monica, Calif.—the son of management consultant Bill Cooder and the former Emma Casaroli, whose family emigrated from Parma, Italy—he grew up listening to the classical music beloved by his dad. Ry would devote much of his own career as a guitarist/producer to gaining wider exposure for unique sounds ranging from the incendiary guitar expressionism of Bahamian Joseph Spence to the slack-key sound of the Gabby Pahinui Hawaiian Band and the Tex-Mex accordion of Flaco Jiménez. "But I can say this," Cooder notes with a chuckle. "Until now, I never saw

it work as well in terms of impact. I tried my things with Flaco and others, and I loved them and still do, but you see that nothing takes hold in this world on the level that this has unless its time has come.

"I'll tell you a funny story: My son Joachim [who plays drums on the "Buena Vista" album] has this friend in his 20s who's a professional snowboarder and has just come back from a competition in Switzerland where they were using 'Buena Vista Social Club' for ambience. Unbelievable! And Joachim has a group called Speakeasy, and they now play all these Cuban tunes by great writers like Arsenio Rodriguez. It's hot shit! So it's amazing what can happen."

Which brings us to Grammy night. What pearl of Cuban song will Ferrer, Cooder, and company be playing on the show? "We're gonna play an Arsenio tune, 'Mami Me Gustó,'" Cooder says. "His songs are notable for the fact that he was very good at creating little events, so the thing explodes like a string of firecrackers, right in your face. Me and my son, Joachim, we wouldn't miss this for anything; it will be the pinnacle. Ibrahim's performance will be sandwiched in between Marc Anthony and Ricky Martin, so we'll get our two minutes and 34 seconds of air time—but it will be some sandwich, boy."

## MUSIC TO MY EARS



by Timothy White

# Label Execs Assess Results Of Digital-Delivery Music Test

BY DON JEFFREY

NEW YORK—The major music companies and IBM last month completed their research on a six-month digital delivery market trial called AlbumDirect (previously code named the Madison Project), and some executives involved say it was a success.

Paul Vidich, executive VP of Warner Music Group, says, "The purpose of the test was twofold: first, a test of technology; secondly, to be a test of consumer attitudes toward the downloading of music. We were very pleased with the test."

About 1,000 San Diego consumers who subscribe to the high-speed cable-modem service called Road Runner participated in the trial, which lasted from June 29 through Dec. 15. An additional 100 households were added in October in Portland, Maine, to test an Internet-delivery element.

More than 1,000 albums, both new and catalog, and about 200 singles were made available for the test. Project officials say there were nearly 4,000 downloads of more

than 50,000 tracks for sale.

Music company executives decline to say what consumers paid for the music. They say project managers set up a "store" and set prices. But it is believed albums were initially sold at list price and that the record companies authorized discounts at different times.

Edgar Bronfman Jr., president/CEO of Seagram, the parent of Universal Music Group, told analysts in response to a question about pricing in the project that the trial was about "whether people were interested in downloaded music . . . It was not a consumer trial about pricing and packaging. We were selling albums in line with offline retail [pricing]. All that's still ahead of us."

On average it took 12-18 minutes to download a 74-minute full-length CD. Participants were provided with CD burners, blank CDs, and jewel cases and were able to download graphics and text.

IBM provided the technology—Electronic Music Management System (EMMS)—for the downloading, digital rights manage-

ment, playback, and clearinghouse functions.

Some sources reported glitches. But, Vidich says, "there was no single significant technical issue that we encountered."

He adds that Warner Music Group is now evaluating more than seven different technologies for "a commercial industrial-strength" system for offering digitally downloaded music for sale in the U.S. by midyear. "The EMMS system we used there is clearly one we're seriously looking at," he says.

Research from the trial was gathered in January and will be used to gauge consumer acceptance of digital music commerce.

Also taking part were BMG Entertainment, EMI Recorded Music, Sony Music Entertainment, and Universal Music Group.

Al Smith, senior VP of Sony Music Entertainment, says in a statement, "Project Madison gave us insight on duplicating the consumer's physical retail experience in the electronic world, delivering full-length recordings in true CD-quality audio, with album art and liner notes."

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<b>KID AUDIO</b> ★ TARZAN • READ-ALONG • WALT DISNEY
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**Composer, Wholesaler Ervin Litkei, 78, Dies**

BY IRV LICHMAN

NEW YORK—Ervin Litkei, a long-time recording and video wholesaler who also owned labels and a music publishing firm, died Feb. 8 at his home in Manhattan. The cause of death was an embolism to the lung.

Litkei, 78, a native of Hungary who immigrated to the U.S. in 1947, was also a composer of popular and classical works, including marches in tribute to all U.S. presidents since Franklin D. Roosevelt. The marches and longer works, among them "War And Remembrance" and "The Atlantic And Pacific Suite," were recorded and released commercially.

On July 4, 1991, a page 1 story in The New York Times compared Litkei's patriotic music to works by songwriter Irving Berlin, another immigrant to America who was the writer of "God Bless America."

Litkei's career in America included the writing and recording of Hun-

garian versions of such standards as Berlin's "White Christmas," "Sentimental Journey," and the themes from "Love Story" and "The Godfather."

Litkei operated a rackjobbing operation under the names of Olympia, Arovox, and Games Arts until it was sold in 1989 to Rank Retail Services. He racked the major labels, with a particularly long relationship with Walt Disney audio and video products. One of his major accounts was Woolworth's.

In recent years, Litkei, in addition to continuing composing efforts, concentrated on his labels, Aurora Records and JazzMania Records, which included a line of about 20 jazz releases, and his music publishing

firm, Leona Music.

In 1991, after the late-'80s opening of Soviet society under President Mikhail Gorbachev, Litkei offered a \$500 prize for any Soviet citizen who produced the best lyric in Russian for a march he had written called "Salute To President Gorbachev." Litkei also made a \$10,000 donation to the Songwriters' Hall of Fame to establish a prize for the best march or patriotic song composed by a New York high school student.

In 1995, Litkei recalled that as a young, aspiring composer in Hungary—Litkei's mother was a successful songwriter in that country—he had the famous operetta composer Franz Lehár play for him what would be Lehár's final composition.

In tribute to Lehár, Litkei created a new arrangement for the tune with a lyric by Litkei's wife, Andrea Fodor, who is a poet/pianist and former bal-

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LITKEI

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# BET.com Aims At Digital Divide

BY GAIL MITCHELL

LOS ANGELES—Making good on its pledge to help erase the much-discussed minority digital divide, BET Holdings II—headed by chairman/CEO Robert Johnson—formally unveiled new Internet portal BET.com on Feb. 7. Initially announced last August (*BillboardBulletin*, Aug. 13, 1999), the \$35 million joint venture among BET Holdings II, Microsoft Corp., Liberty Digital, News Corp., and USA Networks supersedes BET's former Web site—the largely promotional msbet.com—which debuted in 1996.

Envisioned as a one-stop online resource for the wide-ranging African-American community, BET.com comprises nine channels (Headlines, Music, Money, Lifestyles, Food, Health, Careers, Loveline, and @BET) that contain an extensive mix of staff-produced original content and third party-supplied general market information.

In addition, the channel information is aggregated into four “zones” designed to accommodate four key African-American community segments: Families, Professionals, Women, and Urban Life. The site is being backed by an \$8 million advertising campaign that will encompass network and cable television, print, radio, outdoor, promotions, and the Internet.

A major cornerstone of BET.com is its music channel, which takes full advantage of BET's 20-year history of music programming. Elements include streaming music videos, multi-

media artist profiles, interactive music features, reviews, industry news, and an unsigned artist showcase that gives acts the opportunity to upload their original music to the site and others to download it.

The channel also features an online radio section, which will no doubt also bring into play BET Holdings II's plan to acquire radio stations. That venture—in conjunction with 35% BET Holdings II stakeholder Liberty Media—was announced last year (*Billboard*, Nov. 6, 1999).

Heading up the daily operation at BET.com—originally slated to bow last November—is COO Scott Mills.

*‘We decided to launch what we contend is much more comprehensive than any other such sites out there’*

—SCOTT MILLS—

Mills, formerly senior VP of business development for BET Holdings II, was a VP with investment banking firm Lehman Brothers prior to joining BET. “This wasn't about taking msbet.com and blowing it up,” he says. “This was about creating a completely different offering.”

“The planned November launch was a much more modest undertaking,” continues Mills, who says the company conducted focus groups across the country with African-American Internet users to glean ideas for site design and content. “As we began building out on the available opportunities, we decided to launch what we contend is much more comprehensive than any other such sites out there. We have more original content, updated regularly, that covers more categories relevant to African-Americans than anyone else.”

Additional members of BET.com's executive team include chief technology officer Craig Maccubbin, formerly director of Web technologies for

Noblestar; CFO Kathryn Engebretson, previously VP of finance and CFO for the University of Pennsylvania; VP/general counsel Marc Martin, who handled similar duties for BET Holdings II; VP of content development Retha Hill, formerly executive producer for special sections at washingtonpost.com; VP of business development Michael Pickrum, previously with Mercer Management Consulting; and VP of marketing Stacie Turner, who prior to this provided business advisory services to various telecommunications, entertainment, and nonprofit firms.

To date, the staff numbers just under 40, according to Mills. That number is projected to reach between 60 and 70 by the end of the year.

Future plans on the BET.com drawing board include E-commerce and direct retail as well as forthcoming announcements regarding third-party sponsorship ventures.

“E-commerce is one of a number of strategic opportunities available to us,” says Mills. “We've built the site so we could seamlessly integrate E-commerce throughout it. But while we're focusing on that right now, there are other very interesting things that we're exploring and may decide to defer E-commerce. But right now it's targeted for late 2000.”

BET Holdings II, which retains majority ownership and control of BET.com, owns and operates four television networks (Black Entertainment Television, BET on Jazz: The Jazz Channel, BET Action Pay Per View, and BET International), three magazines (Emerge, BET Weekend, and Heart & Soul), and romance novels division Arabesque Books. Other BET Holdings II divisions include BET Pictures II, restaurants and clubs (BET SoundStage Restaurant, BET SoundStage Club, BET on Jazz Restaurant, Tres Jazz Restaurant), and BET Movies/STARZ!, a premium movie channel joint venture with Encore Media.

Other prominent African-American- and urban community-targeted Web sites include netnoir.com, BlackVoices.com, EverythingBlack.com, HipHopSite.com, Platform.net, and tbwt.com.

# Atomic Pop Partners Up Strikes Mktg. Alliance With Microsoft

BY CARLA HAY

NEW YORK—In a move designed to increase its appeal to Web site visitors, online music company Atomic Pop has struck a deal with Microsoft to make Atomic Pop's entire catalog and online events available in the Windows Media format (*BillboardBulletin*, Feb. 9). As part of the agreement, Atomic Pop will be featured at WindowsMedia.com.

Atomic Pop founder/CEO Al Teller tells *Billboard* that the deal is not exclusive and that AtomicPop.com will still offer other formats to its Web site visitors. He says, “Windows Media is a very robust platform and another platform for Atomic Pop to expand on and thrive.”

Teller adds that AtomicPop.com, the company's Web site, is more than a promotional tool for the record company. “It's an important destination Web site for music. We have all kinds of original multimedia content, and we're going to be pretty aggressive about promoting our events.”

Among the AtomicPop.com events that will occur under the new deal with Microsoft are an original series called “Behind The Hype” (with the debut episode featuring Ice-T tentatively set to premiere the week of Feb. 14) and a Webcast performance expected sometime this month by rap group Blood Of Abraham.

The Atomic Pop catalog includes tracks and full-length albums from numerous acts, including Public Enemy, Ice-T, and Gas Giants. Atomic Pop also has music from artists on labels such as 4AD, Rufflife, Goodvibe, and Fire Records. In addition, AtomicPop.com features original audio and

video programming.

Dave Fester, Microsoft director of marketing for digital media, says of the deal, “Consumers have been asking for the Windows Media format, and that's one of the key reasons for the deal. Microsoft provides the underlying technology, but because of the integrated digital rights management [DRM] technology, this can expand into E-commerce opportunities. WindowsMedia.com, which gets 4 million unique users a month, is also a great promotional vehicle for Atomic Pop.”

DRM technology provides a security system for digital content on the Internet. Atomic Pop's downloadable content is expected to be protected by DRM technology under the Windows Media format.

Microsoft recently introduced Digital Broadcast Manager—new software that enables companies to sell pay-per-view and pay-per-download audio and video content on the Internet.

Fester adds that Atomic Pop is compatible with Microsoft because “Atomic Pop has also invested in broadband technology, which is near and dear to our hearts. A huge focus for us will be taking broadband and making it mainstream. Atomic Pop is a leading provider of online music, and with this deal, they've raised the bar of content quality.”

Teller says, “We're executing our mission exactly the way we laid it out. We believe more than ever that more artists are going to be recognizing an alternative path between themselves and consumers and that the Internet is an essential part of that path.”



**Moby At 'Play.'** Electronica/dance artist Moby has earned critical raves for his V2 Records album “Play,” which soared to No. 1 on the Heatseekers chart in the Jan. 22 issue. The album reached Heatseekers Impact status in the Feb. 12 issue when it climbed from No. 110 to No. 91 on *The Billboard* 200. The New York-based DJ is on a European tour, and his latest single, “Natural Blues,” has been climbing the Modern Rock Tracks chart, where it stands this issue at No. 27. The video for “Natural Blues” is also getting exposure on MTV and VH1. Upcoming Moby tour dates include Feb. 26 in Glasgow, Scotland; March 4 in London; March 5 in Amsterdam; and March 7 in Zurich. Moby is shown wearing his *Billboard* Heatseekers T-shirt and, inexplicably, holding a banana.

# Buy.com, Amazon Raising Capital To Expand

BY BRIAN GARRITY

NEW YORK—Buy.com Inc. became the latest online retailer that sells music to tap the capital markets when it raised \$182 million in an initial public offering on Feb. 8 (*BillboardBulletin*, Feb. 9).

But if the financing activities of its older, more established rival Amazon.com are any indication of what it takes to build a successful click-and-mortar operation, then it likely won't be the last Wall Street sees of the Aliso Viejo, Calif.-based company.

In a move that signals just how capital-intensive global branding is for online start-ups long past the IPO stage, Amazon—fresh on the heels of reporting a fourth-quarter pro forma net loss of

\$185 million—announced on Feb. 7 plans to sell 600 million euros (\$591 million) in debt securities (*BillboardBulletin*, Feb. 8).

Those Amazon securities, known as convertible notes—bonds that under certain terms convert into common stock—are expected to have an interest rate of around 7% and will mature in 2010.

The company is expected to use proceeds from the transaction to fuel European expansion, much in the same way it used the funds from a similar \$1.25 billion convertible offering last year to bankroll domestic growth.

Meanwhile, Buy.com—which saw its stock rise more than 93% in its first day of trading—will

use the proceeds of its deal for brand building and expansion in the U.S., just like most Internet IPO issuers.

The company sold 14 million shares at \$13 each through an underwriting group led by Merrill Lynch. The stock opened at \$27 and ran as high as \$35.44 in heavy early trading. Shares later retreated to a closing price of \$25.12 in a late-afternoon fade that coincided with technical difficulties from a reported hacker attack that prevented many users from accessing the buy.com site.

Both deals come at a time when investor enthusiasm for online retail seems to be ebbing with the accelerating proliferation of new players in the space, analysts say.

Buy.com's deep-discount, high-volume sales model has made it a controversial subject on Wall Street. Some critics have expressed concerns that the competition is so great and the company's margins are so thin, it will be difficult for it to ever make money. Buy.com posted net losses of \$130.2 million for the year ending Dec. 31, 1999, an increase from \$17.8 million the year before. Revenue grew to \$596.8 million in 1999 from \$125.3 million a year earlier.

Amazon, despite predicting profitability for its book, music, and video operations by the end of this year, is still running in the red overall, too—year-end pro  
(Continued on page 91)

in their world, in their words.

# diary

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**BUSTA RHYMES**  
3 NOMINATIONS

**SHANIA TWAIN**  
3 NOMINATIONS

**SANTANA**  
10 NOMINATIONS

**RAY BENSON/  
ASLEEP AT THE WHEEL**  
6 NOMINATIONS

**STEVE WARNER**  
3 NOMINATIONS

2Pac  
Yolanda Adams  
Afro Celt Sound System (PRS/IMRO)  
Alabama  
Luther Allison (SACEM)  
Tommy Allsup  
Bill Anderson  
David Arkenstone  
Audio Adrenaline  
Jeff Bass  
Marky Bass  
Beausoleil  
Eric Benét  
David Benoit  
Big Tent Revival  
Clint Black  
Lisa Hartman Black  
Bobby "Blue" Bland  
Eddie Blazonczyk's Versatones  
BR5-49  
Brandy  
Leslie Brathwaite

Brave Combo  
Ruth Brown  
Glen Campbell  
Mariah Carey  
Los Chamacos  
Steven Curtis Chapman  
Ray Charles  
Eric Clapton (PRS)  
Roy Clark  
Harry Connick, Jr.  
Carla Cook  
The Robert Cray Band  
Elvis Crespo  
Sheryl Crow  
David R. Curry  
Marc DeSisto  
Diamond Rio  
The Dixie Hummingbirds  
Oscar D'Leon  
Floyd Domino  
Jimmy Douglass  
Paquito D'Rivera  
The Dukes of Dixieland  
Jerry "Wonder" Duplessis

Ramblin' Jack Elliott  
Faith Evans  
Bela Fleck  
David Foster  
Aretha Franklin  
Larry Franklin  
Gospel Gangstaz  
Marv Green  
Nanci Griffith  
Juan Luis Guerra 440  
Tim Hagans  
Merle Haggard  
John Hartford  
Roy Haynes  
Hole  
Dave Holland  
Faith Hill  
Marcus Hummon  
Andrew Imbrie  
India  
Janet Jackson  
Etta James  
Fred Jerkins II  
Rodney Jerkins  
K. Karlin  
John Karpowich  
Garrison Keillor  
Aaron Jay Kernis  
B.B. King  
Kool Mo Dee  
Nathaniel Kunke





**DIXIE CHICKS**

4 NOMINATIONS

**RED HOT CHILI PEPPERS**

3 NOMINATIONS



**2**

**NOMINATIONS**

Jim Lauderdale  
Doyle Lawson & Quicksilver  
Chris Lindsey  
Little Milton  
Lonestar  
Jennifer Lopez  
Ricciano Lumpkins  
Mark Mancina  
Barry Manilow  
Mike Marshall  
Aimee Mayo  
Martina McBride  
Ronnie McCoury  
Tim McGraw  
Jesse McReynolds  
Brad Mehldau  
Pat Metheny  
Edgar Meyer  
Luis Mjguel  
Mjnistry  
Bill Morrissey  
Motorhead  
Charlie Musselwhite  
The Neville Brothers  
Bobby Osborne  
Walter Ostanek (SOCAN)  
Dottie Peoples  
Chris Perez Band  
Pinetop Perkins  
Wilson Pickett  
Nicola Piovani (SIAE)  
Dean Pitchford  
John Prine  
A.B. Quintanilla  
Sam Rivers' Rivbea  
All-Star Orchestra  
Dante Ross

David Sanborn  
Poncho Sanchez  
Carsten Schack  
Lalo Schifrin  
Tom Scott  
Earl Scruggs  
Martie Seftel  
SheDaisy  
Wayne Shorter  
Itaal Shur  
Daryl Simmons  
Smash Mouth  
Jerry Smith  
Snoop Dogg  
Tom Snow  
Soul Solution (Bobby Guy)  
Ralph Stanley and  
the Clinch Mountain Boys  
Keith Stegall  
Rebecca St. James  
James Stroud  
Jimmy Sturr  
Hubert Sumlir  
Take 6  
Café Tacuba  
Susan Tedeschi  
Dorcus Thigpen  
Caetano Veloso  
Frank Wakefield  
Stephen Warbeck (PRS)  
Winans Phase 2  
CeCe Winans  
Pop Winans &  
the Winanaires  
Vickie Winans  
George Winston  
Paul Winter  
Mac Wiseman  
Billy Yates  
Dwight Yoakam



**DALLAS AUSTIN**

3 NOMINATIONS



**DEL McCOURY**

3 NOMINATIONS



**LINDA RONSTADT**

3 NOMINATIONS



**R. KELLY**

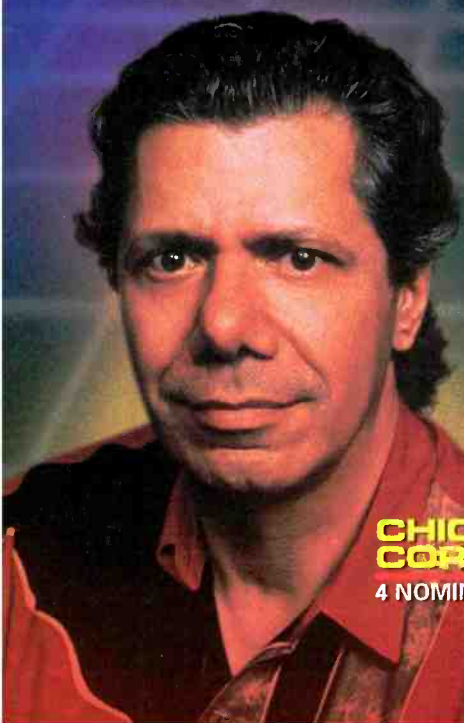
3 NOMINATIONS



**ROB THOMAS**

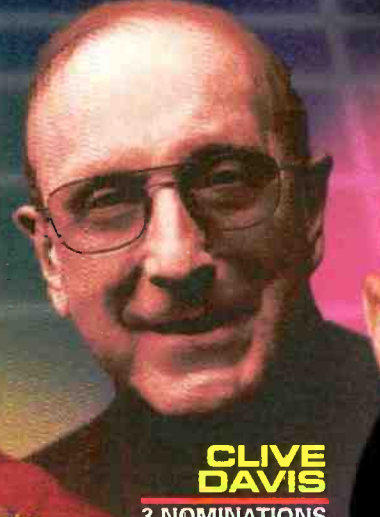
3 NOMINATIONS

**BABYFACE**  
**GARY BURTON**  
**SAM BUSH**  
**BLAKE CHANCEY**  
**ANI DIFRANCO**  
**CHARLES DYE**  
**STEVE FONTANO**  
**GARBAGE**  
**VINCE GILL**  
**MACY GRAY**  
**DAVID GRISMAN**  
**JOHN GUESS**  
**GEORGE JONES**  
**JOHN P. KEE**  
**KID ROCK**  
**ALISON KRAUSS**  
**MOBY**  
**WILLIE NELSON**  
**DOLLY PARTON**  
**K.C. PORTER**  
**THE ROOTS**  
**BRITNEY SPEARS**  
**STING (PRS)**  
**MARTY STUART**  
**DOC WATSON**  
**BARRY WHITE**  
**JOHN WILLIAMS**



**CHICK COREA**

4 NOMINATIONS



**CLIVE DAVIS**

3 NOMINATIONS



**GLORIA ESTEFAN**

3 NOMINATIONS



**SARAH McLACHLAN (SOCAN)**

3 NOMINATIONS

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# Movie Music To Place CD Machines In Lobbies

BY JILL PESSELNICK

LOS ANGELES—Movie Music has signed a deal with Regal Cinemas to place CD vending machines selling soundtracks and artist releases in more than 400 movie theater lobbies nationwide by this summer.

The Movie Music machines link directly with SoundScan, allowing for sales patterns to be tracked.

Movie Music founder Norman Ratner says, "At each theater, there is a dedicated phone line for

the machine, which hooks up with an 800 number. The modem in each machine allows us to track the CDs. We can track by theater chain, by area, by title, and we can

see the data any time we choose."

Additionally, Regal Cinemas will benefit by obtaining a gross percentage of Movie Music sales.

"Initially, we were looking for a source of ancillary income," says Chris Blevins, director of amusement vending for Knoxville, Tenn.-based Regal Cinemas. "On hearing the idea, it just seemed like a natural tie-in. And it required little or no effort at our end."

Nashville-based Movie Music will be fully responsible for maintaining the machines, which will be stocked via Southwest Wholesale Distribution and Valley Media Distribution.

The Movie Music machines will

*'We want people to buy popcorn on the way in and a soundtrack on the way out'*

- NORMAN RATNER -

(Continued on page 87)

# TLC Leads Nominees For Soul Train Music Awards

BY GAIL MITCHELL

LOS ANGELES—LaFace/Arista trio TLC leads the pack with three nominations for the 14th annual Soul Train Music Awards. Tied at two nominations apiece are Whitney Houston, Mary J. Blige, Ginuwine, Donell Jones, Brian McKnight, Destiny's Child, and Ideal.

Blige and DMX will receive the Sammy Davis Jr. Award for entertainers of the year.

The awards ceremony will air live from Los Angeles' Shrine Auditorium on Saturday, March 4. Joining Tamia as co-hosts of this year's telecast are artists Eric Benét and TLC's Lisa "Left Eye" Lopes, along with "Soul Train" host and "Young And The Rest-

less" star Shemar Moore. Once again, Sprite is the exclusive soft drink sponsor.

Nominees are chosen by a panel of radio PDs, retail personnel, and artists, based on chart positions in several national trade publications.

PriceWaterhouseCoopers tallied the nominations, which were announced Feb. 10 at a cocktail party hosted by artists Montell Jordan and Tamia that also featured musical performances by Silk, IMx, and Donell Jones. Other nominees are Angie Stone, Macy Gray, Lauryn Hill, Maxwell, Les Nubians, R. Kelly, Juvenile, Missy Elliott, and Benét.

A Don Cornelius production in

(Continued on page 87)

# ASCAP Marks 10% Growth In 1999 Revenues

BY IRV LIGHTMAN

NEW YORK—ASCAP entered the 21st century on a high note.

The performance right society, established in 1914, says its performance-fee revenues in 1999 grew a hefty 10% over those rung up in 1998, to \$560 million.

In his report Feb. 8 at the West Coast meeting of the performance right society (*Billboard Bulletin*, Feb. 9), CEO John LoFrumento also said that domestic and foreign royalty distributions totaled \$435 million.

The 1999 domestic distribution of \$305 million was up 4% over 1998. Both total revenue and domestic/international distribution figures are all-time ASCAP records and stand as the highest figures for any rights group worldwide, according to LoFrumento.

LoFrumento told the ASCAP gathering that Internet-related licensing revenues had quadrupled over those of 1998. He said the 1999 Internet income was "under \$10 million," representing, not surprisingly, the largest percentage gain of any other performance-fee collections.

In another report, LoFrumento said ASCAP's 1999 operating ratio—the percentage of revenues allocated to operating costs—of 15.4% is down a full percentage point from 1998, its lowest ever.

At the meeting, Marilyn Bergman, ASCAP's president/chairman, and LoFrumento told the membership of legislative developments and of the society's continuing commitment to new technology.

This included an update by LoFrumento on ASCAP's new internal business structure and its participation in the International Music Joint Venture, a database containing the works of collection groups ASCAP, Holland's BUMA/STEMRA, and the U.K.'s Mechanical Copyright Protection Society/Performing Right Society.

# Fleck's Two-Label Deal

Banjoist Signs With Columbia, Sony Classical

BY MELINDA NEWMAN

LOS ANGELES—After more than a decade on Warner Bros., banjo virtuoso Béla Fleck has inked a new deal that signs him to both Columbia Records and sister label Sony Classical.

The five-album pact, which kicks off with a new record from Béla Fleck & the Flecktones in August, includes two Flecktones albums, two solo classical albums, and one solo jazz album.

"It was time for a change," says Fleck. "We had a really good run at Warner Bros. We'd tried a lot of the things we wanted to try there, with varying amounts of success—sometimes a lot, sometimes not so much. It's time for someone to see the band with new eyes."

Fleck talked with a number of labels but ultimately selected Columbia and Sony Classical because of the number of executives he already

knew at the two companies.

"It wasn't the Sony megalith or some faceless company," says Fleck. "It was [Columbia creative consultant] Branford Marsalis, who called me and said, 'Come here'; [Columbia VP of jazz] Jeff Levenson, who I worked with at Warner Bros.; [Sony Classical president] Peter Gelb, who I knew from working on projects with [Sony Classical bassist] Edgar Meyer; and [Columbia Records Group executive VP/GM] Will Botwin, who I've known since his [former artist management] partner Ken Levitan managed [Fleck's former group] New Grass Revival."

"I think he's one of the most talented musicians on the planet," says Botwin. While acknowledging that Fleck, who's best known in jazz and bluegrass circles, is not a radio-driven artist, Botwin says that there are still many ways to exploit Fleck's music.

"We're going to do whatever we can to solicit radio, of course, but we're going to take a very strong

(Continued on page 96)



FLECK

# Universal Earnings Up, Revenue Down In 2d Qtr.

BY DON JEFFREY

NEW YORK—Universal Music Group's revenue fell 8.5% in the second fiscal quarter to \$2.03 billion because of discontinued operations, cuts in artist rosters and releases, and unfavorable foreign currency exchange rates.

The company sold a concert-touring unit in the past year. In addition, after parent company Seagram acquired PolyGram in late 1998, Universal cut a number of artists from its labels and released fewer albums and singles than in the previous year. Pro forma revenue the year before (assuming PolyGram had been part of the company) was \$2.22 billion.

Cash flow (earnings before interest, taxes, amortization, and depreciation) for the world's largest record company increased 3.1% in the quarter to \$465 million on a pro forma basis, from \$451 million in the same period a year earlier. Seagram says that if currency exchanges were excluded, cash flow was up 8%.

The company attributes the rise in earnings to increased market share from albums by such artists as Shania Twain, Andrea Bocelli, and Dr. Dre.

Meanwhile, Seagram president/CEO Edgar Bronfman Jr., in remarks to analysts, declined to

(Continued on page 87)

## EXECUTIVE TURNTABLE

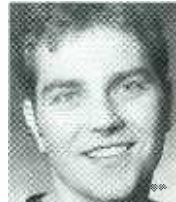
**RECORD COMPANIES.** Rick Haayen is named international marketing manager for MCA Records in Universal City, Calif. He was managing director of Dynamics Records.

Bill Bentley is named senior VP of media relations for Warner Bros. Records in Burbank, Calif. He was VP/director of media relations for Reprise Records.

James Boyce is promoted to VP of urban promotion for Universal Records in New York. He was senior director of urban promotion.

Mike Smith is named VP of sales and marketing for Oglio Entertainment Group Inc. in Redondo Beach, Calif. He was director of sales for Elektra Entertainment.

Spencer Gates is named senior director of media relations for Atlantic Records in New York. She was head of Lady Talkalot public relations firm.



HAAYEN



BENTLEY



BOYCE



GATES



JAKOBSEN



SAYAGO



PATRALITES



SAAL

Kim Halverson is promoted to senior director of promotion administration for Capitol Records in Los Angeles. She was director of promotion administration.

Laurie Jakobsen is named senior director of communications for Sony Music Entertainment in New York. She was account supervisor of consumer new media for Middleberg and Associates.

Gator Michaels is named national field promotion director for Dreamcatcher Records in Nashville.

He was GM for Young-Olsen Associates.

Corey Williams is promoted to manager of rights and clearances for Arista Records in New York. He was archive coordinator.

Steve Barri is promoted to president of Samson Records in Santa Monica, Calif. He was VP of A&R.

**PUBLISHERS.** BMI promotes Consuelo Sayago to senior director of international relations and administration, Barbara Patralites to senior

director of international research and analysis, and Jodi H. Saal to senior director of international systems administration in New York.

They were, respectively, director of international relations and administration, director of international research and analysis, and associate director of the general licensing department.

**RELATED FIELDS.** Cornerstone Promotion names John Staub VP of digital marketing and Cece Stelljes di-

rector of online publicity in New York. They were, respectively, product manager for V2 Records and director of publicity for Sub Pop Records.

Julian Wright is named head of promotion and artist management for Darp Inc. in Atlanta. He was owner of Wright Artist Management.

Jeff Davis is named director of rock promotion for Jeff McClusky & Associates in Los Angeles. He was VP of promotion for Restless Records.

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## Country Moves West Of Alphabet City

*Li'l Mo & The Monicats, Skye, Cantrell Extend NY Opry's Reach*

BY JIM BESSMAN

NEW YORK—Its founder has returned to Nashville, but many of Greg Garing's "Alphabet City Opry" adherents continue to perform hardcore country music in such far East Village saloons as 9C, the Lakeside Lounge, and Manitoaba's. Three of the best have new or recent releases that are gaining new fans for the form, in and out of the colorful neighborhood of alphabet-letter avenues that spawned it (Billboard, March 21, 1998).

"It's still an active scene," says Elena Skye, who leads the Demolition String Band, which records for Vermont's North Hollow Records label, and its Kudzu Mountain Rebels offshoot, which includes other Alphabet City Opry regulars and plays every other Tuesday night at 9C, the corner bar at Ninth Street and Avenue C that was Garing's headquarters.

"But it's bigger than the East Village," adds Monica Passin, another Alphabet City Opry alumna, who heads Li'l Mo & the Monicats. As her recent Bottom Line appearance evidences, the rising tide of interest has seen artists like herself and Skye begin to receive recognition beyond Alphabet City.

Laura Cantrell, another local hardcore country songstress, whose debut album, "Not The Tremblin' Kind," comes out March 6 via Scotland's new Spit & Polish label, is an obvious case in point.

"What's fascinating about New

York is that just when you define one little scene, something pops up in another part of town that's just as interesting that shares the same influences," says Cantrell.

A Nashville native who came to New York in 1985 to attend college, she soon fell under the sway of local country recording acts like Last Roundup, featuring the great Angel Dean, and the Diesel Only label "rig rock" bands, such as the

trials "Upright Citizens Brigade"—after reps of the show's troupe saw the Demolition String Band at 9C and drafted the band for a bluegrass skit—and later joined the brigade on "Late Night With Conan O'Brien."

The group also released a twang version of Madonna's "Like A Prayer" as a single; it has garnered airplay in Demolition String Band's Southeastern touring markets.

But "Like A Prayer" has also received the imprimatur of none other than Madonna's longtime spokeswoman, Liz Rosenberg.

"It reminds me of Les Paul and Mary Ford on speed," says Rosenberg, who uses the Skye version as her home answering machine's outgoing message. "It's one of the greatest songs Madonna's ever written, and I thought no one could possibly cover it. But [Skye's] version is so heartfelt, it sounds like she wrote it. And the arrangement is outstanding: I can't sit still when I hear it; I'm catapulted out of my chair."

Skye, whose 1998 "One Dog Town" debut album with the Demolitions was produced by Garing with help from her longtime creative partner and the band's celebrated guitarist, Boo Reiners, "rediscovered" the song through her daughter's Madonna fandom.

"I thought it would make a great gospel country tune and did it one night as a joke—but it got an amazing reaction," she says. She characterizes her otherwise original material as "hardcorn, honkabilly, grindgrass music."

"We just kind of bastardize and corrupt everything," Skye adds, citing such influences as Lefty Frizzell, Hank Williams, Loretta Lynn, Bill Monroe, Del McCoury, and Tammy Wynette—who

(Continued on page 97)

World Famous Blue Jays.

"The Alphabet City Opry got a lot of attention," Cantrell continues, "but there's a current of country music running through New York that you tap into from time to time, like the Lonesome Cheating Hearts Band—guys who play Hank Williams on the L train platform in Brooklyn. That's what I love about staying here: The music I love is actually here."

Indeed, Skye is among many who are taking the downtown country music to midtown—to the Rodeo Bar at 27th Street and Third Avenue—and uptown, to Hogs & Heifers Uptown, at 95th Street and First Avenue. But she's also gaining exposure nationally: She recently appeared on Comedy Cen-



CANTRELL



SKYE



L'I'L MO



## Capitol Sets U.S. Game Plan For Tara MacLean

BY MELINDA NEWMAN

LOS ANGELES—Playing on Lolith Fair's ancillary stage for three years gave Canadian singer Tara MacLean an excellent opportunity to observe her fellow performers. "One of the big differences between the artists on the [main] stage and the second stage was confidence," she says. "Some of the second-stage acts were just as good, just as innovative, but they just weren't as confident."

Therefore, when it came time for MacLean to make her second full-length album for Nettwerk (to whom she's signed in Canada), and her first for Capitol Records, she armed herself with the new-

found confidence that can only develop from playing hundreds of shows.

The result is "Passenger," which comes out Feb. 29 on Capitol in the U.S. Nettwerk released the album in Canada late last year. Although Capitol now has a joint-venture deal with Nettwerk America, MacLean's deal was inked previous to that arrangement (Billboard, Oct. 2, 1999).

"With the first record [1997's "Silence"], I just was not as confident in my own ideas. I was still a little shy," says MacLean. "I'd probably done 10 live shows by then. By the time I did this record, I had done 400 or 500 more shows, and I had more confidence in my voice: I felt like I could be free. I had my husband [Bill Bell, who produced the album with Malcolm Burn] around me. I was so comfortable, I could record in my underwear."

She was also bolstered by the confidence instilled in her by Capitol Records president/CEO Roy Lott, who says, "Literally the first day of

my starting at EMI [as EMI North America deputy president], before I took the Capitol Records position, Terry McBride [Nettwerk Productions head and MacLean's manager] called me and told me of her and that he'd been developing her—she's had the album and an EP out on Nettwerk. I saw her perform live, and then it actually became a competitive thing between Capitol, Warner Bros., and Columbia."

The allure is clear: MacLean's emotive vocals are surrounded by intriguing yet accessible melodies. But the key is the vulnerability her lyrics bring. "I want people to see the very core of who I am," says MacLean, who is

signed to Sony Music Publishing. The first single, "If I Fall," which was also featured on the "Teaching Mrs. Tingle" soundtrack, has already captured the attention of modern AC and triple-A radio programmers.

"It's still too early to tell, but I have high hopes," says E. Curtis Johnson, PD for KALZ Fresno, Calif. Her ability to sound unique yet reference other top female singers is what attracted Dona Shaieb, PD at KXST San Diego. "Her style, I thought, was more Jewel-like, but on 'If I Fall,' her voice has an early Madonna sound to it. It has the potential to be a hit."

Despite the early acceptance at radio, Lott expects a slow build. "This is a long-term project," he says. Lott plans for MacLean, who is booked by Little Big Man Agency, to tour, tour, and tour some more. "She's doing some residency tours; she's also doing some dates with Dido and some with Bare-naked Ladies," he says. "Our strongest weapon in breaking Tara is Tara."



MACLEAN

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# Ian's At 17 With Windham Hill Set

## Singer/Songwriter Records Her Latest In Unusual Fashion

**BY CHARLES KAREL BOULEY II**  
LOS ANGELES—As she eyes the March 21 release of her 17th career recording, "God & The FBI," Janis Ian is feeling lucky. "Seventeen has always been a good-luck number for me," she says with a laugh.

Indeed, it has. It was her 1975 set "Between The Lines" that contained "At Seventeen"—her signature composition that also cemented her status as a respected singer/songwriter. With her newest effort, which will be issued by Windham Hill, Ian hopes that time is on her side—given the success of such Lilith Fair-era artists as Jewel and Sarah McLachlan.

"I'm lucky the times have come back around to the importance of singers and songwriters," she says.

The 11-song "God & The FBI" is a fine showcase for the Nashville-based Ian, given its diverse lyrical subject matter. It began "bunker-style," with the artist and a small group of musicians literally locking themselves up in a house until the album was done.

"The reason I went with Windham Hill in the first place is they left me alone to record this unconventional-ly," Ian says. "I felt like the bunker



IAN

thing was the right thing to do. We had two people in my age group and then two people in their early 30s. This was a way to force everybody to use their talents instead of taking the easy way out. We sat around and in the morning, and we drank coffee. In the evening, we drank single malt and just saw what happened."

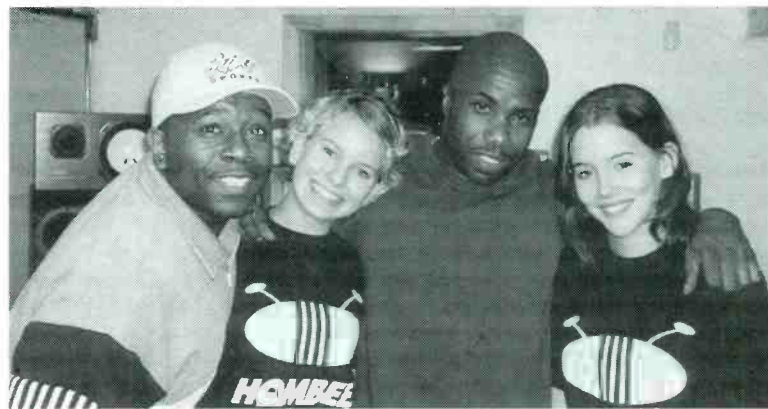
This hibernation presented challenges—but it was one Ian and producers/musicians Jim Cregan, Marc Moreau, and Philip Clark met head on. "It wouldn't have worked with any of my other records because we didn't have the kind of engineering and technological options we have now."

Ian adds, "One of the reasons I wanted Marc and Phillip in on this

record is that they grew up listening to a totally different bunch of music than I did. They react to songs totally different than I do. They hear a song and immediately think electronics. I hear one and think orchestration."

Ian says she's grateful for the chance to make the album as she saw fit—particularly since she also views it as her last shot at a major release. "I'm 48, which as a woman puts me out of the running immediately. I've

*(Continued on page 19)*



**Funkin' With The Girls.** Full Force members Bowlegged Lou and Paul Anthony were recently in the studio with Atlantic duo M2M, whose debut disc, "Shades Of Purple," is due later this month. Pictured, from left, are Bowlegged Lou, M2M's Marion Raven, Anthony, and M2M's Marit Larsen.

# Jeff Bridges, With McDonald, Pursues New Career On Ramp

**BY MELINDA NEWMAN**

LOS ANGELES—Although Jeff Bridges is known primarily as an actor, he wants the world to know he's got the music in him.

"I've been writing music since I was a teenager and jamming with my buddies all through the years, and there was a while there much earlier on in my life when I thought I might pursue music as my career. I always take a guitar and keyboard to different movie [sets] and have always written songs."

The result of those years of toiling away is "Be Here Soon," a collection of tunes coming March 21 on Ramp Records, a new Chicago Records-distributed label started by Bridges, engineer/producer Chuck Pelonis, and Michael McDonald, who prominently appears on the album (Billboard, Jan. 29). The set will also be available through Bridges' Web site and a number of other E-tailers, such as Amazon.com.

Bridges' gruff vocals are complemented by low-key, mainly acoustic arrangements that wouldn't sound out of place on a Grateful Dead or Crosby, Stills, Nash & Young album. In fact, buddy David Crosby sings on "September Brings," one of the few tracks on the set not penned by Bridges.

While Bridges has shopped his music around to labels in the past, this time he decided to go the self-release route. "I figured in this day and age, you don't have to shop it around anymore; you can release it yourself."

That also means coming up with a promotion plan, which Bridges admits is low-key. He hosted a Feb. 4 tribute to McDonald and showcased a tune there, and he has also been able to promote his music while doing the talk show circuit to push his new movie, "Simpatico."

A four-song EP will be serviced to various radio stations and Internet providers. McDonald says the market for the album is "college radio or any of that more offbeat stuff."

"I can't wait to hear myself on the radio," says Bridges. "I'd get a kick out of that." A download of the track "She Lay Her Whip Down" is available on Bridges' Web site.

In terms of touring, McDonald says, "we're not even sure what we're going to do, but we thought we might hit the road, hit some campus stations, and do some surfing along the way—work it away from middle-age fantasy into business."

Bridges knows that critics tend to dismiss musical efforts by actors as vanity projects and, therefore, seldom give such efforts a fair shake. While he says, "If people don't like the record, it's not going to crush me," he admits that "this is something I'm serious about. I enjoy playing music and writing."



BRIDGES

# And The Winners Should Be . . . Santana, Spears, Martin, Maxwell At Grammys

**THE ENVELOPE, PLEASE:** We could make this a very short column on our Grammy predictions by declaring **Carlos Santana** the winner in every category, but then what fun would that be? In honor of the Grammys' move from the Shrine Auditorium to the Staples Center for the Feb. 23 festivities, winners will get a year's worth of office supplies along with their trophies.

**Record of the year:** Being the pop devotee that I am, this year's slate is like a delicious buffet with the seemingly impossible task of having to pick just one entree. I still don't switch stations when any of these songs come on the radio (but that could be because I'm still trying to figure out what **Backstreet Boys** are talking about in "I Want It That Way"), but I'm voting for "Smooth" by **Santana Featuring Rob Thomas**.

**Album of the year:** There's going to be a riot, led by **Clive Davis**, if Santana doesn't win. While "Supernatural" is a great album, Santana will also get plenty of votes just because people love a comeback, and they want to honor Carlos Santana's whole body of work. The surest bet of the night.

**Song of the year:** Another very tough call among "I Want It That Way" (writers: **Andreas Carlsson** and **Max Martin**), "Livin' La Vida Loca" (**Desmond Child** and **Robi Rosa**), and "Smooth" (**Itaal Shur** and **Rob Thomas**); all three are also up for record of the year. I'm going with "Smooth," although my heart is with "Unpretty" (**Dallas Austin** and **Tionne "T-Boz" Watkins**) for all the support it gave any girl who's ever let someone make her feel like she's not good enough.

**Best new artist:** Carlos Santana . . . oh, he's not up for this one? How'd that happen? . . . Seriously, some of the critical votes are going to go to **Macy Gray** and **Susan Tedeschi**, but, whether you like her or not, whether you think they're real or not, **Britney Spears** deserves this one. No one's worked harder.

**Best female pop vocal performance:** A bit of a wacky category, with **Sarah McLachlan** and **Alanis Morissette** duking it out with the likes of **Britney Spears** and **Christina Aguilera**. I'm going with none of the above and am voting for "Beautiful Stranger" by **Madonna**, simply because it's my favorite of the nominees.

**Best male pop vocal performance:** The good news is that there are actually some strong entries in this category this year; with females dominating pop music for the last several years, the male

entries were slim pickings. I'm going with **Ricky Martin** for "Livin' La Vida Loca." It's surely not the award he wants the most, but it's his best bet.

**Best pop album:** **Cher** only had one hit (albeit a huge one), so it would be tough for her album "Believe" to snare this one. Perennial favorite **Sting** could take it, but "Brand New Day" has not lived up to expectations yet. It's really between **Ricky Martin's** self-titled album and **Backstreet Boys' "Millennium."** If selling more than 1 million copies the first week of release to lots of screaming teenage girls doesn't get you best pop album, I don't know what does. I'm going with **Backstreet Boys**.

**Best male rock vocal performance:** We know the Grammy is going to **Lenny Kravitz** for "American Woman," and we're happy for him, but it really should go to **Chris Cornell** for "Can't Change Me," an underrated track from a tremendously underrated

album.

**Best male R&B vocal performance:** We expect **Peabo Bryson** and **Barry White** to get many well-deserved sentimental votes here, but we're going with "Fortunate" from **Maxwell**, although **R. Kelly's** always tough to beat.

**Best female country vocal performance:** Wow, this category is definitely proof that you don't have to get country radio play to get nominated, and depending upon your perspective, that's a good thing or a bad thing. With absolutely no disrespect to **Emmylou Harris** and **Alison Krauss**, both of whom are nominated in this category, there are a lot of overlooked females whom we hear on country radio every day who deserved slots here. Having said that, Harris could win if the non-country voters weigh heavily. I'd love to see **Martina McBride** win, but the track "I Love You" is her least country effort ever. I'm still going with McBride, because there's no finer female singer in country right now.

**Best male country vocal performance:** "Please Remember Me" by **Tim McGraw** was the only bona fide hit in this group, but there are other considerations. **Vince Gill**, who's nominated for "Don't Come Cryin' To Me," is a Grammy darling, having won more than a dozen trophies, and **George Jones** had his first radio hit in years with "Choices," which peaked at No. 30 on Hot Country Singles & Tracks—and people may want to honor him for that and for recovering from his car wreck. I'm going with Jones.



by Melinda Newman

# Gilmore's Busy With Windcharger Solo Set, Flatlanders Reunion

BY CHRIS MORRIS

LOS ANGELES—Texas singer/songwriter Jimmie Dale Gilmore is beginning the millennium in auspicious and very active fashion.

On Feb. 29, Rounder Records will issue Gilmore's album "One Endless Night," the debut release on his own Windcharger Records imprint. At the same time, Gilmore is reuniting onstage with the Flatlanders, the historic '70s group that also included his old friends and collaborators Joe Ely and Butch Hancock.

Rounder director of national sales and marketing Tracy Waksler sees the same sales potential in Gilmore's album that was experienced by Lucinda Williams' 1998 breakthrough, "Car Wheels On A Gravel Road."

"This record is going to do really well for Jimmie, in an era where we've recently seen a Lucinda Williams record sell like it has, unprecedented for her career," Waksler says. "It's a good time to be coming with this record. That affords us a lot of opportunities for a lot of retailers who now have a fan base that's more accustomed to buying this type of artist than they may have been in the past."

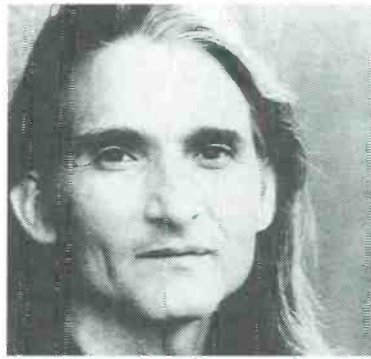
Waksler adds, "I do think the pump is primed, and I think Lucinda has shown a lot of retailers that they can sell this kind of record, which may not be in one particular kind of pocket."

Gilmore and his manager Mike Crowley started up Windcharger after the musician secured his release from Elektra Records, for whom he recorded three much-praised albums during the '90s. They had been approached with offers from Rykodisc and Nonesuch but ultimately decided to start recording a self-financed release.

Gilmore explains, "Mike and I just finally decided that it was worth the gamble, that I had enough of a presence, that my name was enough known, that it wasn't the same as a total beginner jumping into the gigantic mosh pit."

Rounder ultimately entered the picture to handle distribution, marketing, and promotion for Windcharger.

Gilmore's quest for a producer ended after he met Buddy Miller during a 1999 West Coast tour that included Miller and his wife, Julie; Iris DeMent; and Emmylou Harris. Gilmore was captivated by Miller's music; only later did he learn that



GILMORE

he had met Miller years before.

"He lived next door to Butch Hancock, back in 1980 in Austin," Gilmore says with a laugh. "It's just very weird. Buddy's got like a photographic memory, and he remembered it completely. He remembered meeting me back then."

Sessions for "One Endless Night" were accomplished inexpensively.

"We didn't use one inch of tape in recording this," Gilmore says. "It was all on Buddy's Macintosh, with Pro Tools. We could go into a living room [and do it]. It was in Nashville, but it wasn't a studio—it was Buddy's house, and we could have the quality of production. I

don't think there's any better capability for production anywhere, and it has to do with Buddy's expertise as an engineer and a producer and being so computer-literate."

Using a core band of Nashville players and Gilmore's longtime accompanist, guitarist Rob Gjersow, Miller also enlisted some noteworthy guests, including Billboard 1999 Century Award winner Harris, singer Jim Lauderdale, and the folk trio Cry Cry Cry (Richard Shindell, Lucy Kaplansky, and Dar Williams).

While Gilmore is a well-established writer (his songs are published by Jade EG Music [BMI]), he wrote or co-wrote only three tracks on "One Endless Night." The rest are covers of tunes by such songsmiths as Hancock, Townes Van Zandt, John Hiatt, Willis Alan Ramsey, Walter Hyatt, Jesse Winchester, and Jerry Garcia and Robert Hunter. The album also includes a version of Bertolt Brecht and Kurt Weill's "Mack The Knife."

Gilmore explains modestly, "I never have regarded myself as primarily a songwriter. I've always thought of myself as an interpreter. [Producer/musician] T Bone [Burnett] commented on that in an interview that was done with him

on [the 1996 album] 'Braver New World.' He said that he thought of me as a singer who happened to write a few good songs. And that's what I had always thought—I loved him for verbalizing that. I think he was saying that Bob Dylan was a songwriter who sang a little bit, and that I was a singer who wrote a little bit."

Waksler says that "One Endless Night" will be worked at triple-A and public radio but that no emphasis track has been selected yet.

She says, "I'm actually starting to go out to a lot of the [Universal distribution] branches and key retailers with Jimmie, so he can say hi to everybody, play a few songs... We're starting off in Dallas and Houston, and then we're going out to L.A. and Seattle and San Francisco and Detroit, Minneapolis. We're just making the rounds. That's basically following the Flatlanders tour."

That tour includes a run of February dates in Texas and March shows in such markets as Chicago; Minneapolis; Bloomington, Ind.; Ann Arbor; Mich.; and New York. It brings together Gilmore, Ely, and Hancock, who cut a lone album in

(Continued on page 20)

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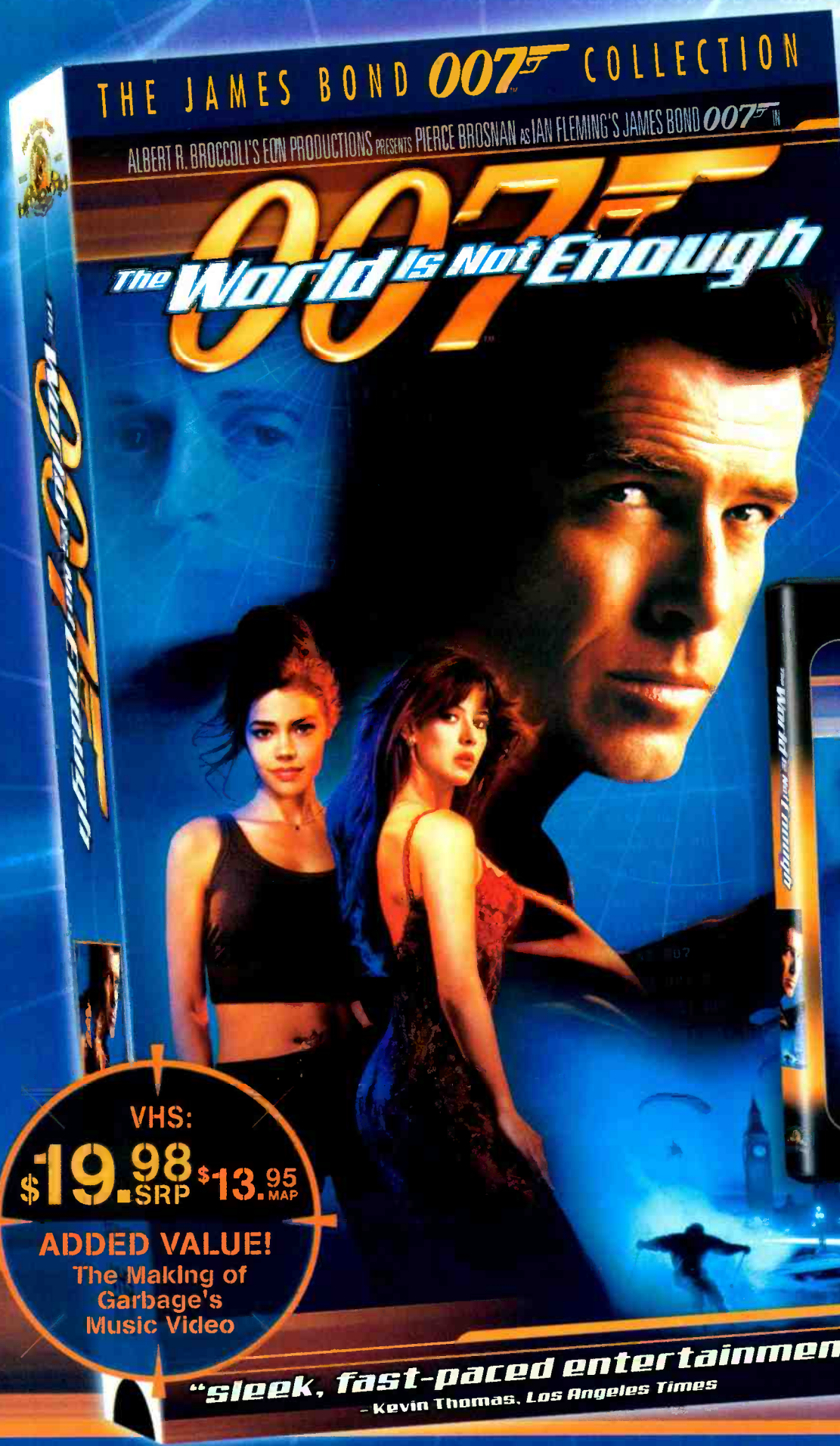
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## Ex-Kiss, Crue Members Aim To Do Their Own Thing On Spitfire's New Union Set

BY CLAY MARSHALL

LOS ANGELES—With its sophomore effort "The Blue Room," Union appears ready to kiss the past goodbye.

Though led by marquee hard-rock names—former Motley Crue vocalist John Corabi and ex-Kiss guitarist Bruce Kulick—Union wants "The Blue Room," due March 21 on Spitfire Records, to portray the changes the band has undergone since its 1998 self-titled debut.

"I think it was important [to prove] that we're not a [side] project, as much as John and I got a lot of attention for being 'former members of,'" Kulick says.

To that end, Corabi adds, Union

took extra steps to "sound more cohesive and more like a band" by enlisting producer Bob Marlette, who Corabi believes provided a positive influence in the studio.

"Bob was concerned with us being ourselves," he says. "He just said he wanted us to constantly stay true to who we are personally and who we are as a band."

With that in mind, Corabi penned the lyrics to the album's first single, "Do Your Own Thing," a biting take on individuality.

"It just kicks from the beginning," says Michael Picozzi, PD at active rocker WCCC Hartford, Conn. "The hook is great. You find yourself singing along."



UNION

Picozzi says the song is getting a "great reaction," thanks in part to fans of Kulick's old band.

"The Kiss Army is coming out of the woodwork," he says.

Spitfire Records president Paul Bibeau says the label serviced radio

"very early," issuing "Do Your Own Thing" T-shirts and Union Digipaks to stations just after Thanksgiving.

"Our plan was to set it up in cycles at radio," he says. "We were shocked at the positive response we got."

Bibeau says that while Spitfire is still considering video plans for the song, the label has already prepared a 30-second television spot for the album.

Bibeau hopes the ad will help propel sales for independent rock retailers, many of whom had success with the first Union album.

"I think it's better than the first album," says Mike Chandler, owner/manager of the Rock Stop in Dallas. "It's very radio-friendly. I think this will be the CD that brings Union to the forefront."

In a unique promotional move, Union's official Web site, unionasy-lum.com, is making "The Blue Room" available in its entirety via

streaming RealAudio weeks before its release.

The band will tour extensively in support of the album. "In a perfect world, we'll be on the road March 15 hopefully through the summer," Corabi says.

Described by Kulick as "a meat-and-potatoes rock'n'roll [band]," Union was formed in 1997 after the original lineups of both Corabi's and Kulick's former groups reunited.

"It was like looking in a mirror, because everything that was happening to him was happening to me at the exact same time," Corabi says.

Rounded out by drummer Brent Fitz and bassist Jamie Hunting, the band is booked by Mark Hyman of Ashley Talent International and managed by Larry Mazer, Tim Heyne, and John Greenberg. Kulick is published by Robert Bruce Music Ltd. (ASCAP), and Corabi by 49-Crabby Inc. (BMI).

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Nat'l Radio Tour Kicks Off Feb. 26th in Richmond w/WXRL

amusement business		BOXSCORE TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
CHER, LOU BEGA, C NOTE	MGM Grand Garden Las Vegas	Jan. 29	\$1,108,652 \$150.25/\$72.25/ \$39.75	13,572 sellout	Magiworks Entertainment Inc.
CROSBY, STILLS, NASH & YOUNG	Tacoma Dome Tacoma, Wash.	Feb. 1	\$1,084,754 \$200/\$39.50	14,625 sellout	TNA USA Inc.
CROSBY, STILLS, NASH & YOUNG	San Jose Arena San Jose, Calif.	Feb. 4	\$1,069,574 \$200/\$39.50	13,229 sellout	TNA USA Inc.
CROSBY, STILLS, NASH & YOUNG	Rose Garden Portland, Ore.	Feb. 2	\$1,064,082 \$125/\$39.50	13,866 sellout	TNA USA Inc.
CROSBY, STILLS, NASH & YOUNG	Oakland-Alameda County Arena Oakland, Calif.	Feb. 7	\$990,124 \$200/\$39.50	12,062 sellout	TNA USA Inc.
CHER, LOU BEGA, C NOTE	America West Arena Phoenix	Feb. 1	\$774,100 \$75/\$50/\$35	12,168 13,113	Evening Star Productions, PACE Concerts
CROSBY, STILLS, NASH & YOUNG	Delta Center Salt Lake City	Jan. 29	\$695,177 \$125/\$39.50	10,443 12,500	TNA USA Inc.
CROSBY, STILLS, NASH & YOUNG	Kemper Arena Kansas City, Mo.	Jan. 26	\$643,631 \$200/\$39.50	10,327 12,500	TNA USA Inc.
BARRY MANILOW	Manchester Evening News Arena Manchester, England	Jan. 22	\$630,188 (\$82,210 pounds) \$112.12/\$28.03	13,745 13,964	Kennedy Street Entertainment, Andrew Miller Presents
ALAN JACKSON, LONESTAR	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 5	\$463,368 \$32.50/\$25.50	16,826 sellout	Palace Sports and Entertainment Inc.

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## IAN'S AT 17 WITH WINDHAM HILL SET

(Continued from page 14)

been doing this since I was 12, and I've had three careers already. You don't get a fourth."

Not everyone agrees with that assessment. "This album has the potential to introduce Janis Ian to an entirely new audience," says Allison German, manager of Risk Discs, an indie outlet in Columbus, Ohio. "It's vibrant and well-crafted. We'll rack it next to the younger artists of the genre in hopes of intriguing fans of those other artists—artists whose careers have been helped by the fact that Janis Ian exists."

It's true that Ian's career has spanned three decades, and she's earned Grammy nominations in the '60s, '70s, '80s, and '90s. She has worked continually through the years, touring extensively throughout the world. Yet it's the times when she doesn't have a hit that most intrigue her.

"When you're having hits, you get a huge audience that literally sits at the shows and hears nothing until they hear the hit, and then they leave. They sit there and wait for me to sing 'At Seventeen.' Now, that's fine, be-

cause I'm proud of the song. But I'd like for them to hear the rest of the show too."

Does "God & The FBI" have what it takes to make audiences sit up and

*"I'm lucky the times have come back around to the importance of singers and songwriters"*

- JANIS IAN -

pay attention? Ron McCarrell, VP of marketing at Windham Hill, believes so. "Our goal is to revitalize her career and put her forward as a vital artist," he says. "Every song on this record is a keeper. When we get this music exposed in the appropriate way, Janis will connect with the public."

Connecting to the public is some-

thing Ian has always been concerned about. She utilizes her Internet site (www.janisian.com) for a variety of endeavors—ranging from circulating career information to hosting an online auction to raise money for scholarships for young adults. Windham Hill acknowledges Ian's efforts, and the label aims to build upon her Web presence.

"We're creating a special underground Web site for her, à la 'The Blair Witch Project,'" McCarrell says.

He adds, however, that the marketing of the album will initially not be geared toward a trendy, youth-oriented audience. "We're not going to break our backs to convince teens that Janis has something to offer them. Actually, she does, but we won't worry about that out of the box."

From the outset, the project will lean on Ian's live following. She'll tour the U.S. extensively in the spring. The label is also eyeing soundtrack prospects for several cuts, and a music videoclip is being planned.

Ian is likely to also have a strong presence in the gay media, given her longtime commitment to being an out-lesbian artist. She remains unsure if her sexuality—as well as her commitment to being vocal on various civil rights issues—has affected her career.

"I know I lost some things when the media hit on it, like commercials, a movie, some co-writing opportunities," she says. "But I also gained some things. For everything I've lost, I've gained elements of support from people in return. I'm proud of who I am, and part of who I am is a lesbian. It's not the whole picture, but it's certainly part of it."

Beyond her persona as a performer, Ian takes pride in her work as a songwriter. That's one of the reasons she chooses to live in Nashville. "I've been in Nashville for 13 years because it's a songwriter's community. Nobody in Nashville cares if I've had a hit recently. They care about what you've written. It's a very creative place for a songwriter to live."

Being in Nashville certainly influenced "God & The FBI"—in one fashion or another. One of the set's strongest cuts is an ode to Tennessee, "Memphis," a duet with Willie Nelson. Also, there's a solo by Chet Atkins on the track. Even the album's first single, "Jolene," which goes to AC and triple-A stations Feb. 29, carries the name of Dolly Parton's famed country composition—although it's not a cover of the song.

In the end, Ian says, "God & The FBI"—regardless of genre specification—is about her journeys and her observations of life.

"From the time I was 14 to 20 I was consumed with how *fabulous* I was," she says. "As I get older, I realize that it's just not that interesting and it's more fun to write on the other side about other people and their lives."

Ian is booked by Madina Salaty at the Agency Group in New York. She's managed by Senior Management in Nashville.

## Top Pop Catalog Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TOTAL CHART WEEKS
		ARTIST	TITLE	
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		<b>NO. 1</b>		
1	2	CREED ▲ <sup>4</sup> WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON 4 weeks at No. 1	123
2	1	ANDREA BOCELLI ▲ <sup>3</sup> PHILIPS 539207 (12.98/18.98) HS	ROMANZA	114
3	3	METALLICA ▲ <sup>12</sup> ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	443
4	4	BOB MARLEY AND THE WAILERS ▲ <sup>10</sup> TUFF GONG/ISLAND 846210/DJMG (9.98)	LEGEND	555
5	7	BARRY WHITE ● MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	43
6	6	PINK FLOYD ▲ <sup>15</sup> CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1194
7	5	BUENA VISTA SOCIAL CLUB ▲ WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB	38
8	8	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	276
9	9	TOM PETTY AND THE HEARTBREAKERS ▲ <sup>8</sup> MCA 110813 (12.98/18.98)	GREATEST HITS	304
10	10	DEF LEPPARD ▲ <sup>2</sup> MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	170
11	11	SAVAGE GARDEN ▲ <sup>5</sup> COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	137
12	17	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	81
13	15	TIM MCGRAW ▲ <sup>3</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	139
14	19	MATCHBOX 20 ▲ <sup>10</sup> LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	153
15	18	PINK FLOYD ▲ <sup>23</sup> COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	563
16	13	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	99
17	12	MILES DAVIS ▲ <sup>2</sup> LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	59
18	21	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	344
19	20	SARAH MCLACHLAN ▲ <sup>7</sup> ARISTA 18970 (10.98/17.98)	SURFACING	134
20	16	JAMES TAYLOR ▲ <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	482
21	32	SHANIA TWAIN ▲ <sup>11</sup> MERCURY (NASHVILLE) 522886 (10.98/17.98) HS	THE WOMAN IN ME	258
22	26	METALLICA ▲ <sup>7</sup> ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	509
23	33	AC/DC ▲ <sup>15</sup> EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	291
24	—	98 DEGREES ● MOTOWN 530879/UNIVERSAL (10.98/16.98) HS	98 DEGREES	10
25	22	BROOKS & DUNN ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	101
26	25	AEROSMITH ▲ <sup>9</sup> COLUMBIA 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	322
27	28	FLEETWOOD MAC ▲ <sup>4</sup> WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	382
28	39	MARTINA MCBRIDE ▲ <sup>2</sup> RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	107
29	46	POISON ● CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	35
30	23	BRUCE SPRINGSTEEN ▲ <sup>4</sup> COLUMBIA 67060*/CRG (10.98 EQ/17.98)	GREATEST HITS	82
31	37	GUNS N' ROSES ▲ <sup>15</sup> Geffen 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	448
32	35	METALLICA ▲ <sup>5</sup> ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	454
33	29	SADE ▲ <sup>7</sup> EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	133
34	38	BARRY WHITE ▲ CASABLANCA/MERCURY 822782/DJMG (6.98/11.98)	BARRY WHITE'S GREATEST HITS VOLUME 1	42
35	41	EAGLES ▲ Geffen 424275/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	230
36	31	SUBLIME ▲ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	176
37	36	KENNY G ▲ <sup>2</sup> ARISTA 18991 (11.98/17.98)	KENNY G GREATEST HITS	43
38	—	ABBA ▲ <sup>1</sup> POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	153
39	—	AC/DC ▲ <sup>2</sup> EASTWEST 92215/EEG (11.98/17.98)	LIVE	99
40	—	HANK WILLIAMS JR. ▲ <sup>4</sup> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	30
41	27	CAROLE KING ▲ <sup>10</sup> EPIC 65850 (5.98 EQ/11.98)	TAPESTRY	421
42	45	MADONNA ▲ <sup>5</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	293
43	14	PINK FLOYD COLUMBIA 37680/CRG (10.98 EQ/16.98)	A COLLECTION OF GREAT DANCE SONGS	42
44	34	DAVE MATTHEWS BAND ▲ RCA 66904 (11.98/17.98)	CRASH	194
45	49	CREEDENCE CLEARWATER REVIVAL ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	331
46	30	NIRVANA ▲ <sup>10</sup> DGC 424425*/INTERSCOPE (11.98/17.98)	NEVERMIND	268
47	—	PATSY CLINE MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)	HEARTACHES	2
48	—	INSANE CLOWN POSSE ▲ ISLAND 524442/DJMG (10.98/16.98)	THE GREAT MILENKO	103
49	—	EAGLES ▲ <sup>5</sup> ELEKTRA 105*/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	286
50	—	JOHN MELLENCAMP ▲ MERCURY 536738/DJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	66

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. †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.

Billboard

FEBRUARY 19, 2000

## Top New Age Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		ARTIST
		TITLE		
		IMPRINT & NUMBER/DISTRIBUTING LABEL		
		<b>NO. 1</b>		
1	1	PLAINS ● WINDHAM HILL 11465	17 weeks at No. 1	GEORGE WINSTON
2	3	DESTINY ● WINDHAM HILL 11396		JIM BRICKMAN
3	2	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL		YANNI
4	7	DAWN OF A NEW CENTURY PHILIPS 538838		SECRET GARDEN
5	4	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 860641/WALT DISNEY		MANNHEIM STEAMROLLER
6	5	25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 25		MANNHEIM STEAMROLLER
7	10	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801		YANNI
8	6	WHISPER TO THE WILD WATER WORD 63659/EPIC		MAIRE BRENNAN
9	11	RIVER OF STARS REAL MUSIC 8802		2002
10	NEW	EAST OF THE MOON DECCA 466967/UNIVERSAL CLASSICS GROUP		DAVID LANZ
11	12	HEALING ANGEL RCA VICTOR 63551		ROMA DOWNEY PHIL COULTER
12	8	ALL THE SEASONS OF GEORGE WINSTON WINDHAM HILL 11266		GEORGE WINSTON
13	18	THE JOURNEY-THE BEST OF ADIEMUS OMTOWN/HIGHER OCTAVE 48414/VIRGIN		KARL JENKINS
14	20	NO STRINGS ATTACHED REAL MUSIC 811		GOVI
15	9	WINTER LIGHT PRIVATE MUSIC 82176/WINDHAM HILL		YANNI
16	13	ONE WORLD GTSP 559673		JOHN TESH
17	19	IF YOU BELIEVE WINDHAM HILL 11518		JIM BRICKMAN
18	16	PURE MOVIES GTSP 539779		THE JOHN TESH PROJECT
19	17	EROTIC MOODS, VOL. 2 PRIORITY 50144		NUSOUND
20	NEW	MOAI SIX DEGREES 3001		MONICA RAMOS
21	21	THINKING OF YOU DOMO/NARADA 48129/VIRGIN		KITARO
22	15	LAND OF FOREVER REAL MUSIC 8801		2002
23	25	ERA MERCURY 536885		ERA
24	22	SIMPLY GRAND TIME LINE 16		LORIE LINE
25	23	INNAMORARAE/SUMMER FLAMENCO EPIC 69673		OTTMAR LIEBERT

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. HS indicates past and present Heatseeker titles. ©2000, Billboard/BPI Communications and SoundScan, Inc.

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#### Top 10 Favorite Artist Picks

January 28, 2000

#### The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Gingham Shmuz	Rock, Pop	1
2	Sevenkind	Rock, Alternative	12
3	Aztek Trip	Rock, Alternative	1
4	Bizibox	Rock, Alternative	1
5	Bobby Nathan With The Uptwon Horns	Blues, Rock	2
6	EL	Pop, Contemporary	1
7	Swampadelica	R'n B, Funk	1
8	Dezeray's Hammer	Pop, Rock	1
9	Juzt Nutz	Hard Rock, Hip Hop	1
10	Dislocated Styles	Funk, Hip Hop	1

Weekly results are based on votes cast by BTN's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

#### Radio BTN Favorite Song Requests

January 28, 2000

#### The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Zang Called, Qes K'say	Pop, Rock	1
2	So, You Tell Me You Love Me, Never On Sunday	Rock, Pop	9
3	Dora's Box, Quake	Hip Hop, Rock	5
4	You Are All I'll Ever Need, Daniel Bijan	Pop, Dance	3
5	Desiree, Kevin Tyler	Rock, Pop	4
6	Daylight Savings, Swim	Alternative, Rock	18
7	I Know, Sidecar	Rock, Pop	1
8	2654, Bishop	R'n B	1
9	Even If (It Is Love), Lift	Rock, Pop	2
10	Lead Me On, Bev	Alternative, Dance	1

Weekly Radio BTN rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

#### New Talent Spotlight

#### The Most Outstanding And Available Acts On BTN

#### BE

BE, a quintet out of Germany, construct their very own musical cosmos from the world of soul, hip hop, rock and jazz. Their debut album 'Bold' featured the hit 'Black Rain' and brought them both a permanent presence on German music channels and a nomination for the VIVA Comet award in 1997 as Best Newcomer. For 'Orange', their second and latest album, the group worked with a number of producers, including Moises 'Big Moses' La Porte (Refugee Camp), Jens Krause (Fury in the Slaughterhouse) and Mousse T. (Grammy Nominee/Bootsy Collins). Shifting from Beatle-esque harmony to old-school beats and from vocoder distortion to psychedelically tinted numbers, over the last two years, BE have given over 200 concerts throughout Europe.



Genre: Pop, Hip Hop, R&B From: Hannover, Germany Deals sought: Recording Contract (North America)

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## Artists & Music

### GILMORE

(Continued from page 15)

1972. (The set was reissued by Rounder on CD in 1990, aptly titled "More A Legend Than A Band.")

Gilmore says the idea for a full-blown reunion of the great Texas triumvirate came about when the musicians recorded a new song together for the 1998 soundtrack to "The Horse Whisperer." A 1999 concert in New York's Central Park followed.

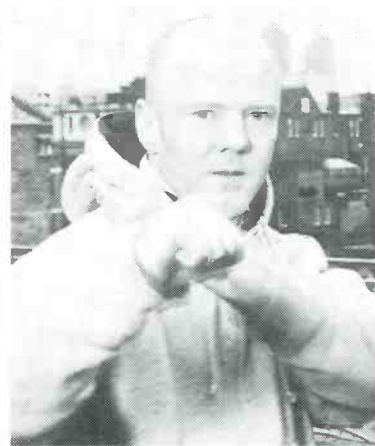
"We've had these plans to get back together for the entire time, since we've been apart," Gilmore says. "We all hang out together, we're all still very close friends. Socially, we're together a lot. We played for my daughter's wedding—we've had those kinds of reunions all through the years.

"But the 'Horse Whisperer' thing got Butch and Joe and I together in the context of having matured as artists, and we actually sat down and collaborated together and found out we could do it, and not only that we could do it, but that we enjoyed it," he says. "That's been hanging there for a couple of years. At that time, we thought, 'We gotta do this more.'

"In September," Gilmore continues, "Joe and I got together one night, and we just said, 'Let's do it. Let's get Butch and let's write some songs and go play. Let's stop saying we're gonna do it someday' . . . Joe called Butch up and told him what he and I had just talked about, and Butch said, 'Well, tell me where and when.'"

Besides the Flatlanders tour and his retail stops, Gilmore intends to mount a trek of his own in March and April. (He is booked by Mike Leahy at Concerted Efforts in Newton, Mass.)

"I'm gonna go for a run here where I'm not gonna have many days off," Gilmore says.



**For The Greater Good.** Jimmy Somerville, who recently issued "Manage The Damage," his first album in five years, is donating a portion of the profits from the single "Something To Live For" to the Matthew Shepard Foundation. His label, Instinct Records, will also donate part of its profits to the gay and lesbian civil rights organization. Somerville is rehearsing for a worldwide concert tour that will include March dates in the U.S.

## Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS  
BY LARRY FLICK

**THE FAMILY BIZ:** With her sterling five-cut EP, **Zoe Bonham** contributes her two pennies to the concept that musical talent is genetic. Instantly infectious, hit-worthy jams like "Lock Keeper" show the daughter of late **Led Zepplin** drummer **John Bonham** flexing a sound that falls somewhere between **Sheryl Crow** and **Britney Spears**. That may sound a tad odd, but it all makes sense once you dig into the blend of muscular guitars and funky dance beats that anchor her material.



BONHAM

Adding to the stylistic straddle of Bonham's music is a vocal delivery that is, by turns, youthfully defiant and quietly seductive. The tunes "Over" and "Only You," in particular, are way smarter than your average radio hits, given their clever lyrics and complex arrangements. Of course, at the center of each cut is a hook that is unshakable.

In short, Bonham has the makings of being a diva for the "Dawson's Creek" generation of college-age punters. She's starting to gig in clubs around her Los Angeles home base. Be sure to check her out. She's as charismatic and visually appealing as she is musically talented.

For more information, contact **Jeff Gordon** at Smash Management, 818-789-5964, or [jefe@pachell.net](mailto:jefe@pachell.net).

**COHEN RETURNS:** **Steve Cohen**, one of our favorite unsigned artists, is nearing completion of his next disc, which he hopes to begin circulating in early April. Tentatively titled "I Must Have Been Crazy," the set is shaping up to be the project that will elevate him to a higher commercial level.

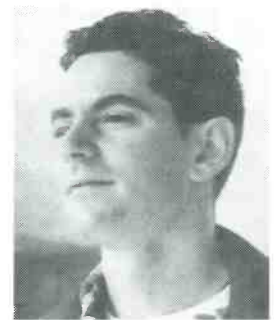
Following 1997's "Silent Too Long," this new collection shows Cohen further exploring piano-driven pop à la '70s-era **Elton John** and **Billy Joel**—with a healthy dash of **Ben Folds Five** for good measure. Cohen's gravelly voice has taken on a more convincing, worldly tone, which lends considerable depth to his songs.

Although Cohen clearly doesn't write songs for top 40 aficionados, he does have a nice knack for crafting taut melodies that linger in the mind. His true calling card, however, is his ability to weave a tale that has both a vivid cinematic bent and an intense emotional undertow. In between sessions with producer **Jack Piccari**, Cohen is testing new material out in clubs around Philadelphia, where he's based. Cohen is planning to issue "I Must Have Been Crazy" on his own, though he's shopping early mixes of the set in hopes of sparking some much-deserved distribution or publishing interest. An A&R exec with a little vision could find a gold mine in these songs.

For further information, call Cohen at 215-574-6804. E-mail him at [KeysCohen@aol.com](mailto:KeysCohen@aol.com).

**NUGGETS:** New Yorker **Jill Gioia** is shopping a strong four-song demo that's steeped in a confessional, guitar-driven pop sound mildly reminiscent of **Melissa Etheridge** and **Alanis Morissette**. Gioia has a guttural belting style that serves her material extremely well. A bevy of major labels are starting to take notice, and she's gathering local radio support from **WLIR** White Plains, N.Y., and **WBAB** Long Island, N.Y. For more details, call her manager, **Dave Margolis**, 212-475-6889.

**Kittie Karpool** is a newly formed rock band formed by enigmatic singer/tunesmith **Karen Deberg**. She's teamed with **Brian Sperber** to create a collection of songs that warmly trigger comparisons to **Sarah McLachlan**—but with a more bouncy, poppy feel. The band is lining up a series of showcases in the coming weeks, with the first happening on Tuesday (15). Check 'em out. Contact **Eric Bender** at 212-279-3636, ext. 204, or E-mail [debergk@aol.com](mailto:debergk@aol.com).



COHEN

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			FEBRUARY 19, 2000	
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	5	4	<b>KITTIE</b> NG 751002/ARTEMIS (13.98 CD)	SPIT
2	2	44	<b>STATIC-X</b> ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
3	8	16	<b>P.O.D.</b> ATLANTIC 83216/AG (7.98/11.98)	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
4	3	33	<b>SYSTEM OF A DOWN</b> ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
5	4	2	<b>CONJUNTO PRIMAVERA</b> G.M.P. 9926/FONOVISA (7.98/11.98)	MORIR DE AMOR
6	6	9	<b>KELIS</b> VIRGIN 47911* (11.98/16.98)	KALEIDOSCOPE
7	7	2	<b>ALECIA ELLIOTT</b> MCA NASHVILLE 170087 (8.98/12.98)	I'M DIGGIN' IT
8	9	6	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
9	10	15	<b>BETH HART</b> 143/LAVA 83192/AG (10.98/16.98)	SCREAMIN' FOR MY SUPPER
10	11	27	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
11	14	19	<b>SOLE</b> DREAMWORKS 450118/INTERSCOPE (10.98/16.98)	SKIN DEEP
12	21	19	<b>DAVE KOZ</b> CAPITOL 99458 (10.98/16.98)	THE DANCE
13	<b>NEW ▶</b>		<b>YUNGSTAR</b> STRAIGHT PROFIT 63544/EPIC (11.98 EQ/16.98)	THROWED YOUNG PLAYA
14	16	44	<b>MONTGOMERY GENTRY</b> COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
15	15	19	<b>AMBER</b> TOMMY BOY 1253 (11.98/16.98)	AMBER
16	12	13	<b>CARLOS VIVES</b> EMI LATIN 22854 (8.98/14.98)	EL AMOR DE MI TIERRA
17	24	13	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
18	19	2	<b>SHELBY LYNNE</b> ISLAND 546177/DJMG (8.98/12.98)	I AM SHELBY LYNNE
19	18	38	<b>CHELY WRIGHT</b> MCA NASHVILLE 170052 (10.98/16.98)	SINGLE WHITE FEMALE
20	20	10	<b>BRENT JONES AND T.P. MOBB</b> HOLY ROLLER 7012/MOG (11.98/16.98)	BRENT JONES AND T.P. MOBB
21	27	20	<b>YOLANDA ADAMS</b> ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
22	<b>NEW ▶</b>		<b>SKILLET</b> ARDENT V25243/FOREFRONT (15.98 CD)	INVINCIBLE
23	17	72	<b>SHAKIRA</b> ▲ SONY DISCOS 82746 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
24	23	11	<b>SPM</b> DOPEHOUSE 5039 (11.98/16.98)	THE 3RD WISH
25	26	35	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b> EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO

26	31	19	<b>YOUNGSTOWN</b> HOLLYWOOD 162192 (10.98/16.98)	LET'S ROLL
27	29	6	<b>GUANO APES</b> SUPER SONIC 67858/RCA (9.98/13.98)	PROUD LIKE A GOD
28	<b>NEW ▶</b>		<b>THE STRING CHEESE INCIDENT</b> SCI FIDELITY 1005/RKODISC (19.98 CD)	CARNIVAL '99
29	22	3	<b>OUTSIDAZ</b> RUFFLIFE 60000*/RUFF LIFE (5.98/7.98)	NIGHT LIFE (EP)
30	30	48	<b>SONICFLOOD</b> GOTEE 2802 (15.98 CD)	SONICFLOOD
31	35	27	<b>JESSICA ANDREWS</b> DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
32	<b>NEW ▶</b>		<b>GRUPO BRYNDIS</b> DISA 24663/EMI LATIN (7.98/12.98)	POR EL PASADO
33	13	2	<b>SNAPCASE</b> VICTORY 100* (10.98/16.98)	DESIGNS FOR AUTOMOTION
34	45	16	<b>ROY D. MERCER</b> VIRGIN (NASHVILLE) 48214 (9.98/15.98)	HOW BIG A BOY ARE YA? VOLUME 6
35	43	18	<b>ANDY GRIGGS</b> RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
36	32	35	<b>IBRAHIM FERRER</b> WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
37	33	42	<b>OLEANDER</b> REPUBLIC 153242/UNIVERSAL (10.98/16.98)	FEBRUARY SON
38	28	13	<b>RICARDO ARJONA</b> SONY DISCOS 83592 (9.98 EQ/15.98)	RICARDO ARJONA VIVO
39	<b>RE-ENTRY</b>		<b>LINDA EDER</b> ATLANTIC 83236/AG (10.98/16.98)	IT'S NO SECRET ANYMORE
40	<b>NEW ▶</b>		<b>CHARLIE ZAA</b> SONOLUX 83546/SONY DISCOS (10.98 EQ/16.98)	CIEGO DE AMOR
41	41	2	<b>MALA FE</b> J&N 112 (9.98/13.98)	CON SU LOQUERA
42	38	26	<b>TRACIE SPENCER</b> CAPITOL 34287 (10.98/16.98)	TRACIE
43	37	7	<b>GILBERTO SANTA ROSA</b> SONY DISCOS 83016 (9.98 EQ/15.98)	EXPRESION
44	46	25	<b>DIDO</b> ARISTA 19025 (10.98/16.98)	NO ANGEL
45	<b>RE-ENTRY</b>		<b>THE MCCLURKIN PROJECT</b> GOSPO CENTRIC 490200/INTERSCOPE (10.98/15.98)	THE MCCLURKIN PROJECT
46	39	12	<b>MARC NELSON</b> COLUMBIA 69160/CRG (10.98 EQ/16.98)	CHOCOLATE MOOD
47	44	13	<b>LOS TRI-O</b> ARIOLA 70326/BMG LATIN (8.98/13.98)	MI GLORIA, ERES TU
48	<b>RE-ENTRY</b>		<b>SUSAN TEDESCHI</b> TONE-COOL/ROUNDER 471164/DJMG (10.98/16.98)	JUST WON'T BURN
49	25	3	<b>MODEST MOUSE</b> SUICIDE QUEERS/SUB POP 073*/UP (14.98 CD)	BUILDING NOTHING OUT OF SOMETHING
50	<b>RE-ENTRY</b>		<b>KABAAL</b> STREET PRIDE/PRIVATE 1417090/DJMG (10.98/16.98)	WALKING 1/2 DEAD

## POPULAR UPRIISINGS

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

**ON THE WAY UP:** 3 Doors Down is a rock quartet that doesn't want to be sub-categorized. As bass player **Todd Harrell** says of the group, "It's a rock'n'roll band, straight up. It's not really



**Supreme Music.** Drawing from a diverse mix of influences, electronica act Supreme Beings Of Leisure has a sound that could be described as Portishead meets Massive Attack. Supreme Beings Of Leisure's self-titled debut album, due Feb. 22 on Palm Pictures, includes Middle Eastern rhythms and ethereal grooves. As bass player Kiran Shahani says of the group's eclectic sound, "If you saw our record collections, you'd understand."

alternative or metal—it's rock'n'roll."

The band—which hails from Escatawpa, Miss.—established a strong regional following in the South before being signed to Republic/

Universal, which released the band's major-label debut album, "The Better Life," on Feb. 8.

The album's first single, "Kryptonite," has been soaring up the Mainstream Rock Tracks chart, where it stands this issue at No. 15.

The song received early support on rock station WCPR Biloxi, Miss. Station PD **Kenny Vest** says, "Kryptonite" is, hands down, the biggest record in WCPR history and the biggest reaction record of my radio career."

3 Doors Down—whose other members are lead singer/drummer **Brad Arnold**, guitarist **Matt Roberts**, and guitarist **Chris Henderson**—is on a tour, with upcoming dates that include Feb. 22 in Gainesville, Fla., and Feb. 29 in Louisville, Ky.

**THE 'MUSE' OF SPHEERIS:** Veteran new age artist **Chris Spheris** returns with "Dancing With The Muse," due Feb. 29 on Higher Octave Records. It will be his first Higher Octave album after releasing several albums on Columbia.



**Fernando's 'Home.'** Contemporary Christian singer Fernando Ortega returns with his latest album, "Home," due Feb. 29 on Myrrh Records. Last year, the Dove Award-winning singer completed a U.S. tour with Twila Paris. This spring Ortega plans to start another concert tour to promote the album.

Spheris' 1988 album, "Pathways To Surrender," was a No. 12 hit on the Top New Age Albums chart.

**LATIN TROPICAL PRINCESS:** Tropical music singer **Vanessa** debuts with her album, "Una Nueva Ilusión," which was produced by noted Latin music producer/arranger **Isidro Infante**. Vanessa's album, which is set for a U.S. release Feb. 29 on RMM Records, features the first single "Si Llego A Ser Adivina." The video and single for the song have been serviced to major Latin music outlets. Vanessa, already an experienced nightclub performer, has also received exposure in theater and in soap operas.

**TURNER JAZZ:** Tenor saxophonist **Mark Turner** has been touring in support of his third major-label album, "Ballad Session," which was released Feb. 1 on Warner Bros. Records. Turner plays Cambridge, Mass., Tuesday (15) and Wednesday (16). The jazz musician is also scheduled to perform at the New Orleans Jazz & Her-

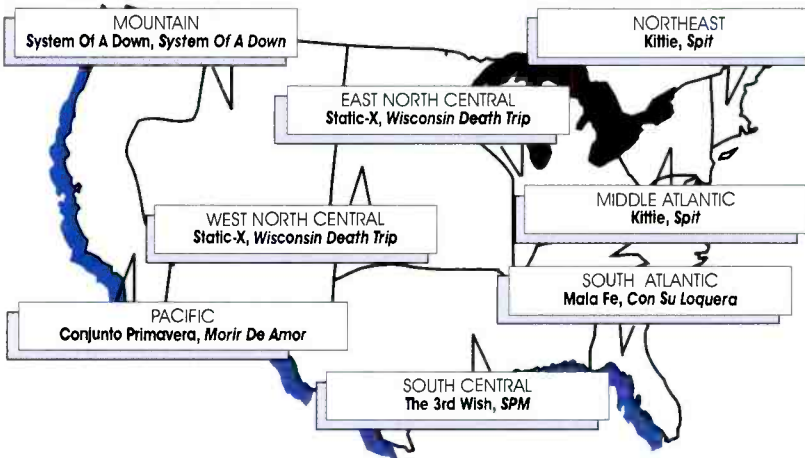
itage Festival May 5 and May 6. "Ballad Session" includes compositions written by



**African Beat.** Femi Kuti is the son of the late Fela Kuti, a noted Afro-beat artist. The younger Kuti will embark on a North American tour in support of his MCA Records album "Shoki Shoki." The tour begins March 22 in Washington, D.C. Other tour dates include March 23 in New York, March 24 in Philadelphia, March 26 in Montreal, March 29 in Toronto, March 30 in Detroit, March 31 in Chicago, April 3 in Vancouver, April 4 in Seattle, April 7 in San Francisco, and April 8 in Los Angeles.

**Herbie Hancock, Hoagy Carmichael, Wayne Shorter, and Carla Bley.**

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Conjunto Primavera Morir De Amor	1. SPM The 3rd Wish
2. System Of A Down System Of A Down	2. Yungstar Thrown Young Playa
3. Keali'i Reichel Melelana	3. A.B. Quintanilla Y Los Kumbia Kings Amor, Familia Y Respeto
4. 3X Crazy Real Talk 2000	4. Alecia Elliott I'm Diggin' It
5. Static-X Wisconsin Death Trip	5. Static-X Wisconsin Death Trip
6. Shakira Donde Estan Los Ladrones?	6. Project Playaz Til We Die
7. Modest Mouse Building Nothing Out Of Something	7. Mel Waiters Material Things
8. Dave Koz The Dance	8. Intocable Contigo
9. Beth Hart Screamin' For My Supper	9. Conjunto Primavera Morir De Amor
10. Tash Rap Life	10. Brad Paisley Who Needs Pictures

# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

### POP

#### BRIAN GARI

**I Can't Make You Free**

PRODUCER: Jeff Olmsted

Original Cast 8723

Gari is a songwriter who has exhibited a flair for contemporary music—with a decided indebtedness to rock'n'roll's earlier, more sentimental era—in off-Broadway shows and musicals presented as CD offerings. Here, he follows up a previous set, "Love Online"—a love-found project in which the Internet played a central theme—with a story line that suggests all has not gone well. With a tunelessness throughout, Gari's songs don't envelop the listener in self-pity and at times offer memories of a more pleasant past. Vocalist Alison Fraser has a solo with touching sweetness on "Two Men."

### R & B / HIP-HOP

#### D.I.T.C.

**D.I.T.C.**

PRODUCERS: D.I.T.C., DJ Premier, Rockwilder

Tommy Boy 1304

First, a quick lesson in hip-hop lingo. "Diggin' In The Crates" (D.I.T.C.) is the art of searching through stacks of records for the perfect beat or rare groove. The term was coined by D.I.T.C. founding members Showbiz and Diamond back in 1988. The underground crew quickly grew to include A.G., Lord Finesse, Fat Joe, O.C., Buckwild, and the late Big L. On "Ebonics," which became an underground classic last year when it was released as a white-label single, L capably flexes over the hypnotic beat provided by DJ Premier. The album's first single, "Thick," is a dark orchestral track featuring AG, Big L, and Cormega. The album closes with the moving "Tribute," which is dedicated to L, who was shot and killed one year ago this month while the group was recording the album. The song is well-accented by the R&B hook and eerie piano sample. With this release, D.I.T.C. may finally get the recognition it so deserves as a pioneer in the hip-hop game.

### COUNTRY

#### GLEN CAMPBELL

**Love Songs**

PRODUCER: Jack Jackson

The Gold Label 8009

Glen Campbell was one of the smoothest, most popular, and distinctive voices in country/pop throughout the '70s and '80s. Fairly inactive in the recording department since then—due to country radio's abandonment of "older" artists—Campbell returns with a smooth collection of love songs. While his song selection is fairly predictable ("Ebb Tide," "I Believe," and "Let It Be Me"), the set does include pleasant versions of "Time In A Bottle" and "The Rest Of The Road." Legendary producer Jimmy Bowen once said that Campbell had perfect pitch, and he still ably delivers, even if he's lost some of his range. The silky strings and lush production make

### SPOTLIGHT

#### TRACY CHAPMAN

## TELLING STORIES

#### TRACY CHAPMAN

**Telling Stories**

PRODUCERS: David Kershenbaum, Tracy Chapman

Elektra 62478

On her fifth album, "Telling Stories," Cleveland-born/San Francisco-residing Chapman continues along a soul-searching, heart-wrenching, and, at times, heart-warming musical journey that dates back to the singer's eponymous 1988 debut. In fact, fans of Chapman's debut, which spawned classics like "Fast Car" and "Talkin' Bout A Revolution," will easily find much to admire about her latest offering. Conversely, those who discovered the singer/songwriter via her blues-etched rock single "Give Me One Reason" in 1996 may, unfortunately, be less inclined to indulge in the sparse and simple beauty that abounds on "Telling Stories." The album finds Chapman returning to the minimal roots setting that formed the stellar foundation of her now-classic debut; it also finds her, once again, collaborating with producer David Kershenbaum. Over the course of 11 songs, Chapman shares stories of love ("Wedding Song"), desire ("Unsung Psalm"), and shattered dreams ("Nothing Yet"). Thankfully, the set's first single, the title track, has been embraced by several radio formats. Here's hoping this will bode well for the success and future of "Telling Stories." Because, quite frankly, albums of such brilliance and honesty don't happen along every day.

this a classic romantic album. Dim the lights, start a fire, and get out the martini shaker. Contact info@patsgold.com.

#### WYLIE & THE WILD WEST

**Ridin' The Hi-Line**

PRODUCER: Wylie Gustafson

Rounder 11661-3168

Yodeling Wylie Gustafson is a genuine

### SPOTLIGHT

#### AUDRA McDONALD

**How Glory Goes**

PRODUCER: Tommy Krasker

Nonesuch 53224

On her second studio recording, the three-time Tony Award winner ("Carousel," "Master Class," and "Ragtime") captures much of the magical, kinetic energy of her critically lauded stage performances. Working within fairly lean, yet undeniably sweet arrangements, McDonald sticks close to musical theater material and pop standards here, breathing an engaging, fresh perspective into lovely gems by Harold Arlen, Jerome Kern, and Leonard Bernstein, among others. It's easy to draw comparisons with Barbra Streisand, as McDonald brings a remarkable technical precision and a subtle, yet palpable, soul to her every



note. However, the young diva's interpretations of "Anyplace I Hang My Hat Is Home" and "The Man That Got Away" prove that she's working from her own vocal blueprint, and she's developing an interpretative skill and style that will likely be copied in years to come. Simply put, "How Glory Goes" is proof that McDonald has the potential to soar to astonishing heights. Climb aboard now and enjoy the journey.

Montana cowboy who strays off the range just often enough to record and tour with his unique blend of Western swing, cowboy songs, ballads, shuffles, and yodeling. For the most part, he performs his own material. The title track—about the healing qualities of riding horseback along Montana's northern border—is a showcase for both his writing and singing skills; the vocals of Joni Harms are added for good measure. Ranger Doug, of Riders In The Sky, makes a guest appearance, but fear not, this is mostly Gustafson and

### SPOTLIGHT



#### DIRTY THREE

**Whatever You Love, You Are**

PRODUCERS: Dirty Three, Lincoln Fong

Touch & Go 223

Dirty Three tread the Gypsy path, plying an instrumental art steeped in Romance with a capital "R." The trio—violinist Warren Ellis, guitarist Mick Turner, and drummer Jim White—originally hail from Australia but are currently split between Chicago and Paris, with these international poles reflecting the group's mix of the tough-minded and soft-hearted, the rough-hewn and poetically inclined. Following Dirty Three's indie film scores and collaborations with kindred spirit Nick Cave, "Whatever You Love, You Are" veers between the raw, keening emotionalism of the band's '96 set "Horse Stories" and the more fine-tuned, pastoral charms of its follow-up, "Ocean Songs." The two hypnotic opening tracks, "Some Summers They Drop Like Flies" and "I Really Should've Gone Out Last Night," are as compelling as their titles; each is a mini-opera of loss and longing, melding Iberian bravado and Celtic lament. "Some Things I Just Don't Want To Know," "Stellar," and the aching "Lullabye For Christie" channel the high-lynesome sound as if they were age-old Appalachian mantras. Ellis wears his heart on his sleeve throughout, with his hot-wired lead fiddle dancing and crying by turns. In a world plagued by plastic perfection, it's nice to know that Dirty Three are still making a brave, beautiful mess of things.

his boys performing stripped-down, eloquent tales of Western life. Two remakes are spotlighted: "Doggone Cowboy," which arrives via the catalog of Gustafson's hero, Marty Robbins, and the traditional "Buffalo Gals," which is done with

### SPOTLIGHT

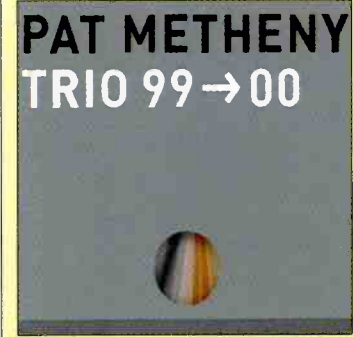
#### PAT METHENY

**Trio 99-00**

PRODUCER: Pat Metheny

Warner Bros. 47632

Superstar jazz guitarist Pat Metheny's muse knows no bounds these days, as he moves from his Grammy-winning Metheny Group and intimate duet projects to wide-angle film scores and this great new trio with bassist Larry Grenadier and drummer Bill Stewart. Metheny has trod trio territory periodically, as in "Bright Size Life," his 1976 debut with Jaco Pastorius and Bob Moses; "Rejoicing," an '84 set with Charlie Haden and Billy Higgins; and "Question & Answer," a hit '90 disc with Dave Holland and Roy Haynes. Despite such precedents, "Trio 99-00" is his most satisfying triad outing yet. The set list favors



fresh Metheny originals, complemented by several astute covers and remakes of tunes from Metheny's back pages. The trio rendition of Metheny's acoustic classic "Travels" and the beautiful new "Just Like The Day" and "We Had A Sister" will thrill those in thrall to the big-sky soul of Metheny's smash duet disc with Charlie Haden ("Beyond The Missouri Sky") and his pastoral score to the new film "A Map Of The World." Focus points for jazz aficionados will be Metheny's ingenious time-lapse version of John Coltrane's epochal standard "Giant Steps" and a tart take on Wayne Shorter's "Capricorn," as well as such siney originals as "(Go) Get It." Throughout, Metheny sings with silver-toned brilliance, and Grenadier and Stewart are ideally interactive partners. Here's to having a live album from this threesome soon.

a catchy backbeat. It's no wonder that it's become a highlight of his live show.

### LATIN

#### SON BY FOUR

**Son By Four**

PRODUCERS: various

Sony Discos 83181

In the past two years, this Puerto Rican quartet has been wowing salsa music aficionados with romantic fare that boasts the foursome's soulful, rich harmonies melded to stylish, unpredictable musical backdrops. This arresting label debut solidifies the group's reputation via a 14-song romp that deftly blends an assortment of tropical grooves with dollops of R&B, hip-hop, and pop. "A Puro Dolor," cut in salsa and ballad renditions, is a certain lock for the upper reaches of Hot Latin Tracks. The song spotlights the uniquely emotive voice of group member Angel, who continues to be the vocal anchor of Son By Four—and who is heard on potential follow-up singles like the tropi-soul "Sofia" and the sensationally sensuous ballad "Lo Que Yo Más Quiero."

(Continued on next page)

### VITAL REISSUES

**BEETHOVEN: Symphonies Nos. 5 and 6**  
(vital reissue)

Concertgebouw Orchestra, Willem Mengelberg

REISSUE PRODUCER: Marcos Klorman

Teldec 3984-28408

Somewhat late in the game, the German Teldec label has begun reissuing its store of historic recordings as the "Telefunken Legacy." The highlight of the first batch is this 1937 set of Beethoven's Fifth and Sixth Symphonies, with Dutch legend Willem Mengelberg leading Amsterdam's glowing Concertgebouw Orchestra. This is distinctly romanticized Beethoven, worlds away from that of today's historically minded performers or even of a harder-edged Mengelberg contemporary like Toscanini. The Concertgebouw's opening of the Fifth is massively dramatic, and Mengelberg molds every phrase of the "Pastoral"

with love, emphasizing portamenti and other expressive detailing. The sonic



restoration of the early recordings is incredibly well done, with the sound

coming across with real weight and presence. The "Telefunken Legacy" features attractive packaging, with many historic photos and excellent documentation à la Sony's "Masterworks Heritage" line (although the notes could be longer). Other titles in the initial release include a set of Richard Strauss tone poems led by Mengelberg and Clemens Krauss, plus Beethoven from the Calvet Quartet and a recital from "the German nightingale," soprano Erna Sack. The next batch features soprano Elisabeth Schwarzkopf and others in Franz Lehár operetta arias, as well as Erich Kleiber leading the Berlin Philharmonic in orchestral showpieces. The Telefunken catalog also boasts such titanic artists as Wilhelm Furtwängler, Claudio Arrau, and Marlene Dietrich, so here's hoping for a long line of reissues.

**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 (JD): 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)

## ► CHARLIE ZAA

**Ciego De Amor**  
 PRODUCERS: Various  
**Sonolux/Sony Discos 83546**  
 Both Sonolux and Sony Discos are going to the mat to rejuvenate the career of this sweet-singing Colombian artist who hit it big a few years back with medley covers of Latin American classics. On this album of mostly original material, Zaa only cuts loose with authority on this ballad-laden CD's final cut—the jubilant pop/cumbia track “La Pollera Colorá.” The balance of the disc finds Zaa wading through a mostly slow-moving clutch of treacly love songs, armed only with an ordinary, wafer-thin tenor voice and sweeping orchestral flourishes that occasionally brighten up sleepy entries such as “Dónde Está El Amor” and “Porque Te Vuelvo A Amar.”

## WORLD MUSIC

### ★ ALIM QASIMOV

**Love's Deep Ocean**  
 PRODUCERS: Alim Qasimov, Jean Trouillet, Christian Scholze  
**Network 34.411**  
 Winner of the 1999 International Music Council-UNESCO Music Prize, composer/vocalist Alim Qasimov is the modern voice of *mugham*—Azerbaijani classical music. His songs are arabesques of the ecstatic, and the virtuoso singing traces intense, even overwhelming visions of sacred and secular love. Here, he is accompanied by a traditional group of *tar* (lute), *kemancheh* (spiked fiddle), percussion, and occasional reed instruments; his young vocalist daughter, Ferghana, also joins in for several duets. The poetic program obliterates any questions of cultural divide, speaking from the heart to the heart. The German Network label is distributed in the U.S. by Harmonia Mundi.

### IRIO DE PAULA

**Sarava Jobim**  
 PRODUCER: Piero Colasanti  
**Pacific Time 8519**  
 Veteran Rio guitarist/vocalist Irio de Paula is featured here in soft-focus settings of samba and bossa nova classics, from “Insensatez” and “Desafinado” to “Corcovado” and “Samba De Uma Nota So.” The too-sweet string arrangements can swamp his mellow tones at times, but against all odds, that signature Brazilian sound swoons through. Hotel bars in sunny climes the world over could do far worse than to spin this disc into the wee hours. Distributed by Navarre.

## CLASSICAL

### ★ SCRIBAN

**Preparation For The Final Mystery**  
 Alexei Lubimov, piano; Deutsches Symphonie Orchester-Berlin, Vladimir Ashkenazy  
 PRODUCER: Andrew Cornell  
**Decca 289-466-329**  
 By the time Alexander Scriabin reached the end of his short life (in 1915), the visionary composer/pianist was a bit of a nutter—grandly solipsistic, even messianic in his utopian ambitions for the synergistic power of art. His crowning masterpiece was to be the “Mysterium,” a vaguely mystical, multimedia ceremony that was to be a catalyst for mankind's achievement of an exalted plane. He never got farther in his plans than sketches for “Preparation For The Final Mystery,” a vast symphonic prelude. Long unrealized, the sketches for the prelude were finally forged into an orchestral/choral/piano *concertante* triptych by the late Russian composer/scholar Alexander Nemtin. Some 2½ hours long, the sprawling, highly textured work takes several hearings to get a handle on—but it can make for a fascinating investigation. Not as historic a venture but perhaps more immediately appealing is Nemtin's “Nuances,” his gorgeous half-hour ballet score based on late Scriabin piano pieces. Conductor Vladimir Ashke-

nazy's long experience with Scriabin is indispensable in both works, and Decca's presentation is superb.

### MUSSORGSKY/RIMSKY-KORSAKOV

**The Bekova Sisters**  
 PRODUCERS: Brian Couzens, Rachel Smith  
**Chandos 9672**  
 The Bekova Sisters have been quietly building a considerable discography for the British indie Chandos, not only recording impassioned versions of the standard piano trio literature but expanding the catalog with inventive arrangements. The group's last album paired Tchaikovsky's Piano Trio with the Sisters' transcription of the composer's collection of small keyboard gems, “The Seasons.” Here, they twin Rimsky-Korsakov's rarely heard Piano Trio with their setting of Mussorgsky's beloved instrumental masterpiece, “Pictures At An Exhibition.” While not supplanting either Mussorgsky's original keyboard version or the famous orchestrations by Ravel and others, the Bekova Sisters' version has a piquant, picturesque charm that succeeds in enabling the well-disposed listener to view a favorite piece anew. As usual from Chandos, the recording casts the playing in the most flattering light. The label is distributed in the U.S. by Koch.

## CONTEMPORARY CHRISTIAN

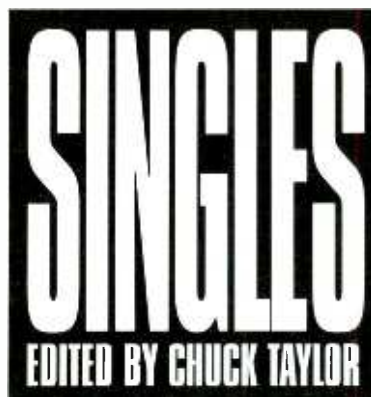
### ★ SHEILA WALSH

**Blue Waters**  
 PRODUCER: John Hartley  
**Integrity 16682**  
 God's grace is the focal point of this new collection of songs from Scottish songstress Sheila Walsh. A talented singer/songwriter, Walsh has become well known in Christian music circles, not only for her pristine vocals but for her inspirational keynote speeches at the popular Women of Faith conferences. This album is a musically textured work reflective of Walsh's Celtic roots that features *Uilleann* pipes, hammer dulcimer, bagpipes, cello, mandolin, and violin woven into a lovely musical tapestry. The strongest thread throughout is Walsh's stirring, ethereal voice. Also an author, Walsh turned to some of Christian music's other top names to share writing credits, including Michelle Tumes, Margaret Becker, Iona's Joanne Hogg, and Chris Eaton. Among the album's best moments are “One Sacrifice,” “Beautiful Scandalous Night,” “Saving Grace,” and the title track. While this album has obvious appeal for Christian music fans who embrace the message, it should also find a home with those who appreciate well-produced Celtic music.

## NEW AGE

### ★ EKOVA

**Heaven's Dust**  
 PRODUCER: Not listed  
**Six Degrees 657036 1020**  
 Ekova is another band like Dead Can Dance, Vas, and Adiemus, who are creating their own ethnic culture by fusing instruments from different countries and generating a hybrid language of the imagination. Though based in France, the members hail from America, Iran, and Algeria. The group, whose name combines “echo” and “ova,” is fronted by American singer Diedre Dubois. Her voice has a throaty, shamanic urgency, recalling Sami singers like Mari Boine. Taking a cue from Lisa Gerrard, Dubois has constructed her own language, and like Gerrard, she makes it sound real, conveying meaning without words. Even the one song she sings in English, the Irish traditional tune “In My Prime,” has an otherworldly edge. Dubois is surrounded by a throbbing, strummed refrain of Middle Eastern percussion and *ouds* with just a touch of electronic programming. Earthier than most, Ekova nevertheless creates a dream world, the folk music of a techno-global future.



## POP

### ★ DIDO Don't Think Of Me (3:56)

PRODUCER: Youth  
 WRITERS: D. Armstrong, R. Armstrong, P. Taylor, P. Herman  
 PUBLISHERS: Warner/Chappell Music Ltd., Performing Right Society (PRS); BMG Music Publishing, ASCAP; Champion Music & Management/Cheeky Music Ltd., BMI  
**Arista 3803 (CD promo)**  
 Dido's debut solo effort, “Here With Me,” was one of the finest adult top 40 tracks of 1998 and yet, sadly, never entered the mainstream consciousness. Arista has spaced the time between that stellar effort and her second single, “Don't Think Of Me,” and fortunately, it was worth drumming fingers over. Again, this track is aimed at an adult core, with intelligent lyrics, an ambling midtempo beat, and the commanding vocals of a true artist. In the song, Dido pines for an old boyfriend who has moved along to a new woman and spouts a lyric that is both acrid and regretful: “I hope she's sweet and so pretty/I hear she cooks delightfully, a little angel beside you/So you're with her and not with me.” The radio release has been reworked to further contrast the heavy lyric and light beat, though the original album version remains right on. This is an imposing track, one that has universal appeal for the format's core, and a song that would elevate the class of the airwaves. Please, spin it and mean it. From the wonderful album “No Angel.”

### TAL BACHMAN If You Sleep (3:55)

PRODUCERS: Bob Rock, Tal Bachman  
 WRITER: T. Bachman  
 PUBLISHERS: Bachman & Sons Music Publishing/EMI-Blackwood, BMI  
**Columbia 46467 (CD promo)**  
 No doubt about it, Tal Bachman's debut “She's So High” was the sleeper hit of the fall, eventually reaching No. 1 at adult top 40 radio and the top 10 of Hot 100 Airplay and Top 40 Tracks, as well as peaking at No. 14 on the overall Hot 100. The follow-up perhaps leans more to the modern rock side of the spectrum than the almost-edgy pop sound of the previous single, though Bachman still calls on penetrating hooks to draw in the masses. There's a Beatlesque quality about some of the instrumental elements used here, while the singer/songwriter/producer himself adds a little British lilt to his vocals. It all works pretty well, with some ruefully poetic lyrics adding an additional layer of smarts (as is the case throughout Bachman's debut self-titled album): “Gleaming cars and covered faces/Tearful eyes in hallowed places/Grass and granite stone/No one's been more all alone.” Nice. Adult top 40, take it on home.

### PHOENIX STONE Nothing Good About Goodbye (3:48)

PRODUCERS: Jam and Delgado  
 WRITERS: P. Stone, M. Jay, J. Pederson, K. Dahildaard  
 PUBLISHERS: Warner/Chappell/Rhythm Addiction, BMI; Warner/Chappell, PRS  
**Universal 1675 (CD promo)**  
 While his name may sound like that of a porn star, ahem, pretty boy Phoenix Stone has the goods in place to feed the youth addiction with catchy melodies and slick, contemporary production. Stone is a co-writer here, along with Martika songwriting partner Michael Jay and others, and

## SPOTLIGHT



### MARC ANTHONY You Sang To Me (3:51)

PRODUCER: Cory Rooney  
 WRITERS: M. Anthony, C. Rooney  
 PUBLISHERS: Sony/ATV Songs LLC/Cori Tiffani Publishing, BMI; Sony/ATV Tunes LLC, ASCAP  
**Columbia 46569 (CD promo)**  
 You might think that salsa-turned-pop star Marc Anthony showed the world what he's capable of with his debut English-language hit, “I Need To Know,” which peaked at No. 3 on The Billboard Hot 100 and led to a Grammy nomination for best male pop performance. But that was just a hint of the forthright power and passion of one of the finest vocalists of our day. Mr. Anthony co-wrote this stunningly beautiful track with partner and producer Cory Rooney, and the results will not only feed the souls of those in love but remind those who are wishing to find it again what it ideally feels like. Unlike many songs of devotion, Anthony's lyric truly makes you perk up your ears and consider every line; it's as if you can envision Anthony sitting in a hotel room writing each verse, as he pines for his own love: “Just to think you live inside of me/I had no idea how this could be/Now I'm crazy for your love.” “You Sang To Me” is a truly breathtaking moment from Anthony's platinum, self-titled English-language disc, one of the most elegant sets out there right now. Expect across-the-board action from mainstream top 40, adult top 40, top 40/rhythm, AC, and modern adult stations. A smash.

together they carry this super-catchy tune right into Backstreet Boys zone, replete with the same brand of orchestral hits and zippy instrumental hooks that helped establish rivals 'N Sync and the rest of the pack. Ain't nothing to say this isn't a breakthrough hit—particularly given that it's the latest brainchild of Lou Pearlman—aside from top 40's caution with introducing yet another act of this type. But with the right promotion at outlets like Radio Disney and the teen mag circuit, young Mr. Stone could find himself in good company. Radio has been good about giving most new acts a listen, and there's no reason why Stone won't get every consideration at mainstream top 40.

### 2GETHER U + Me = Us (Calculus) (no timing listed)

PRODUCER: KNS Productions  
 WRITERS: B. Gunn, M. Gunn  
 PUBLISHERS: MTV Songs/Zomba Songs/Mugsy Boy Publishing/Kierulf Music  
**TVT Soundtrax 6800 (CD promo)**  
 Get ready for some of the worst lyrics you've ever heard: “I'm losing my hair, and my vision is shady, last night I dreamt of an overweight lady/But I need a young thing to keep up with my pace/To hold you in my arms, take me straight to second base.” Don't worry, though, they're supposed to sound insipid. “U + Me = Us” is the first single from the MTV made-for-television movie “2gether,” a twisted spoof about assembling the perfect—and completely formulaic—boy band. And, oh, what a sendup. The soundtrack includes producers like Viet Renn, of Backstreet Boys and 'N Sync fame, and R&B's KNS

## SPOTLIGHT



### RICKY MARTIN Private Emotion (4:01)

PRODUCER: Desmond Child  
 WRITERS: E. Bazilian, R. Hyman  
 PUBLISHERS: Human Boy Music/Dub Notes, ASCAP  
**C2 Records/Columbia 48929 (CD promo)**  
 Sony is playing the right card with the fourth single from Ricky Martin's seven-times platinum self-titled English-language debut. This lovely ballad is much less formulaic than his previous hit, the nursery-rhyming “Shake Your Bon-Bon,” and in some ways, “Private Emotion” is his most thought-provoking release in English to date. Martin sounds grittier and more textured than in past releases, while his duet partner, Swedish newcomer Meja (whom some may remember for her hot “All 'Bout The Money” last year), adds a dreamy layer of vulnerability and sweetness. The lyric here expresses raw emotion through a driving desire to share love: “When your soul is tired and your heart is weak/Do you think of love as a one-way street/Well it runs both ways, open up your eyes/Can't you see me here, how can you deny?” Written by the well-traveled Eric Bazilian and Rob Hyman and produced by mainstay Desmond Child, this track is likely to boost Martin's credibility as a singer and surprise the public with how different the performer sounds this time around. It may be a slow build at radio, as people grow accustomed to something a little less jingly, but “Emotion” is a solid move toward Martin's potential pop longevity.

Productions, showing that the team behind the flick means business. All tracks are sung by the five actors in the movie, who represent, respectively, the heart-throb, the rebel, the cutie, the shy one, and the older brother—the five boy-band elements. The song itself is alarmingly close to a typical youth track, with heaving beats, a ballad-to-dance track rhythm, and harmonies galore. Ouch, it's actually all pretty good in the context of its audience. The hip video, directed by the famed Nigel Dick, is, naturally, already smeared across MTV, and the network's hype for its movie is certain to have an impact on young fans who regularly pick up the phones to call their favorite radio stations. Whether top 40 reacts remains to be seen, but all the same, this track possesses all the traits of the boy bands that really mean it. Oh, mercy.

## R & B

### ► DEBORAH COX September (3:59)

PRODUCER: Steven “Stevie J” Jordan  
 WRITERS: D. Cox, S. Jordan, G. Chambers, T. Turpin  
 PUBLISHERS: EMI-Blackwood Music/Deborah Cox Music, BMI; Steven A. Jordan Music/October 12th Music/Hit Co South/Israel Music, ASCAP  
**Arista 3517 (CD promo)**  
 “September”—not to be confused with the Earth, Wind & Fire hit of yesteryear—is the latest outing by super-talented songstress Deborah Cox, and it's a song that builds slowly and quietly. You can't really describe it as a ballad because of the song's pronounced drum track, but it's also not truly uptempo. The best way to define

(Continued on next page)

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

# Reviews & Previews

(Continued from preceding page)

the song is that it has motion. From its orchestrated string intro to the accents of Latin guitar throughout the verses and bridge, the song is constantly forward moving, just like the relationship Cox is describing in the song's lyric. From "the best of friends, with no intention of falling in love" to "that day in September when we fell in love," the song unfolds at first with hesitation and grows to a more passionate vocal style, just as the love in the story grows, illustrating how a song's lyric and track can complement each other perfectly. It's well-written, expertly performed, and creatively produced. Cox obviously isn't done with her current album yet.

★ **GUY** *Why You Wanna Keep Me From My Baby* (5:00)

PRODUCER: Teddy Riley  
WRITERS: T. Riley, T. Rich  
PUBLISHERS: Donril Music/Zomba Music Publishing, ASCAP, Blue Butter Songs, BMI  
MCA 112-054 (album track)  
As an anthem for fathers, this track should go over big with male listeners—especially after the string of male bashing records in the past year. While this is not what one might expect from a Guy reunion, the track is strong, with all the elements in place to ascend the charts: classic Aaron Hall vocals (and Riley is at his best here) and a theme that relates to men and is capable of eliciting empathy from that female core. "Why You Wanna Keep Me From My Baby" is constructed around a heavy drum track that builds slowly to an agonizing plea; you can truly hear Hall's frustration throughout the song. As the track ends abruptly, he returns with a spoken-word statement—telling his son he'll always be there—that will leave listeners drained. With radio instantly gravitating to this cut off the album, it was a no-brainer as the next release. It's also probably the strongest track on the album and the one that could help keep Guy on the radio through 2000.

## COUNTRY

▶ **ALAN JACKSON** *The Blues Man* (4:30)

PRODUCER: Keith Stegall  
WRITER: H. Williams Jr.  
PUBLISHER: Bocephus Music Inc., BMI  
Arista 3193 (CD promo)  
The is the latest single from Alan Jackson's acclaimed "Under The Influence" al-

**TARA MACLEAN** *If I Fall* (4:00)

PRODUCERS: Malcolm Burn, Bill Bell  
WRITER: T. MacLean  
PUBLISHER: not listed  
Capitol 13804 (CD promo)  
Tara MacLean introduces her upcoming major-label debut, "Passenger," with this killer, adult-leaning track. Vocally, MacLean might draw compar-



isons to Aimee Mann or Canadian chanteuse Chantal Kreviazuk at their best, but in no way should she be so compactly categorized. This soaring midtempo song sounds like a breakthrough hit; it's a spine-tingling joy to listen to, with MacLean's crisp, passionate vocals taking command of a testy but lovesick sentiment, while the melody and chorus neatly walk the

line, a collection of cover tunes that celebrates country music's classic roots. It also only further demonstrates the vocal talent and inimitable sense of musical style that has made Jackson one of the most important country artists of the last decade. On this newest outing, he revives a well-written Hank Williams Jr. tune about a world-weary musician who is saved by the love of a good woman. Jackson delivers a brilliant performance that resonates with warmth and personality. His phrasing is loaded with a smooth Southern charm and vocal elegance that make this a joy to listen to repeatedly. Jackson's performance is supported by Keith Stegall's understated production, marked by tasteful guitar and lovely mandolin touches. Country programmers should once again appreciate Jackson's ability to blend classic and contemporary country into the best of all possible musical worlds.

**CHAD BROCK** *Yes!* (3:22)

PRODUCERS: Buddy Cannon, Norro Wilson  
WRITERS: C. Brock, S. Smith, J. Collins  
PUBLISHERS: McSpadden Music/EMI Blackwood/Singles Only Music/Starstruck Angel Music, Make Shift Music, Cuts Are Us Songs, BMI  
Warner Bros. 100074 (CD promo)  
Speaking of Hank Williams Jr., Chad Brock's last outing was his revival of Williams' "A Country Boy Can Survive," in which he updated the Bocephus classic with a little help from its original purveyor. He follows that redneck anthem with a lively little uptempo tune that will be the title cut of his forthcoming sophomore album. Co-written by Brock and Music Row tunesmiths Stephony Smith and Jim Collins, the song boasts a buoyant melody and positive lyric that captures all the excitement and emotional energy of a burgeoning relationship. The chorus is absolutely infectious—one of those sing-along refrains that makes for a great radio song. Brock has a personable, Everyman kind of quality to his voice that makes this tune readily relatable. All in all, it's a solid outing that shows he may be one of the newcomers to have staying power.

## RAP

**DRAMA** *Left, Right, Left* (3:36)

PRODUCER: Shawty Red  
WRITER: T. Cook  
PUBLISHER: Tight 2 def Music, ASCAP  
Atlantic 300047 (CD promo)  
As the Southern sound of hip-hop sweeps

the nation with acts like the Cash Money Crew, Trick Daddy, and others, radio has been embracing all the "dirty South" it can get its hands on. And so it has taken to 19-year-old, Atlanta-born Drama (whose moniker stands for Drastic Retaliation Against My Adversaries). This MC is a self-proclaimed "Gritty Bebe," or in layman's term, child of the streets, and it comes through loud and clear on his first outing. Like its title suggests, "Left, Right, Left" is a chant record, a military march. And Drama's raspy voice could easily be confused with that of any hard-edged military sergeant. But while the song establishes ground at radio in the South, it may have a hard time creeping past a nights-only slot in other parts of the country. It also has the potential to burn on listeners quickly, considering its strong dependency on a monotonous chorus: "Left, left, left, left, left, left, right, left/Get on up, get on up, get on up, right, left." Makes you want to get down on the ground and give 'em 50 push-ups, doesn't it?

## ROCK TRACKS

**BERNARD BUTLER** *I'd Do It Again If I Could* (3:26)

PRODUCER: Bernard Butler  
WRITER: B. Butler  
PUBLISHER: Universal Songs of PolyGram International, BMI  
Creation/Columbia 48766 (CD promo)  
Former Suede guitarist Bernard Butler conjured one of the finer musical moments of 1998 with "Not Alone," a blend of joyous Britpop spiced with avant-garde production. On this first single from "Friends And Lovers," due Feb. 12 on Reaction/Columbia, he turns up the guitars and returns to his rockier roots, but not at the cost of a glorious, robust melody. "I'd Do It Again If I Could" can be taken in two ways: For rock fans, the track possesses a meaty vocal reminiscent of the lighter side of heavy metal in the '80s, while for those leaning a little more toward the Britpop landscape, there are plenty of pleasing elements, like a groovy organ, harmonies drenching the chorus, and a refrain that roars right through a green light. Radio might be hesitant to entertain the wishes of this entertainer whose star no longer shines quite so brightly in the U.S., but listeners would lick this one up like icing off a spoon. Try it out, yes?

## NEW & NOTEWORTHY

line between credible and catchy. Born on Prince Edward Island, MacLean has been working at her craft for years, earning stripes as a warm-up to Paula Cole, Barenaked Ladies, and Sarah McLachlan. She also was a featured performer at all three Lilith Fairs. Her previous indie release, "Silence," on Nettwerk, sold 25,000 copies—just the beginning for this stirring presence, who appears to have the chops and artistry to fuel a bonfire. You must find this one; it is intensely pleasurable. And look for "Passenger" Feb. 29.

**FAB!** *Something's Gonna Have To Change* (3:54)

PRODUCER: Ben "Jammin'" Robbins  
WRITERS: Fab!, Ben Robbins  
PUBLISHERS: Peermusic/Copyright Control  
Republic/Universal 1602 (CD promo)  
Here comes another youth-oriented group—this time a quartet of Irish lasses who have been lighting up the charts at home for some time—but as we all know, gold nuggets do wash ashore, and this infectious ditty is all too captivating to discard along with the mass of similar label offerings. "Something's Gonna Have To Change" structurally assumes the main melody line of Bobby Brown's 1989 No. 1 "My Prerogative," with an unusual instrumental backdrop of eerie organs

straight from "The Phantom Of The Opera." Together with a chorus that beats the band and sends it packing, this standout track will have the masses singing along with the fervor usually reserved for mainstays Britney and Christina. Fortunately, the vocals here are more mature than the likes of many other groups vying for their



moment in the light, adding to the delightful charm of this runaway could-be smash. Two versions are offered on the promo single, one with and one without a rap. Sure, the rap may further Americanize the song, but skip it and hold tight to the delicious all-pop rendering. Like honey on toast, this sweet tidbit is a great way to start the day. Now get going.

## IN PRINT

**GIMME SOME TRUTH: THE JOHN LENNON FBI FILES**

By Jon Wiener  
University of California Press  
\$17.95; 344 pages

Shortly after the assassination of John Lennon, historian and writer Jon Wiener asked the government to open its files on the former Beatle. As a result of his initial request under the Freedom of Information Act, the FBI in 1981 released just a handful of heavily censored documents while admitting to the existence of 281 pages of intelligence reports concerning the rock icon. In fact, 199 pages were withheld in their entirety for various reasons, including—of all things—national security. In 1983, Wiener filed suit to recover the missing files.

Thus began the 14-year legal struggle behind "Gimme Some Truth: The John Lennon FBI Files"—involving three presidential administrations, the FBI, the CIA, the Supreme Court (among others), and a host of lawyers—to expose the J. Edgar Hoover version



of pop history. As can be imagined, and as is evidenced in the volume by extensive reproductions of Lennon file pages, the FBI fought Wiener and his team of American Civil Liberties Union (ACLU) lawyers tooth and nail over the release of its intelligence reports on Lennon's political activities (none illegal and all protected as speech).

Thanks to sympathetic court rulings and the tenacity of the ACLU's Dan Marmalefsky and Mark Rosenbaum, as well as executive decisions by the vaguely more sympathetic Clinton administration, the FBI settled with the author in 1997 and released most of the remaining Lennon files. From his efforts, Wiener—now professor of history at the University of California, Irvine, and a contributor to the Nation magazine—claims to have uncovered what was nothing less than "an abuse of power, a kind of rock 'n' roll Watergate."

An international musical superstar and renowned as a peace activist, John Lennon was first noticed by the FBI on Dec. 10, 1971, for singing his song "John Sinclair" at an Ann Arbor, Mich., rally in support of the eponymous jailed radical and former manager of Detroit proto-punk band MC5. (A transcription of the lyrics by an FBI operative at the concert

remained confidential for 12 years.)

Organized by members of the notorious Chicago Seven—who had disrupted the 1968 Democratic National Convention—the event (and Lennon's first post-Fab Four concert) was meant to be "a trial run for a national anti-Nixon tour, on which [Lennon] would bring rock 'n' roll together with radical politics in a dozen cities."

To the benighted Nixon administration, this was a declaration of war. The authorities, egged on by conservative firebrand Sen. Strom Thurmond (today the Senate's sole nonagenarian) early in 1972, sought to "neutralize" Lennon's opposition to the re-election of the president by any means necessary.

It mattered not at all that the possible tour (which never came to be) and all the other FBI-reported activities of Lennon and his wife, Yoko Ono, were protected by the First Amendment and thus could not be legally used as a rationale for surveillance. Lennon was considered an enemy of the

state, and the testament in documents brought to light by Wiener shows the petty, shortsighted apparatus of the Nixon White House for what history proved them to be—felonious and entirely self-interested.

As portrayed in this documentary report, the paranoid Nixon regime forms a stark contrast to the inclusive, far-reaching genius of the timeless musician and social critic it had hoped to contain through underhanded means. The primary device used to silence Lennon was deportation proceedings against him and his wife—a very public harassment that ended only with a public hue and cry in support of Lennon. The surveillance itself would not end until Nixon was re-elected.

The full story of Lennon's political development and struggle against deportation is detailed in Wiener's classic 1984 study "Come Together: John Lennon In His Time." But as a procedural history of a battle for the facts, "Gimme Some Truth" (the archival basis for the earlier book), is as thorough and on-point regarding the Lennon case as one could hope for—and a potent reminder that, while information may want to be free (as Netizens argue), it can take a significant struggle to release it. **CARL ROSEN**





**Heavenly Vocals.** Al Jarreau and Vanessa Williams took time out for a photo break at New York's Sound on Sound while recording the duet "God's Gift To The World." The song appears on Jarreau's first album in more than five years, Verve/GRP's March release "Tomorrow Today." Shown, from left, are producer Paul Brown, Williams, the Los Angeles Lakers' Rick Fox (Williams' husband), and Jarreau.

## Going For 'Common' Denominator Artist Makes MCA Debut With 'Like Water For Chocolate'

BY RASHAUN HALL

NEW YORK—The duality expressed by the title of Common's March 28 MCA debut, "Like Water For Chocolate," is reflective of the artist himself. With his combination of braggadocio hip-hop and politically driven music, Common wants to take rap music to the next level.

The Chicago native initially signed with Relativity Records in late 1991, releasing his first album—"Can I Borrow A Dollar"—in late 1992. He chose his moniker, Common Sense, for its natural feel.

It was later shortened as the result of a copyright lawsuit filed by a company using the same name.

"'Common sense' just means natural native intelligence," says the artist, whose music is published by Senseless Music (BMI). "I felt that what I was going to represent in my music was something natural. [The music] isn't too farfetched that the average person can't understand it, but at the same time common sense is often overlooked in the world."

His aforementioned Relativity album and the two following releases ("Resurrection" and "One Day It'll All Make Sense") have

sold a combined total of 435,000 units, according to SoundScan. Unhappy, Common began looking for a new label in late 1998. He signed with MCA after a conversation with Wendy Goldstein, senior VP of A&R for R&B.

"She knew what type of an artist I was, and she told me they [the label] were going to allow me to have creative freedom," says Common. "I was also looking at the artists they had already signed, like the Roots and Mos Def. So I knew they had a vision of this progressive music that I wanted to do."

The new album's title—lifted from the Laura Esquivel novel and subsequent film—reflects the way Common creates his music. The novel's main character is a young woman who is trapped by tradition and uses cooking as an emotional outlet. As a result, her emotions influence whoever eats her food.

Similarly, Common crafts emotionally charged music that he hopes will influence listeners in much the same way. It's a sound that has evolved with each album.

"I've grown as a person, learning and experiencing different things, going through struggles, and having good times," he says. "I've also grown as a musician. When I entered the game, I really didn't know anything about music. I just knew that I wanted to rap, to say something dope."

"But as I got into it, I was introduced to jazz and started working with a live band," Common continues. "Then I began getting more into the rhythm and melody. With this album, I wanted to just make some funky, soulful stuff. The evolu-

tion came about as I learned more about music and myself."

Common's artistic growth is definitely evident in tracks like the jazz-oriented "Time Traveling" (featuring Femi Kuti, Roy Hargrove, and Vania Mojica). A tribute to Kuti's father, Fela Kuti, the song expresses the freedom that music offers. Similarly, "A Song For Assata" (featuring Goodie Mob's Cee-Lo) is a moving tribute to former Black Panther Assata Shakur.

"When I read her autobiography, it meant so much to me," says Common. "Her story was about struggle and how she prevailed. She was

able to free her mind and spirit, not letting anyone bring her down. The story represents fighting for freedom in yourself."

MCA's multilevel promotional campaign on behalf of Common's album—produced by Ahmir Thompson, Jay Dee, James Poyser, Premier, D'Angelo, and Kareem Riggins—involves traditional marketing efforts, ranging from street-team promotions and television and radio spots to magazine advertisements.

MCA marketing director Tim Reid says the label will be doing a lot of promotion via the Internet as well.

"For artists like Common," says Reid, "a large part of their fan base is Internet-connected. We will be offering downloadable freestyle sessions exclusively to certain Web sites like hiphopsite.com and okayplayer.com."

Okayplayer.com is home to Common's Web page as well as pages for the Roots, Jazzyfatnastees, and D'Angelo. There is talk about a tour later this year featuring the Okayplayer artists.

Another promotional focal point will be the album's cover art. Based on a Gordon Parks photo, the cover depicts a young African-American girl drinking from a "colored-only" water fountain.

"We have produced about seven to eight electronic postcards that will be distributed to fans," says Reid. "Each postcard will offer a larger view of the cover as well as an album track for fans to download. The postcard will also offer a 'send to a friend' feature, which will enable recipients to share the postcards with others, making them col-

(Continued on page 30)



COMMON

## LaFace's Toni Braxton Turns Up 'The Heat'; Bad Boy Downsizes; Jones Jams The Vote

INDUSTRY BRIEFS: "The Heat" is the title of Toni Braxton's upcoming LaFace album, now slated for an April 25 release . . . *En Vogue* follows up last year's "The Best Of En Vogue" with a new EastWest/Elektra studio album coming this summer . . . Speaking of EastWest, Gerald Levert's "G" album arrives March 7.

As media-hounded Bad Boy prepares for forthcoming releases by Black Rob and newcomer Carl Thomas, word comes that the Sean Combs enterprise has downsized (*Billboard Bulletin*, Feb. 8). Eight to 10 staffers have left, among them promotion chief James Cruz; GM Jeff Burroughs departed last month. Bad Boy president Andre Harrell says the cutbacks were made to "make the company more profitable." Meanwhile, Combs pleaded not guilty on Feb. 7 to criminal possession of a weapon in the wake of a Dec. 27, 1999, New York club shooting.

DreamWorks' female group Deadly Venoms bows May 2 with "Pretty Thugs" . . . Poor Righteous Teachers—formerly with Profile/

Arista—also weigh in this spring, with "Losin' My Religion" on the group's own label, Exit 7A Recordings; first single will be "Whatever You Wish" . . . Atlantic Starr performs a Valentine's Day cyber-concert to kick off new Internet portal www.Lovefinders.net, sponsored by Great Expectations. The group's 20-minute concert will include tracks from its Allou'r Records album "Legacy" . . . Diana Ross is the host of the 31st annual NAACP Image Awards airing in April; one highlight will be Smokey Robinson's induction into the Image Awards' Hall of Fame . . . The United Negro College Fund's "Evening Of Stars" January fund-raiser, with performances by Lauryn Hill, Whitney Houston, Michael Jackson, and Barry White, raised \$13.5 million in cash and pledges.

VOTER-CATION: Island/Def Jam, Motown, and Interscope are among the labels pledging support for VoterJam. The program—under parent company International Institute for Political and Economic Development—was established in 1992 by George Jones, who emphasizes that VoterJam (www.voterjam.com) is different from Rock the Vote.

"Rock the Vote focuses on voter registration; we focus more on political education. We're trying to become a think tank for young minority issues, and we want young people to get involved in the entire pro-

cess. It's one thing to complain. It's another to know how to complain effectively. This is a year-round program—you can't stop educating people."

Like Rock the Vote, though, VoterJam is tapping into kids' fascination with the entertainment industry, particularly music. The program's extensive 2000 campaign—launched to coincide with Black History Month—includes radio and TV public service announcements featuring boxer Sugar Shane Mosley, among others; posters featuring such artists as DMX, Sisqo, and Mya; political education seminars; and a series of benefit concerts. According to Jones, VoterJam chapters have been initiated at 20 colleges.

Also happening during Black History Month: Launch.com is debuting exclusive video interviews with and video clips of noted R&B and rap/hip-hop acts. The site's monthlong salute—complemented by contest giveaways—is co-sponsored by FUBU's new Internet site Y2G.com and Rhino . . . Radio's syndicated "Doug Banks Morning Show" is

staging a national talent search. The winner—selected Feb. 24—walks away with an April performance on TV's "Showtime At The Apollo."

BLAZING NEW TRAILS: The urban life gets set to music with the launch of Portland Trailblazer Rasheed Wallace's Urban Life Music label, co-founded by producer Lee Johnson. The Philadelphia-based label's first signing is local hip-hop group 100 X. The group's second single, "PHI," features Wallace and is due this spring. Urban Life's executive roster includes VP of operations Joe Watson and GM Lorna Lightfoot. Wallace will introduce and perform with 100 X in San Francisco on Sunday (13) during festivities geared around the NBA's 50th all-star game . . . Same place, same B-ball weekend: K-Ci & JoJo, Ginuwine, Donell Jones, and Ideal entertain Feb. 11 at Oakland, Calif.'s Paramount Theater. The concert is part of Reebok's Millennium Celebration, which includes a Net Noir-hosted cyber lounge.

CONDOLENCES: To the family, friends, and associates of Loud Records rapper Big Pun (aka Christopher Rios), who died Feb. 7 of a heart attack. The 28-year-old's 1998 debut, "Capital Punishment," notched No. 1 on the R&B albums chart; his sophomore set is scheduled for April 4.



by Gail Mitchell

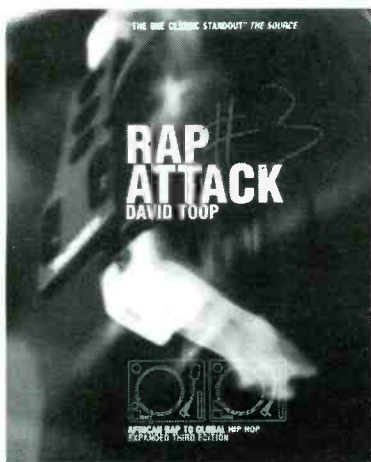


# 'Rap Attack' Returns With Global View

**RAP BY THE BOOK:** Hip-hop's influence on the world outside America moved English musician and journalist David Toop to write one of the first serious books on the then emerging genre, "Rap Attack," published in 1984.

Now the third edition is being published March 9 by London-based Serpent's Tail (www.serpentstail.com).

"Back in the early '80s I really liked the music. I thought it was some of the best music around," re-



ALBUM ART

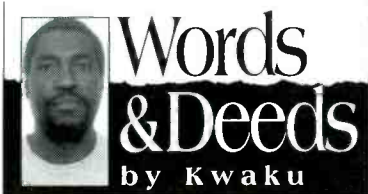
calls Toop. "Tracks like 'Planet Rock' [by Afrika Bambaataa] and Grandmaster Flash's 'Adventures On The Wheels Of Steel' were some of the most exciting records at that point. It was new, but at the same time I could see it connected back to all this old music, like jazz, doo-wop, and a lot of other things."

Another thing that Toop found interesting was the fact that this new music was being sold by an older generation that had previously been selling R&B and soul. Several of these industry veterans—including Sugar Hill's Sylvia and Joe Robinson, Enjoy's Bobby Robinson, and label owner/producer Paul Winley—are highlighted in the book.

The book has also garnered "a lot of response from young people who were just beginning to get into collecting breakbeats," says Toop, who details in the book how breakbeats had been used in old-school hip-hop. Calling the breakbeat concept a "cultural progression," Toop tracks it back to jazz and West Africa, highlighting the connection between the genres' percussion styles and oral traditions.

Co-editing the musically eclectic British magazine Collusion—which covered all kinds of music "from salsa, disco, and hip-hop to West African and pop music"—stood Toop in good stead for his first foray into book writing. He's since written "Exotica: Fabricated Soundscapes In A Real World" and "Ocean Of Sound: Aether Talk, Ambient Sound And Imaginary Worlds," published by Serpent's Tail in 1999 and 1995, respectively.

He says of "Exotica," "It's an exploration of the notion of the exotic in the 20th century mostly in music, but also in literature and film.



It mixes fiction and factual writing." Of "Ocean," he says, "It goes back from the music of Debussy at the end of the 19th century, right through 20th-century music exploration of sound listening, covering from Brian Wilson, Ryuichi Sakamoto to Kate Bush, and electronic and experimental music."

While being white and from England had some disadvantages, Toop says, he benefited from "witnessing hip-hop at a distance" when he went to New York to research the subject. He met several old-schoolers, including Grandmaster Flash, Afrika Bambaataa, Arthur Baker, the Force M.D.'s, and Spoonie Gee. He visited the Big Apple again in the early '90s to research the second edition, published in 1991.

He cites the likes of LL Cool J and Run-D.M.C. as being among "the artists who took hip-hop to the [next] level, playing stadiums, [negotiating] commercial sponsorship deals, and making hip-hop mainstream."

"If you ask me what the main difference is now, it's hip-hop's massive success," continues Toop. "When I first wrote 'Rap Attack,' people said to me, 'Why are you writing a book about this music? Hip-hop is finished.' And now, it's a global phenomenon. You've got rappers in Germany, Japan, and all over the world."

Toop says that his interview with 2Pac, one of the late-'90s artists highlighted in the third edition, was one of his most exasperating experiences.

"He was so unwilling to communicate," says Toop. "[Whereas] people

like Grandmaster Flash would talk to me for hours and go into immense detail. They were so giving in terms of details and their time."

Despite the book's "African Rap To Global Hip-Hop" subtitle, the tome overwhelmingly concentrates on hip-hop as an African-American phenomenon. "That's almost a book in itself," quips Toop, commenting on his lack of coverage on rap's other global outposts.

"One of the amazing things about hip-hop is that it has become a voice for so many different communities of people—it's almost gone beyond being an American music," says Toop. "Italian or German rappers... rappers in South Africa, Thailand, or wherever—they're rapping about their own issues in their own languages. Although it's still influenced by America, it's very much about their own situations. So while that music may not mean anything in America, it's very significant to the people who make it."

**LONDON VIBES:** Old school or new school, it seems London is the place to visit to get some props outside one's own neighborhood. As I write this column, I'm looking forward to seeing New York hip-hop pioneer Kool Herc conduct a DJ master class and perform a club set on Feb. 7 at the Harrow, the North London branch of the University of Westminster.

Also, the Rascalz—a double Juno Award-winning hip-hop quintet from Vancouver—plan to impress the British market with a show Sunday (13) at DJ Pogo's Lyrical Lounge at Central London's Jazz Café. The act would like to see its two ViK/BMG Canada albums ("Cash Crop" and "Global Warming")—featuring KRS-One and Barrington Levy—get a U.K. release.

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**It's Showtime.** Actress Anna Maria Horsford recently hosted a special Los Angeles showcase featuring vocalist Arnold McCuller, who also backs Phil Collins and James Taylor. Gathered backstage after the performance are, from left, McCuller, "The Young And The Restless" star Victoria Rowell, Horsford, What's Good Records executive Brad Downs, and Hidden Beach/Epic recording artist Brenda Russell.

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>NO. 1/GREATEST GAINER</b>					
1	1	1	14	<b>HOT BOYZ</b> ▲ MISSY "MISDEMEANOR" ELLIOTT FEAT. NAS, EVE & Q-TIP (C) (D) (X) THE GOLD MIND/EASTWEST 64029/EEG †	13 weeks at No. 1
2	2	2	9	<b>G'D UP</b> SNOOP DOGG PRESENTS THA EASTSIDAZ (C) (D) (T) D0GG HOUSE 2041/TVT †	
3	5	5	17	<b>LEFT/RIGHT</b> DRAMA (C) (T) (X) TIGHT 2 DEF 4501*	
4	3	3	12	<b>YOU CAN DO IT</b> ICE CUBE FEATURING MACK 10 & MS. TOI (C) (D) (T) LENCH MOB/BEST SIDE 53562/PRIORITY †	
5	4	43	3	<b>BEST FRIEND</b> PUFF DADDY FEAT. MARIO WINANS & HEZEKIAH WALKER (C) (D) BAD BOY 79318/ARISTA †	
6	6	4	17	<b>4, 5, 6</b> ● SOLE FEATURING JT MONEY & KANDI (C) (D) DREAMWORKS 459029/INTERSCOPE †	
7	7	6	13	<b>DOWN BOTTOM/SPIT THESE BARS</b> DRAG-ON & JUVENILE (M) (T) (X) RUFF RYDERS 497186*/INTERSCOPE †	
8	<b>NEW</b> ▶	1	1	<b>GOT YOUR MONEY</b> OL' DIRTY BASTARD FEATURING KELIS (X) ELEKTRA 67022*/EEG †	
9	8	9	3	<b>BOUNCE</b> MIRACLE (M) (T) (X) MAJOR TURNOUT 0001*/SOUND OF ATLANTA †	
10	10	7	23	<b>I WANT IT ALL</b> ● WARREN G FEATURING MACK 10 (C) (D) (T) G-FUNK 73721/RESTLESS †	
11	25	—	2	<b>THAT'S WHAT I'M LOOKING FOR</b> DA BRAT (T) SO SO DEF/COLUMBIA 79330*/CRG †	
12	11	8	17	<b>STEP TO THIS</b> MASTER P FEATURING D.I.G. (C) (D) (T) NO LIMIT 38680/PRIORITY †	
13	12	12	9	<b>DO IT AGAIN (PUT YA HANDS UP)</b> JAY-Z FEAT. BEANIE SIGEL & AMIL (T) ROC-A-FELLA/DEF JAM 562575*/IDJMG †	
14	9	11	23	<b>SIMON SAYS</b> PHAROAEH MONCH (C) (D) (T) RAWKUS 53567/PRIORITY †	
15	13	14	25	<b>JIGGA MY N****</b> JAY-Z (C) (D) (T) ROC-A-FELLA/DEF JAM 562201/IDJMG	
16	14	10	16	<b>NASTRADAMUS</b> NAS (T) (X) COLUMBIA 79299*/CRG †	
17	15	15	9	<b>WHAT'S MY NAME</b> DMX (T) RUFF RYDERS/DEF JAM 562540*/IDJMG †	
18	24	22	10	<b>BUMPIN' UGLIES</b> CHUCK SMOOTH (C) (D) (T) WINGSPAN 0006	
19	19	21	12	<b>I'M JUST A BILL</b> IKE JACKSON PRESENTS TOM PAPER (D) (T) .447 0721/HMC †	
20	16	16	15	<b>DA ROCKWILDER</b> METHOD MAN/REDMAN (T) DEF JAM 562440*/IDJMG †	
21	17	30	10	<b>STROKIN' 2000</b> GRANDMASTER SLICE (C) (D) (T) WINGSPAN 0005	
22	20	—	2	<b>FREAKIN' IT</b> WILL SMITH (T) (X) COLUMBIA 79341*/CRG †	
23	21	—	2	<b>THE EXPRESS</b> TALIB KWELI & HI-TEK (T) RAWKUS 222*	
24	49	36	10	<b>BANG BANG BOOGIE</b> CHAMPTOWN INTRODUCING D'PHUZION (D) (T) .447 7017/STRAIGHT JACKET	
25	23	17	23	<b>PIMPIN' AIN'T NO ILLUSION</b> UGK FEAT. KOOL ACE & TOO SHORT (C) (D) (T) JIVE 42633	
26	26	25	11	<b>FLOSS, DON, ONE</b> HOT ONES (C) (D) (T) VACANT LOT 38679/PRIORITY	
27	28	18	29	<b>U-WAY (HOW WE DO IT)</b> YOUNGBLOODZ (C) (D) (T) (X) GHET-0-VISION/LAFACE 24413/ARISTA †	
28	18	23	3	<b>Y.O.U.</b> METHOD MAN/REDMAN (T) DEF JAM 562586*/IDJMG †	
29	30	24	17	<b>BACK THAT THANG UP</b> JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE (C) CASH MONEY 156482*/UNIVERSAL †	
30	<b>NEW</b> ▶	1	1	<b>PARTY UP (UP IN HERE)</b> DMX (T) RUFF RYDERS/DEF JAM 562605*/IDJMG	
31	<b>NEW</b> ▶	1	1	<b>SHUT 'EM DOWN</b> LL COOL J (T) WARNER SUNSET 84652*/ATLANTIC †	
32	22	28	15	<b>STILL D.R.E.</b> DR. DRE FEATURING SNOOP DOGG (T) AFTERMATH 497192*/INTERSCOPE †	
33	46	46	7	<b>H-O-S-T-Y-L-E</b> SCREWBALL (T) (X) HYDRA 2020*/TOMMY BOY †	
34	31	19	17	<b>BLING BLING</b> B.G. FEAT. BABY, TURK, MANNIE FRESH, JUVENILE & LIL' WAYNE (T) CASH MONEY 156483*/UNIVERSAL †	
35	27	29	18	<b>MS. FAT BOOTY</b> MOS DEF (T) RAWKUS 203* †	
36	34	38	23	<b>LUV AT FIRST SIGHT</b> CHILDRIN OF DA GHETTO FEAT. SOULTRE (C) (D) (T) HOO-BANGIN' 53564/PRIORITY †	
37	39	37	8	<b>N 2 GETHER NOW</b> LIMP BIZKIT FEATURING METHOD MAN (T) FLIP 497183*/INTERSCOPE †	
38	37	20	8	<b>WHEN I B ON THA MIC</b> RAKIM (T) UNIVERSAL 156619* †	
39	44	31	32	<b>VIVRANT THING</b> Q-TIP (T) VIOLATOR/DEF JAM 562170*/IDJMG †	
40	<b>RE-ENTRY</b>	50	50	<b>HARD KNOCK LIFE (GHETTO ANTHEM)</b> ● JAY-Z (C) (D) (T) ROC-A-FELLA/DEF JAM 566977/IDJMG †	
41	32	—	2	<b>CROOKIE MONSTER</b> AGALLAH (M) (T) (X) GAME/LANDSPEED 2006*/K-TEL	
42	<b>RE-ENTRY</b>	9	9	<b>PUSHER MAN</b> RAISE UP CLICK FEAT. COOP, T.J., MONEY MIKE, LADY D, DEVIOUS ONE (C) (D) RAISE UP 6757	
43	<b>RE-ENTRY</b>	7	7	<b>THICK</b> D.I.T.C. (T) (X) TOMMY BOY 2058*	
44	45	32	11	<b>WE IN HERE</b> FUNKMASTER FLEX & BIG KAP FEAT. THE RUFF RYDERS (T) DEF JAM 562541*/IDJMG	
45	43	39	5	<b>G.I. STREETS</b> BIG POPE FEATURING MC BREED (D) F.O. 234	
46	47	42	21	<b>BIZARRE</b> U-GOD (C) (D) (T) WU-TANG 53574/PRIORITY	
47	<b>RE-ENTRY</b>	17	17	<b>PE, 2000</b> PUFF DADDY FEAT. HURRICANE G (T) (X) BAD BOY 79276*/ARISTA †	
48	35	35	23	<b>TAKE A LICK</b> AKINYELE (C) (D) (T) VOLCANO 34281/JIVE †	
49	<b>RE-ENTRY</b>	7	7	<b>APOLLO KIDS</b> GHOSTFACE KILLAH FEATURING RAEKWON (T) RAZOR SHARP 79317*/EPC †	
50	40	27	12	<b>THA BLOCK IS HOT</b> LIL' WAYNE FEAT. JUVENILE & B.G. (T) CASH MONEY 156546*/UNIVERSAL †	

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

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'UNTITLED (HOW DOES IT FEEL)' by D'Angelo.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'CAN'T STAY' by Dave Hollister and 'WHO!' by Black Rob.

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). Includes entries like 'VIVRANT THING' by Q-Tip.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'HAPPILY EVER AFTER' by Case.

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

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

Table with columns: RANK, TITLE, ARTIST, PUBLISHER, LICENSING ORG., SHEET MUSIC DIST. Lists songs like '24/7', 'ANYTHING', 'BABY DON'T CRY'.

Hot R&B/Hip-Hop Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'THANK GOD I FOUND YOU' by Mariah Carey.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'DO IT AGAIN (PUT YA HANDS UP)' by Jay-Z.

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

FEBRUARY 19, 2000

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>▶ No. 1 ◀</b>					
1	1	93	D'ANGELO CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	2 weeks at No. 1 VOODOO	1
2	3	12	DR. DRE ▲ <sup>2</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
3	2	2	THE LOX RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	2
4	4	8	DMX ▲ <sup>2</sup> RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98)	...AND THEN THERE WAS X	1
<b>▶ HOT SHOT DEBUT ◀</b>					
5	NEW	1	SNOOP DOGG & THA EASTSIDAZ DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
<b>▶ GREATEST GAINER ◀</b>					
6	8	6	SISQO ▲ DRAGON/DEF SOUL 546816*/DJMGM (11.98/17.98)	UNLEASH THE DRAGON	2
7	6	1	JAGGED EDGE SO SO DEF/COLUMBIA 69862*/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	1
8	7	4	JAY-Z ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 546822*/DJMGM (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
9	9	5	SOUNDTRACK PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	5
10	5	2	GUY MCA 112054 (11.98/17.98)	III	5
11	10	7	2PAC + OUTLAWZ ▲ AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	2
12	13	9	ANGIE STONE ● ARISTA 19092 (10.98/16.98) <b>HS</b>	BLACK DIAMOND	9
13	12	8	JUVENILE ▲ CASH MONEY 542179*/UNIVERSAL (12.98/18.98)	THA G-CODE	1
14	11	2	VARIOUS ARTISTS HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	11
15	14	11	DESTINY'S CHILD ▲ <sup>2</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
16	15	12	EVE ▲ <sup>2</sup> RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
17	NEW	1	YOUNG BLEED PRIORITY 50018* (10.98/16.98)	MY OWN	17
18	17	14	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	1
19	16	10	THE NOTORIOUS B.I.G. ▲ <sup>2</sup> BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
20	18	15	LIL' WAYNE ▲ CASH MONEY 153919*/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	1
21	19	16	BRIAN MCKNIGHT ▲ <sup>2</sup> MOTOWN 153708*/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
22	20	17	SOUNDTRACK ● COLUMBIA 69924*/CRG (11.98 EQ/17.98)	THE BEST MAN	2
23	21	18	JUVENILE ▲ <sup>2</sup> CASH MONEY 153162*/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
24	26	30	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 450047*/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
25	22	19	GOODIE MOB. ● LAFACE 26064*/ARISTA (10.98/16.98)	WORLD PARTY	8
26	25	17	DONELL JONES ● UNTOUCHABLES/LAFACE 26060*/ARISTA (10.98/16.98)	WHERE I WANNA BE	6
27	33	28	HOT BOYS ▲ CASH MONEY 153264*/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
28	27	9	FUNKMASTER FLEX & BIG KAP DEF JAM 538258*/DJMGM (11.98/17.98)	THE TUNNEL	3
29	NEW	1	TINA TURNER VIRGIN 23180 (12.98/17.98)	TWENTY FOUR SEVEN	29
30	36	32	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	2
31	30	29	MACY GRAY ● EPIC 69490* (11.98 EQ/16.98) <b>HS</b>	ON HOW LIFE IS	29
32	31	28	METHOD MAN/REDMAN ▲ DEF JAM 546609*/DJMGM (11.98/18.98)	BLACKOUT!	1
33	28	12	NAS ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	2
34	32	12	BOB MARLEY TUFF GONG/ISLAND 546404*/DJMGM (11.98/17.98)	CHANT DOWN BABYLON	21
35	29	10	Q-TIP ● ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	4
36	34	13	MONTELL JORDAN DEF SOUL 546714*/DJMGM (11.98/17.98)	GET IT ON... TONITE	3
37	37	36	BLAQUE ● TRACK MASTERS/COLUMBIA 68987*/CRG (11.98 EQ/17.98)	BLAQUE	23
38	24	14	MARIAH CAREY ▲ <sup>3</sup> COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
39	40	23	SOUNDTRACK ● JIVE 41686* (11.98/17.98)	THE WOOD	2
40	35	20	SOUNDTRACK WARNER SUNSET/ATLANTIC 83272*/AG (10.98/17.98)	ANY GIVEN SUNDAY	11
41	38	40	IDEAL NOON/TIME 47882*/VIRGIN (10.98/16.98) <b>HS</b>	IDEAL	19
42	39	34	EMINEM ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
43	23	13	THE MADD RAPPER CRAZY CAT/COLUMBIA 69832*/CRG (10.98 EQ/16.98)	TELL EM WHY U MADD	13
44	41	35	KELIS VIRGIN 47911* (11.98/16.98) <b>HS</b>	KALEIDOSCOPE	27
45	55	18	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG (11.98/16.98) <b>HS</b>	BRENT JONES AND T.P. MOBB	37
46	42	39	KEVON EDMONDS RCA 67704 (10.98/16.98)	24/7	15
47	43	43	WHITNEY HOUSTON ▲ <sup>3</sup> ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7

48	47	45	33	MISSY "MISDEMEANOR" ELLIOTT ▲ THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	1
49	44	38	12	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
50	57	61	12	YOUNGBLOODZ LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	21
51	52	48	10	ROME JTJ 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU	48
52	51	58	41	ERIC BENET ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
53	62	50	13	E-40 CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE SICK WID' IT 41691/JIVE (11.98/17.98)		2
54	49	44	17	MOS DEF ● RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	3
55	46	36	10	VARIOUS ARTISTS THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3 UTV/DEF JAM 545440*/DJMGM (10.98/17.98)		29
56	45	41	12	MINT CONDITION ELEKTRA 62353*/EEG (10.98/17.98)	LIFE'S AQUARIUM	7
57	53	49	36	JENNIFER LOPEZ ▲ <sup>2</sup> WORK 69351*/EPIC (11.98 EQ/17.98)	ON THE 6	8
58	58	54	39	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
59	50	37	12	WILL SMITH ▲ <sup>2</sup> COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	8
60	56	51	13	♀ ● NPG 14624*/ARISTA (11.98/17.98)	RAVE UN2 THE JOY FANTASTIC	8
61	48	47	6	TRIN-I-TEE 5:7 B-RITE 490359*/INTERSCOPE (11.98/17.98) <b>HS</b>	SPIRITUAL LOVE	41
62	64	42	19	SOLE DREAMWORKS 450118*/INTERSCOPE (10.98/16.98) <b>HS</b>	SKIN DEEP	27
63	NEW	1	1	YUNGSTAR STRAIGHT PROFIT 63544*/EPIC (11.98 EQ/16.98) <b>HS</b>	THROWN YOUNG PLAYA	63
64	59	59	42	B.G. ● CASH MONEY 153265*/UNIVERSAL (11.98/17.98)	CHOPPER CITY IN THE GHETTO	2
65	NEW	1	1	GHOSTFACE KILLAH WU-TANG/RAZOR SHARP 69902*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	65
66	54	52	15	CHICO DEBARGE MOTOWN 153263*/UNIVERSAL (11.98/17.98)	THE GAME	6
67	65	62	46	SILK ▲ ELEKTRA 62234*/EEG (10.98/16.98)	TONIGHT	8
<b>▶ PACESETTER ◀</b>						
68	86	79	12	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	62
69	60	56	15	MASTER P NO LIMIT 50092*/PRIORITY (11.98/17.98)	ONLY GOD CAN JUDGE ME	1
70	83	83	5	BLACK INDIAN MAXIMUM CAPACITY 1099 (10.98/16.98) <b>HS</b>	GET EM PSYCHED! — THE ALBUM	54
71	61	55	13	CHEF RAEKWON ● LOUD/COLUMBIA 63844*/CRG (11.98 EQ/17.98)	IMMOBILARITY	2
72	67	73	42	CASE ● DEF SOUL 538871*/DJMGM (10.98/16.98)	PERSONAL CONVERSATION	5
73	78	82	65	R. KELLY ▲ <sup>5</sup> JIVE 41625* (19.98/24.98)	R.	1
74	70	63	46	LIL' TROY ▲ SHORT STOP/REPUBLIC 153278*/UNIVERSAL (11.98/17.98) <b>HS</b>	SITTIN' FAT DOWN SOUTH	6
75	74	68	60	DMX ▲ <sup>2</sup> RUFF RYDERS/DEF JAM 538640*/DJMGM (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
76	77	64	90	DMX ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 558227*/DJMGM (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
77	80	69	76	LAURYN HILL ▲ <sup>7</sup> RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
78	81	86	63	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
79	68	67	3	OUTSIDAZ RUFFLIFE 60000*/RUFF LIFE (5.98/7.98) <b>HS</b>	NIGHT LIFE (EP)	67
80	73	72	50	TLC ▲ <sup>8</sup> LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
81	84	75	67	DRU HILL ▲ <sup>2</sup> DEF SOUL 524542*/DJMGM (10.98/17.98)	ENTER THE DRU	2
82	RE-ENTRY	8	8	KABAAL STREET PRIDE/PRIVATE I 417090*/DJMGM (10.98/16.98) <b>HS</b>	WALKING 1/2 DEAD	47
83	66	60	25	PUFF DADDY ▲ BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	1
84	75	71	37	JA RULE ▲ MURDER INC./DEF JAM 538920*/DJMGM (11.98/17.98) <b>HS</b>	VENNI VETTI VECCHI	1
85	97	—	2	VARIOUS ARTISTS POWER 23000 (11.98/16.98)	MC BREED PRESENTS THE THUGZ: VOL. 1	85
86	63	57	21	OL' DIRTY BASTARD ● ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	2
87	RE-ENTRY	9	9	VARIOUS ARTISTS LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1	78
88	79	81	28	BARRY WHITE ● PRIVATE MUSIC 82185*/WINDHAM HILL (10.98/16.98)	STAYING POWER	13
89	82	88	71	KIRK FRANKLIN ● GOSPO CENTRIC 490178*/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
90	71	70	9	D.J. U-NEEK KINGPIN 579998*/THUMP (11.98/15.98)	GHETTO STREET PHARMACIST VOLUME 1	63
91	94	78	33	K-CI & JOJO ▲ MCA 111937* (10.98/17.98)	IT'S REAL	2
92	72	66	26	MOBB DEEP ▲ LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK	2
93	92	90	20	YOLANDA ADAMS ELEKTRA 62439*/EEG (10.98/16.98) <b>HS</b>	MOUNTAIN HIGH...VALLEY LOW	50
94	89	77	42	VARIOUS ARTISTS ▲ RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
95	95	97	5	MEL WAITERS WALDOXY 2825/MALACO (9.98/15.98)	MATERIAL THINGS	91
96	88	85	65	112 ▲ BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
97	NEW	1	1	VARIOUS ARTISTS THE RIGHT STUFF 23523 (10.98/16.98)	THE GREATEST SLOW JAMS	97
98	69	—	2	PROJECT PLAYAZ MO CHEDA 2823/WARLOCK (10.98/16.98) <b>HS</b>	TIL WE DIE	69
99	RE-ENTRY	16	16	WARREN G ● G-FUNK 73710*/RESTLESS (10.98/16.98)	I WANT IT ALL	4
100	RE-ENTRY	33	33	PASTOR TROY MADD SOCIETY 8035 (10.98/16.98) <b>HS</b>	WE READY I DECLARE WAR	45

○ 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.

GOING FOR 'COMMON' DENOMINATOR

(Continued from page 25)

lectibles." At this point, MCA hasn't released a commercial single. To help build momentum prior to the album's release, a white label 12-inch version of the track "Dooinit" was serviced to mix shows and club DJs last November, followed in January by a 12-inch version of another cut, "The 6th Sense."

Retail outlets have already received requests for the album. "It's definitely anticipated," says Eclipse, buyer for Fat Beats in

New York. I have kids in here every day asking about the album. Common's albums seem to mature every time out. He provides a good balance between mainstream and the underground."

Sway, a host of the syndicated radio program "The Wake-Up Show," says, "We've received requests from Canada, Japan, and Puerto Rico. He provides a conscious approach but at the same time is lyrical enough to compete with any rapper."

"Like Water For Chocolate" will hit the U.K., Canada, France, Holland, Germany, and Sweden on March 28. Two weeks later the album will be released in Japan. Common, who's managed and booked by Derek Dudley of New York and Chicago-based Madame Xenobia Music Management, hopes to begin an international promotional tour in April. The tour will also feature his live band, A Black Girl Named Becky.



The Age of Aquarius. Songstress Natalie Cole and songwriter Denise Rich recently celebrated their January birthdays at New York's Centro-Fly. Taking a party break, from left, are Cole, singers Jennifer Holliday and Luther Vandross, Elektra chairman/CEO Sylvia Rhone, and Rich.

## Pioneer Moroder Still Invigorates

**HAPPENING ALL OVER AGAIN:** Along with a handful of other European producers in the mid-'70s, **Giorgio Moroder** was instrumental in shaping disco's soundtrack. Along the way, many artists benefited from his syncopated synth-driven vision, including **Berlin**, **Blondie**, **David Bowie**, **Irene Cara**, **Heaven 17**, **Philip Oakey**, **Janis Ian**, **Roberta Kelly**, **Angel**, **Suzi Lane**, **Melissa Manchester**, **Kenny Loggins**, **Olivia Newton-John**, **Sparks**, and, of course, **Donna Summer**.

As a solo artist, Moroder released several albums, including "Knights In White Satin," "From Here To Eternity," and "E=MC<sup>2</sup>." There was also his side project, **The Munich Machine**, responsible for classic recordings like "Get On The Funk Train." And don't dare forget his musical scores for films like "Foxes," "American Gigolo," "Flashdance," "Cat People," and "Midnight Express."



by Michael Paoletta

Throughout, Moroder was pioneering a sound that, until the mid-'90s, was without a name. Yes, Moroder was making trance music years before it became the flavor du jour of the global club community.

His 1977 collaboration with Donna Summer "I Feel Love" was light years ahead of its time; it remains a dancefloor favorite, as well as a constant source of inspiration for many contemporary electronic-hued producers, artists, and DJs.

In fact, several of today's beatwise mavericks have been called upon to re-tweak classic tracks from Moroder's catalog. Late last year, Caus-N'-ff-et Records Germany issued two singles: "Reach Out," remixed by **7th District** (aka **Lorenzo Al Dino** and **Sergio Flores**), and "I Wanna Rock You," restructured by both **Victor Simonelli** and **Farley "Jackmaster" Funk**.

Last month, New York-based **R-Senal Records** released a double-sided single: "Evolution" and "The Chase," as seen through the eyes and ears of **Roger Sanchez** and **Junior Sanchez**, respectively.

And on Feb. 8, **Logic Records** issued its version of "The Chase," with reinterpretations by **Todd Terry**, **Jam & Spoon**, and **Paul Oakenfold**; the aforementioned Sanchez mix is also included.

Moroder says that **Logic Germany** approached him about one year ago. "They wanted to remix a lot of my stuff," he told *Dance Trax*. "There are about 30 remixes that were done. Of the remixes I've heard, I like about 90% of them."

"Sometimes remixers change too much," continues Moroder, who was born in northern Italy and resides in Los Angeles. "Like if the original version of a song has too many chords, a remixer may just pick one and use it throughout the mix."

While Moroder doesn't necessarily think he was musically ahead of his time, he does believe he was courageous.

Explains Moroder, "When I listen back to some of my songs, like 'From Here To Eternity,' for example, I think, 'How did I do that?' I had so many synth lines going on in that one song. It was very complex."

These days, the three-time Grammy-winning Moroder admits that he doesn't listen to "too much music." Instead, he devotes his time to creating computer-generated art. He says his work has been shown at galleries in Italy, Germany, and England.

**SO EXCITED:** Happiness is just around the bend. On Feb. 22, **Maverick/Warner Bros.** will finally issue **William Orbit's** greatly anticipated



**Flyin' High.** Throughout the '90s, **Michael Bradford** kept busy honing his skills as a deft producer, remixer, programmer, musician, and songwriter. Along the way, he collaborated with a diverse lineup of acts, including **Madonna**, **Spice Girls**, **Pure Sugar**, **Kid Rock**, **Da Hool**, **Terence Trent D'Arby**, and **Mankind Liberation Front**, among others. Today, Bradford, recording under the guise of **Chunky Style**, is enjoying much underground club success with the **King Street Sounds** single "Expansions," a house-rooted remake of the **Lonnie Liston Smith** classic. Bradford is shown playing bass for **Kid Rock** at a New Year's Eve concert in Detroit.

solo debut album, "Pieces In A Modern Style." Released Jan. 17 via **WEA** in the U.K., the 11-track classical collection debuted at a very respectable No. 2 on the national **CIN** chart.

The U.S. version of the album will differ slightly from its U.K. counterpart, in that it will include a bonus disc containing two trance-inflected dance remixes (the **Ferry Corsten** and **ATB** versions) of **Samuel Barber's** "Adagio For Strings," which was the set's first single in the U.K.

On Jan. 17, **Maverick** mailed a promo-only 12-inch to club DJs. This week, "Adagio For Strings" climbs *(Continued on next page)*

## Spring Heel Jack Drops 5th Set

BY JULIE TARASKA

**NEW YORK**—The **Björk** of drum'n'bass, **Spring Heel Jack**, can't be filed under any one rubric. After all, the duo and its music are a mass of contradictions.

**Spring Heel Jack** is a dance act that writes classical compositions. Unlike **Goldie**, **LTJ Bukem**, and **Roni Size**, the pair doesn't represent a particular record imprint or signature sound. In the song department, **Spring Heel Jack** reconciles polarities, balancing delicacy and ultra-aggression, improvisation and structure, sensuality and cerebration—often within the space of a single track.

On "Treader," the London-based group's fifth album, members **John Coxon** and **Ashley Wales** once again reinvent drum'n'bass. Using the genre's frenetic rhythms as a platform, the two make seamless forays into free jazz, dub, and modern classical music.

On March 21, **Thirsty Ear Recordings** will issue the set in North America. Licensed from **Tugboat Records**, the label to which the act is signed, "Treader" was released in the U.K. last May.

The U.S. version of "Treader" features two bonus tracks, "My Favorite Things" and "Climb Ev'ry Mountain." The tracks, radical reconstructions of **Rodgers** and **Hammerstein** classics, originally appeared on the band's "Sound Of Music" EP.

The unusual covers hint at the act's broad musical vocabulary.

**Coxon**, who began his career as a producer for pop singer **Betty Boo** and rock iconoclast **Marc Almond**, also serves as a guitarist and collaborator for psychedelic act **Spiritualized**.

**Wales**, a one-time hardcore raver, is a jazz aficionado with an encyclopedic knowledge of modern music.

Active DJs, the two have remixed tracks by post-rockers **Tortoise**, crossover favorites **Everything But The Girl**, and mutant trumpeter **Ben Neill**; they have collaborated with Beat godfather **William Burroughs** and downtown New York hipsters **Sonic Youth**.

"Treader" reflects such experiments. Lead song "Isaac" is a study of tension, rhythms stretching then recoiling over sharp piano notes. A series of melodic chimes propels the beat-less title track, fostering a sense of calm that is shattered midway by a compressed, distorted guitar chord.

The group's tracks are pub-

lished by **Island Music/Redemption Songs**.

With such fiercely original music, **Wales** and **Coxon** "carve a place out for themselves," says **Peter Gordon**, president of **Thirsty Ear**. "They challenge the imagination. If you get involved, the rewards are great."

To ensure fans take the time to digest "Treader," **Thirsty Ear** will not put the band in "an electronic ghetto," according to **Gordon**.

"Sure, we'll take them to electronic music stations, but also to modern rock, specialty shows—as many radio formats as possible," he says.

The idea is to market the album as a concept, rather than a collection of tracks. Although no commercial single is planned, promotional 12-inch singles will be serviced to club/specialty DJs.

Managed by **Geoff Travis** of London-based **Rough Trade Management**, the band—



SPRING HEEL JACK

booked by **Sam Kirby** of New York-based **Evolution Talent Agency** and **Chris Hearn** of London-based **MPI** for North America and all other territories, respectively—is scheduling an international DJ tour.

As for future plans, the act has finished recording its sixth, as-yet-untitled, set, which it estimates will be released in the U.K. in late spring. The disc contains a collaboration with jazz saxophonist **John Surman**, a longtime hero of **Wales**'.

The band has also recorded four songs with American indie rockers **Low**; the tracks are the break-beat group's first songs to contain vocals.

Additionally, **Spring Heel Jack** is compiling a retrospective of its collaborations, as well as working on an EP tentatively titled "Music For Aeroplanes."

According to **Coxon**, the impetus for the latter was a recent trip to **Barcelona, Spain**, where the in-flight music was so horrendous that the duo decided to take matters into their own hands.

Lastly, **Coxon** is writing music for **Spiritualized's** forthcoming album, while he and **Wales** are collaborating with **Farook Shamsheer**, of **Anglo-Indo** act **Joi**, on **Joi's** next album.

For those dizzied by **Spring Heel Jack's** zigzagging affinities, **Coxon** puts everything into perspective. "For me," he says, "successful music has some effect on the people who listen to it. It causes a reaction, good or bad. It's not about genres."

## The Dance Trax HOT PLATE

• **Mary J. Blige**, "Deep Inside" (**Barclay/MCA France** single). This **Kojak** remix is just what underground DJs have been secretly pining for. Hand claps, a rubbery bassline, Afro-Cuban percussion, zig zagging keyboards, and that voice make this the only essential "Deep Inside" mix.

• **Ananda Project**, "Cascades Of Colour" (**King Street Sounds** single). While this track has been remixed numerous times in the past, nothing equals these beautifully deep restructurings courtesy of **Everything But The Girl's Ben Watt**. Just lovely.

• **Taana Gardner**, "Work That Body" (**West End** single). Culled from the forthcoming album "Taana Gardner: Anthology Of A Diva (The Classics And More)," this 21-year-old classic has been revisited by **Angel Moraes**. The end result? Almost as good as the original, which, quite frankly, is very close to perfection.

• **CZR Featuring Delano**, "I Want You" (**Subliminal** single). New Jersey-based **Subliminal** remains firmly on track with this slab of filtered disco house, which is only enhanced by the full-on vocal delivery of **Delano**. In stores March 7.

• **Big Time Charlie**, "Mr. Devil" (**Inferno U.K.** single). As a follow-up to 1999's **Ecstasy, Passion & Pain**-sampled "On The Run," Charlie returns with "Mr. Devil," which features a reconstructed sample of **Chic's** "My Forbidden Lover." **Olav Basoski's** remix is a filtered delight!

• **Benji Candelario With Arnold Jarvis**, "Learn To Give" (**Hysteria U.K.** single). Currently available only as a promo-only 12-inch—a commercial release is forthcoming—"Learn To Give" is being heavily supported by club jocks who favor soul-drenched songs.

• **Swayzak**, "Doobie"/"Floyd" (**Swayzak Recordings U.K.** single). This London-based duo truly understands the vibology of **Larry Heard**. For proof, look no further than this limited-edition 12-inch.

## Billboard HOT Dance Breakouts

FEBRUARY 19, 2000

### CLUB PLAY

1. AMERICAN PIE MADONNA MAVERICK
2. KING OF MY CASTLE WAMDUE PROJECT STRICTLY RHYTHM
3. IT FEELS SO GOOD SONIQUE FARM CLUB
4. DESERT ROSE STING A&M
5. SECTIONS IRS PLAYLAND

### MAXI-SINGLES SALES

1. MUST BE THE MUSIC JOEY NEGRO FEAT. TAKA BOOM SUBLIMINAL
2. SHACKLES (PRAISE YOU) MARY MARY C2
3. SPRUNG NU FLAVOR REPRISE
4. I BELIEVE JAMESTOWN RADIKAL
5. THE COLLECTION PLATE GARDEN DELITES MISSION

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
<b>▶ No. 1 ◀</b>					
1	3	4	5	I LEARNED FROM THE BEST ARISTA PROMO †	1 week at No. 1 WHITNEY HOUSTON
2	2	2	10	I'M OUTTA LOVE DAYLIGHT PROMO/EPIC †	ANASTACIA
3	1	3	7	TEMPERAMENTAL ATLANTIC PROMO	EVERYTHING BUT THE GIRL
4	7	12	9	HORNY HORNS GROOVILICIOUS 204/STRICTLY RHYTHM	PERFECT PHASE
5	13	23	5	STOP PLAYING WITH MY MIND STRICTLY RHYTHM 12585	BARBARA TUCKER FEAT. DARRYL D'BONNEAU
6	17	28	4	SSST...(LISTEN) NERVOUS 20406	JONAH
7	14	20	5	UP IN FLAMES C2 PROMO/COLUMBIA †	SATOSHI TOMIIE
8	5	1	10	TAKE A PICTURE F-111 44788/REPRISE †	FILTER
9	6	7	9	BLUE (DA BA DEE) REPUBLIC 156638/UNIVERSAL †	EIFFEL 65
10	4	6	11	RHYTHM DIVINE INTERSCOPE 497226 †	ENRIQUE IGLESIAS
11	12	15	9	AL-NAAFYISH (THE SOUL)-Y2K MIXES CUTTING 445	HASHIM
12	15	18	7	I SEE YOU BABY JIVE ELECTRO 42646/JIVE	GROOVE ARMADA
13	9	5	13	THAT SOUND STRICTLY RHYTHM 12576 †	MICHAEL MOOG
14	20	27	5	PLANET LOVE JELLYBEAN 2578	TAYLOR DAYNE
15	8	11	10	(I) GET LOST REPRISE 44783 †	ERIC CLAPTON
16	10	8	11	DON'T STOP FRESKANOVA 219/MAMMOTH †	FREESTYLERS
17	24	38	4	WHEN THE HEARTACHE IS OVER VIRGIN PROMO †	TINA TURNER
18	19	21	7	I BELIEVE IN LOVE IMAGO PROMO/WARNER BROS. †	PAULA COLE BAND
19	33	—	2	THE CHASE LOGIC 73087 †	GIORGIO MORODER VS. JAM & SPOON
20	22	26	6	DAMMIT JANET GROOVILICIOUS 209/STRICTLY RHYTHM	PANTS & CORSET
21	23	34	5	YOU'RE WHERE I BELONG MOTOWN PROMO/UNIVERSAL †	TRISHA YEARWOOD
22	16	9	13	TAKE ME LOVE ME (SQUEEZE ME BABY) GROOVILICIOUS 202/STRICTLY RHYTHM	FRIBURN & URIK
23	30	42	3	THERE YOU GO LAFACE PROMO/ARISTA †	PINK
24	18	13	12	VOID (I NEED YOU) TOMMY BOY SILVER LABEL 2049/TOMMY BOY	CATAPILA
25	26	31	5	STOP THE ROCK 550 MUSIC 79313/EPIC †	APOLLO FOUR FORTY
26	29	39	4	MOVE YOUR BODY JELLYBEAN 2560	JOHNNY VICIOUS FEAT. JUDY ALBANESE
27	21	14	12	LISTEN TO THE PEOPLE VITAL 2000	SMALL VOICES CALLING FEATURING MARTHA WASH
28	11	10	12	ABOVE THE CLOUDS TOMMY BOY 2053	AMBER
29	39	47	3	LOVE WILL FIND YOU (LLEGAR A TI) SONY DISCOS PRDMO †	JACI VELASQUEZ
30	38	46	3	BARBER'S ADAGIO FOR STRINGS MAVERICK PROMO/WARNER BROS.	WILLIAM ORBIT
31	35	40	4	ALRIGHT TOMMY BOY SILVER LABEL 2056/TOMMY BOY	RICHARD "HUMPTY" VISSION FEAT. DEVON'E
<b>▶ Power Pick ◀</b>					
32	47	—	2	JUMP FOR JOI (THE MILLINEUM MIXES) NERVOUS 20417	JOI CARDWELL
33	27	32	6	MAKE SOME NOISE JELLYBEAN 2575	MIKE SKI
34	44	—	2	THINK IT OVER JELLYBEAN 2556	JENNIFER HOLLIDAY
35	43	—	2	HERE I AM DEFINITY 007	BOBBY D'AMBROSIO FEATURING KELLI SAE
36	31	30	9	MOVE YOUR BODY WAAKO 1291	OSIO
37	50	—	2	WHAT A GIRL WANTS RCA PROMO †	CHRISTINA AGUILERA
38	41	44	4	YOU WON'T SEE ME CRY RISK 017/PLASTIK	MARKUS SCHULZ
39	49	—	2	LET NO MAN PUT ASUNDER MCA PROMO	MARY J. BLIGE
40	34	33	7	CAN'T HELP IT TWISTED PROMO/MCA	FUNKY GREEN DOGS
<b>▶ Hot Shot Debut ◀</b>					
41	<b>NEW</b>	1	1	THE RETURN OF NOTHING BLUEPLATE 005	SANDSTORM
42	<b>NEW</b>	1	1	RAINBOW COUNTRY EDEL AMERICA PROMO	BOB MARLEY VS. FUNKSTAR DE LUXE
43	<b>NEW</b>	1	1	TAKE MY SOUL JELLYBEAN 2567	PLASMIC HONEY
44	40	35	10	DEEP IN U JELLYBEAN 2571	AL E MOOD
45	25	24	11	NEVER DANCE ATLANTIC 84633	LINDA EDER
46	<b>NEW</b>	1	1	IF YOU WANNA DANCE HOLLYWOOD 164034	NOBODY'S ANGEL
47	<b>NEW</b>	1	1	COMMUNICATION (SOMEBODY ANSWER THE PHONE) TOMMY BOY SILVER LABEL 2063/TOMMY BOY	MARIO PUI
48	<b>NEW</b>	1	1	LA LA LA MOONSHINE 88467	THE FRESHMAKA
49	<b>NEW</b>	1	1	TROUBLE WITH BOYS REPRISE PROMO	LORETA
50	48	45	6	HE'S ALL I WANT V2 97061	ANGELMOON

## 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
<b>▶ No. 1/Greatest Gainer ◀</b>					
1	2	49	3	MARIA MARIA (T) (X) ARISTA 13774 †	1 week at No. 1 SANTANA FEATURING THE PRODUCT G&B
2	1	1	39	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381 †	AMBER
3	3	2	3	SHAKE YOUR BON-BON (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN
4	4	4	9	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
5	5	3	4	TAKE A PICTURE (T) (X) F-111/REPRISE 44788/WARNER BROS. †	FILTER
6	6	5	3	PUSH IT (T) (X) WARNER BROS. 44782 †	STATIC-X
7	7	7	21	I NEED TO KNOW (T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY
8	8	9	15	ALL OR NOTHING/DOV'E L'AMORE (T) (X) WARNER BROS. 44774 †	CHER
9	12	10	65	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
10	10	8	13	NEW YORK CITY BOY (T) (X) PARLOPHONE 35014/SIRE †	PET SHOP BOYS
11	11	16	9	GET IT ON TONITE (T) DEF SOUL 562576/IDJMG †	MONTELL JORDAN
12	13	12	30	BOOM, BOOM, BOOM, BOOM!! (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
13	9	13	16	SUN IS SHINING (T) (X) EDEL AMERICA 005880 †	BOB MARLEY VS. FUNKSTAR DE LUXE
14	14	15	76	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
15	17	17	10	SUN IS SHINING (THE REMIXES) (T) (X) TUFF GONG/PALM PICTURES 7023/RKODISC	BOB MARLEY
16	15	11	11	THE GREATEST ROMANCE EVER SOLD (T) (X) NPG 13749/ARISTA †	†
17	18	18	89	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
18	16	14	10	HE'S ALL I WANT (T) (X) V2 97061	ANGELMOON
19	21	20	53	BLUE MONDAY (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
20	27	28	4	LOVER (T) (X) ANTLER SUBWAY 6055/NEVER	LORDS OF ACID
21	31	29	86	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC †	JAYDEE
22	20	6	5	I SEE YOU BABY (T) (X) JIVE ELECTRO 42646/JIVE	GROOVE ARMADA
23	19	22	3	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
24	23	21	26	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
25	28	26	9	BLUE (DA BA DEE) (T) REPUBLIC 156638/UNIVERSAL †	EIFFEL 65
26	25	24	32	I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 †	DONNA SUMMER
27	26	27	72	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
28	22	25	8	MAMBO ITALIANO (X) JELLYBEAN 2576	WISEGUY ORCHESTRA
29	24	23	15	POKEMON THEME (X) ROBBINS 72038	POKEMON THEME
30	33	—	8	I DO BOTH JAY & JANE (T) (X) AUREUS 431/WARLOCK	LA RISSA
31	29	30	17	ALL IS FULL OF LOVE (X) ELEKTRA 63723/EEG †	BJORK
32	34	—	2	IT FEELS SO GOOD (T) FARM CLUB/REPUBLIC 156247/UNIVERSAL †	SONIQUE
33	36	32	94	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
34	44	38	30	BODYROCK (T) (X) V2 27595 †	MOBY
35	32	33	40	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †	CHER
36	39	35	9	ANOTHER WAY/AVENUE (T) (X) MUTE 9098 †	PAUL VAN DYK
37	30	19	24	MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
38	37	44	17	WAITING FOR TONIGHT (T) WORK 79292/550-WORK †	JENNIFER LOPEZ
39	42	41	41	IT'S OVER NOW (T) (X) ARISTA 13656 †	DEBORAH COX
40	35	36	22	SITUATION/DON'T GO (1999 MIXES) (T) (X) KINETIC/REPRISE 44740/WARNER BROS.	YAZ
41	41	37	21	HEARTBREAKER (T) (X) COLUMBIA 79261/CRG †	MARIAH CAREY FEATURING JAY-Z
42	50	—	2	ROOTS MANUVA DUSTED (T) (X) HIGHER GROUND/COLUMBIA 79335/CRG †	LEFTFIELD
43	<b>RE-ENTRY</b>	25	25	STOMP TO MY BEAT (T) (X) PLAYLAND 53454/PRIORITY †	JS-16
44	48	42	21	FIVE FATHOMS (LOVE MORE) (T) (X) ATLANTIC 84530/AG †	EVERYTHING BUT THE GIRL
45	43	39	53	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104/CRG †	MARIAH CAREY
46	<b>RE-ENTRY</b>	45	45	NOTHING REALLY MATTERS (T) (X) MAVERICK 44613/WARNER BROS. †	MADONNA
47	<b>RE-ENTRY</b>	14	14	GOT THE GROOVE (T) (X) GROOVILICIOUS 079/STRICTLY RHYTHM	SM-TRAX
48	46	31	3	COMMUNICATION (SOMEBODY ANSWER THE PHONE) (T) (X) TOMMY BOY SILVER LABEL 2063/TOMMY BOY †	MARIO PUI
49	47	45	29	WINDOWLICKER (X) WARP 35007/SIRE †	APHEX TWIN
50	45	46	28	RED ALERT (T) (X) XL/ASTRALWERKS 6273/CAROLINE †	BASEMENT JAXX

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)

eight spots to No. 30 on Billboard's Hot Dance Music/Club Play chart.

On "Pieces In A Modern Style," the Grammy-winning Orbit reinterpreted 11 pieces of classical music, ranging from Ludwig van Beethoven's "Triple Concerto" and Antonio Vivaldi's "L'Inverno" to Erik Satie's "Ogives Number 1" and John Cage's "In A Landscape."

Without question, the visionary Orbit, who previously recorded under the guise of Strange Cargo and Bass-O-Matic—and who is current-

ly nominated for a Grammy for "Beautiful Stranger," which he co-wrote/co-produced with Madonna—has created an electronic epic that will introduce classical music to a whole new audience.

**SPEAKING OF** Lady Madonna, Maverick/Warner Bros. delivered a promotional 12-inch of the singer's take on the 1971 Don McLean classic "American Pie" to club DJs the week of Jan. 31 (no commercial release date is currently scheduled). Remixes on

board include Richard "Humpty" Vission and Victor Calderone.

In a style very reminiscent of his remix of Bette Midler's "I'm Beautiful," the tribal-happy Calderone has left the bulk of Madonna's sublime Beat-like vocal delivery on the editing-room floor. Sadly, the same is true for Vission's main club mix.

Fortunately, Vission also did a radio edit (4:26) that seamlessly intertwines rugged house beats, wiggly synth patterns, an electro breakdown, and the vocals. Guess what? It

totally works.

Produced by the singer and Orbit, and culled from "The Next Best Thing" soundtrack (Maverick), Madonna's original version of "American Pie" is a jangly slice of electronic pop that is equal parts Air and Erasure—with backing vocals from actor Rupert Everett. It's rather infectious in that '80s kind of way.

Scheduled to street Feb. 22, "The Next Best Thing" soundtrack is a clubber's dream, with tracks by Groove Armada ("If Everybody

Looked The Same"), Moby ("Why Does My Heart Feel So Bad?"), Beth Orton ("Stars All Seem To Weep"), and a second Madonna track ("Time Stood Still").

Also included are Olive (a cover of 10cc's "I'm Not In Love"), now signed to Maverick—expect an album later this year; Christina Aguilera ("Don't Make Me Love You," a new track); and U.K. artist Mandalay ("This Life"), who sounds like a young Madonna—and from whom we hope to hear more in the future.



**School Days.** Several Nashville recording artists joined with the National Academy of Recording Arts and Sciences' Nashville chapter for the 2000 "Grammy In The Schools" program. Shown, from left, are Nashville chapter senior executive director Nancy Shapiro; Jason Sellers; Shedaisy members Kassidy, Kelsi, and Kristyn Osborn; Phil Vassar; and Nashville chapter president Garth Fundis.

## Wilkinsons Stretch Out On 2nd Set Trio Expands Musically, Lyrically On Giant's 'Here And Now'

BY DEBORAH EVANS PRICE

NASHVILLE—With the release of their 1998 debut album, "Nothing But Love," the Wilkinsons shot to No. 3 on Billboard's Hot Country Singles & Tracks chart with the project's first single, "26 Cents," making them one of the country format's hottest breakthrough acts. Now with the April 4 release of their Giant Records sophomore album, "Here And Now," father Steve Wilkinson and offspring Amanda and Tyler deliver a more musically adventurous and lyrically mature collection of songs.

"They've progressed to the next step," says Giant VP/GM John Burns. "Amanda is 18 now, and Tyler is almost 16. They are just far more mature than they were on the last album. On this album, Tyler has lead vocals on five of the songs, where on the last album he only had three. And Amanda is one of the finest singers in this business, and vocally she stretches on this album. We think we have six or seven singles on this album."

Steve Wilkinson says the new release better represents the group's musical direction. "I'm probably more proud of the second album than I am the first one," says Wilkinson. "With the first album we were inexperienced at being in a studio situation, and we were maybe a little hesitant at expressing our opinions about things—vocal arrangements and, to a certain degree, song selection as well. This time I think we're a little more forward about voicing our opinions."

Daughter Amanda agrees. "A little part of us on the first album wanted to do more," she acknowledges. "We wanted to go a little bit further; but when you're doing your first album, and you really haven't been in a situation like that, you feel a little self-conscious about stepping out and trying new things."

Steve says both Tyler's and Amanda's voices have matured, but the difference is more discernible with Tyler. "She's obviously got great control of her instrument," he says. "With Tyler, it was pretty dramatic because of him going through puberty. With his songs on the first album, it was a struggle to get it happening for him. This time, he's still very much a teenager. He's 15 and full of fun in the studio, but Russ Zavitsan, one of the producers [along with Doug Johnson and Tony Haselden], said, 'It's like Roger Rabbit is in the studio, and Frank Sinatra steps up to the microphone.'"

"I heard Dad mention the big 'P' word—puberty," says Tyler Wilkinson. "When we were doing the first album, it was totally hard for me because I was going through the whole vocal change thing, and it was hard to do the album because I was squeaking a lot. On the new album, it was easier . . . and being out on the road helps your voice a lot."

Steve says the group has been trying out new songs on the road and is getting positive response. Steve co-wrote six of the album's 11 songs. Tyler and Amanda contribute one each. "Because Amanda and Tyler are two years older than when we did the first album, we were looking for songs that were a little more mature lyrically," says Steve. "And I think a number of the songs reflect

that. '1999' reflects it, and Tyler sings one that Charlie Craig and Rob Crosby wrote called 'Don't Look At Me Like That' . . . It's a little more mature."

Amanda says she had been wanting to record "1999" since her father wrote it a few years ago. "It was originally called '1989,' and at that time I would have been around 7," she says. "I couldn't really sing a song about 1989 since I was born in 1982, but I really wanted to sing it, and the producers loved it."

Musically, the Wilkinsons incorporate some different instruments on "Here And Now," with sitar on "The Only Rose" and tuba on the Beatlesque cut "Hypothetically."

The project's first single, "Jimmy's Got A Girlfriend," is currently No. 45 on Billboard's Hot Country Singles & Tracks chart. Burns says

Giant issued the single with a different look to attract attention. "We sent a shaped CD to radio in the form of the Wilkinsons logo, which Amanda designed. The video is now on CMT in Hot Shot rotation."

Bob Richards, PD at WFMS Indianapolis, recently added the single and says he's looking forward to hearing the entire album. "I love their sound," he says. "I just love the music. I'm a huge fan."

Burns says the label is looking to draw attention at retail with a versatile piece of point-of-purchase material. "It's a combination of a 1-by-1 bin card/countertop card," he says. "It can be used on tour. It's like a whole combination kind of piece that can be used selectively. It's really a cool piece."

Burns says 15- and 30-second TV spots are planned nationally. "We've also got radio commercials to support this," he says. "The week of release, they'll do in-store acoustic performances in stores in L.A., Denver, Minneapolis, and Atlanta—all tied in with retail and radio."

Burns says exposure is planned in teen-oriented publications to capitalize on the act's youthful appeal. There will also be contests on the Giant Web site as well as the Wilkinsons' Web site.

"The album is an enhanced CD," says Burns. "It has behind-the-scenes [footage] of the making of the 'Jimmy's Got A Girlfriend' video, and it has clips from their three previous videos—'26 Cents,' 'Fly,' and 'Boy, Oh Boy.' It will have a bio and a screen saver. We are leaving no stone unturned on this release."

The Wilkinsons are managed by Fitzgerald-Hartley and booked by William Morris. Steve has a co-publishing deal with Canada's Golden Phoenix Music. Tyler and Amanda are signed to Nashville-based Song Planet.



THE WILKINSONS

## Isaacs Makes A Stunning Solo Debut; 'Opry Star Spotlight' Back On The Air

ONE OF THE YEAR'S BEST: One of the purest voices in all of popular music is poised to make the transition from bluegrass to mainstream country.

Sonya Isaacs has been well-known to bluegrass fans for years as a member of the melodic Isaacs Family. Fellow bluegrass graduate Vince Gill produced her self-titled Lyric Street album, which is due May 9. Guest artists range from Dolly Parton to Chely Wright and Steve Wariner, but the real star here is Isaacs.

The first single, the sensuously rocking "Baby, I've Forgotten How You Feel," was written by Isaacs and is one of those spine-tingling country burners we hear too few of these days. It's an adult love song, something that country music has forgotten the feeling of.

The entire album has that air of maturity. Isaacs writes with grace and depth and sings with deceptively easy authority, genuine emotion, and total conviction. There's been an unbroken line of great women country artists who are that gifted, from Patsy Cline and Tammy Wynette to Dolly Parton, Loretta Lynn, Trisha Yearwood, and Patty Loveless. Sonya Isaacs is clearly the next in that line.

ON THE ROW: Sammy Kershaw and Mercury Nashville amicably part ways after eight albums over the past 10 years. Kershaw hints that his next ambition is to run for governor of his home state of Louisiana.

Scott Hendricks will be inducted into the Oklahoma State University Alumni Assn. Hall of Fame on Feb. 25. The Virgin Nashville president/CEO graduated from the school in 1978.

Gator Michaels becomes national field promotion director for Dreamcatcher Records. He was most recently GM of Nashville-based Young-Olsen & Associates.

Tom Long is named VP of publishing at Nashville-based ALV Music.



ISAACS

The second Nashville Screenwriters Conference, scheduled for May 19-21 at the Hermitage Hotel, will again feature a panel on music in the movies. Last year's music session was well-attended by local songwriters. Conference advisory board members include Peter Frampton and Tony Brown.

Mercury Nashville artist Mark Wills will host the first Price Oil Plainsmen Celebrity golf tourney and concert April 10-11 at Auburn University in Auburn, Ala. The event benefits the American Heart Assn. of Auburn.

PICKIN' ON BLUEGRASS: IIIrd Tyme Out was the overall big winner with six trophies at the Society for the Preservation of Bluegrass Music of America awards show held Feb. 6 here. The band's honors included vocal group of the year and album of the year for "Live At The Mac" on Rounder Records.

The Del McCoury Band was named instrumental group of the year, and the Lonesome River Band was named overall bluegrass band. Vocalist honors went to Rhonda Vincent (contemporary female), Lynn Morris (traditional female), James King (traditional male), and Russell Moore (contemporary male). Jeff Weaver was named entertainer of the year.

WSM-AM Nashville was named bluegrass station of the year, and station DJ Eddie Stubbs was cited as bluegrass DJ of the year.

ON THE AIR: WSM-AM itself continues to change and is now returning to the overnight country programming that it pioneered in the 1950s. "Opry Star Spotlight," which WSM made famous in the 1950s with DJs Eddie Hill, T. Tommy Cutler, and Ralph Emery, returns with its all-night format of in-studio artist guests, artist information, news about country music and the Grand Ole Opry, and a mix of country music past and present. Current WSM announcer Matthew Gillian will host the show from the WSM studio in the Opryland Hotel. WSM-AM PD John Malone notes that the show's famed "open door" studio policy will add a "free-for-all" quality to "Opry Star Spotlight."



by Chet Flippo



# Billboard **HOT COUNTRY** SINGLES & TRACKS

FEBRUARY 19, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				<b>No. 1</b>		
1	1	1	24	<b>COWBOY TAKE ME AWAY</b> B.CHANCEY P.WORLEY (M.SEIDEL,M.HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT †	1
2	2	3	22	<b>MY BEST FRIEND</b> B.GALLIMORE,J.STROUD,T.MCGRAW (A.MAYO,B.LUTHER)	TIM MCGRAW CURB ALBUM CUT	2
3	5	7	16	<b>BACK AT ONE</b> C.CHAMBERLAIN (B.MCKNIGHT)	MARK WILLS (V) MERCURY 562530 †	3
4	6	5	23	<b>SMILE</b> D.HUFF (C.LINDSEY,K.FOLLESE)	LONESTAR (V) BNA 65906 †	4
5	3	2	20	<b>BREATHE</b> B.GALLIMORE,F.HILL (H.LAMAR,S.BENTLEY)	FAITH HILL (C) (D) (V) WARNER BROS. 16884/WRN †	1
6	4	4	23	<b>WHAT DO YOU SAY</b> D.MALLOY,R.MCINTIRE (M.DULANEY,N.THRASHER)	REBA (V) MCA NASHVILLE 172131 †	3
7	9	10	8	<b>THE BEST DAY</b> T.BROWN,G.STRAIT (C.CHAMBERLAIN,D.DILLON)	GEORGE STRAIT (V) MCA NASHVILLE 172147	7
8	10	11	14	<b>HOW DO YOU LIKE ME NOW?!</b> J.STROUD,T.KEITH (T.KEITH,C.CANNON)	TOBY KEITH DREAMWORKS ALBUM CUT †	8
9	11	12	16	<b>LESSONS LEARNED</b> T.LAWRENCE,F.ANDERSON,B.CARR (T.LAWRENCE,P.NELSON,L.BOONE)	TRACY LAWRENCE ATLANTIC ALBUM CUT †	9
10	12	13	14	<b>LOVE'S THE ONLY HOME</b> M.MCBRIDE,P.WORLEY (T.DOUGLAS,B.CASON)	MARTINA MCBRIDE (V) RCA 65933 †	10
11	15	17	18	<b>BECAUSE YOU LOVE ME</b> T.MCGRAW,B.GALLIMORE (J.S.SHERRILL,KOSTAS)	JO DEE MESSINA CURB ALBUM CUT †	11
12	13	14	25	<b>THIS WOMAN NEEDS</b> D.HUFF (K.OSBORN,B.BAKER,C.HARRINGTON)	SHEDAISY LYRIC STREET ALBUM CUT †	12
13	14	15	22	<b>PUT YOUR HAND IN MINE</b> B.J.WALKER,JR. (S.EWING,J.W.BARBER)	TRACY BYRD (V) RCA 65907	11
14	8	9	25	<b>HE DIDN'T HAVE TO BE</b> F.ROGERS (B.PAISLEY,K.LOVE/LACE)	BRAD PAISLEY (V) ARISTA NASHVILLE 13176 †	1
15	7	6	25	<b>BIG DEAL</b> W.C.RIMES (A.ANDERSON,J.STEELE)	LEANN RIMES (C) (D) (V) CURB 73086 †	6
16	17	16	28	<b>SMOKE RINGS IN THE DARK</b> T.BROWN,M.WRIGHT (R.RUTHERFORD,H.ROBERT)	GARY ALLAN (V) MCA NASHVILLE 172109 †	12
				<b>AIRPOWER</b>		
17	22	30	8	<b>DO WHAT YOU GOTTA DO</b> A.REYNOLDS (P.FLYNN)	GARTH BROOKS CAPITOL ALBUM CUT	17
18	27	38	6	<b>BEEN THERE</b> C.BLACK (C.BLACK,S.WARINER)	CLINT BLACK WITH STEVE WARINER (V) RCA 65966	18
19	23	26	20	<b>IT WAS</b> T.BROWN,B.CANNON,N.WILSON (G.BURR,M.WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 172113 †	19
20	25	28	17	<b>CARLENE</b> B.GALLIMORE (P.VASSAR,C.BLACK,R.M.BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	20
21	19	21	30	<b>I LOVE YOU</b> M.MCBRIDE,P.WORLEY (T.HYLER,A.FOLLESE,K.FOLLESE)	MARTINA MCBRIDE (V) RCA 65896 †	1
22	21	20	35	<b>SOMETHING LIKE THAT</b> B.GALLIMORE,J.STROUD,T.MCGRAW (R.FERRELL,K.FOLLESE)	TIM MCGRAW CURB ALBUM CUT †	1
23	26	29	14	<b>DADDY WON'T SELL THE FARM</b> J.SCAIFE (S.FOX,R.BRANDA)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	23
24	20	18	25	<b>WHEN I SAID I DO</b> C.BLACK (C.BLACK)	CLINT BLACK (V) RCA 65897 †	1
25	16	8	20	<b>POP A TOP</b> K.STEGALL (N.STUCKEY)	ALAN JACKSON (V) ARISTA NASHVILLE 13183 †	6
26	24	27	19	<b>SMALL STUFF</b> D.COOK,ALABAMA (M.COLLIE,H.KANTER,E.STEVENS)	ALABAMA (V) RCA 65935	24
27	30	36	8	<b>SHE'S MORE</b> D.MALLOY,J.G.SMITH (L.HENGBER,R.CROSBY)	ANDY GRIGGS (V) RCA 65936 †	27
28	31	34	11	<b>UNBREAKABLE HEART</b> B.GALLIMORE (B.TENCH)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	28
29	33	33	17	<b>BUY ME A ROSE</b> K.ROGERS,B.MAHER,J.MCKELL (J.FUNK,E.HICKENLOOPER)	KENNY ROGERS WITH ALISON KRAUSS & BILLY DEAN DREAMCATCHER ALBUM CUT †	29
30	32	39	6	<b>REAL LIVE WOMAN</b> G.FUNDIS,T.YEARWOOD (B.CRYNER)	TRISHA YEARWOOD (V) MCA NASHVILLE 172146 †	30
31	34	35	6	<b>ROCK THIS COUNTRY!</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (V) MERCURY 562582 †	31
32	29	31	19	<b>DON'T MAKE ME BEG</b> W.C.RIMES (F.ROGERS)	STEVE HOLY (C) (D) (V) CURB 73087 †	29
33	35	32	15	<b>CAN'T NOBODY LOVE YOU (LIKE I DO)</b> J.STROUD (D.ORTON,C.MAJESKI)	WYONNNA (C) (D) (V) CURB 172141/MERCURY	32
34	38	44	4	<b>LET'S MAKE SURE WE KISS GOODBYE</b> T.BROWN (V.GILL)	VINCE GILL (V) MCA NASHVILLE 172148	34
35	40	47	5	<b>WHAT I NEED TO DO</b> B.CANNON,N.WILSON (B.LUTHER,T.DAMPHER)	KENNY CHESNEY (V) BNA 65964	35
36	37	41	6	<b>ANOTHER NINE MINUTES</b> R.E.ORRALL,J.LEO (T.DOUGLAS,B.CRAIN,T.BUPPERT)	YANKEE GREY MONUMENT ALBUM CUT †	36
37	36	37	13	<b>ME AND MAXINE</b> K.STEGALL (G.BRADBERRY,M.LUNN)	SAMMY KERSHAW (V) MERCURY 117212	35
38	39	40	12	<b>THE FUN OF YOUR LOVE</b> R.BYRNE (A.ROBOFF,B.N.CHAPMAN,J.DAY)	JENNIFER DAY (C) (D) (V) BNA 65931 †	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	28	22	19	<b>BEER THIRTY</b> B.GALLIMORE,R.DUNN,K.BROOKS (R.DUNN,T.MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13188 †	19
40	42	46	5	<b>NO MERCY</b> J.SCAIFE (D.MORGAN,T.CERNEY,S.A.DAVIS)	TY HERNDON (C) (D) EPIC 79345 †	40
41	41	42	13	<b>WHAT I NEED</b> S.HENDRICKS (M.GREEN)	JULIE REEVES VIRGIN ALBUM CUT †	41
42	44	52	7	<b>THE WAY YOU LOVE ME</b> B.GALLIMORE,F.HILL (K.FOLLESE,M.DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	42
43	47	53	3	<b>COULDN'T LAST A MOMENT</b> D.HUFF,C.RAYE (D.WELLS,J.STEELE)	COLLIN RAYE EPIC ALBUM CUT †	43
44	46	54	7	<b>JUST BECAUSE SHE LIVES THERE</b> J.TAYLOR (D.DODSON,B.LAWSON)	CHALEE TENNISON ASYLUM ALBUM CUT †	44
45	43	50	6	<b>JIMMY'S GOT A GIRLFRIEND</b> D.JOHNSON,R.ZAVITSON,T.HASELDEN (A.SMITH,R.HARBIN,R.MCDONALD)	THE WILKINSONS GIANT ALBUM CUT †	43
46	48	58	4	<b>MORE</b> T.BRUCE (T.MCHUGH,D.GRAY)	TRACE ADKINS CAPITOL ALBUM CUT †	46
47	51	60	6	<b>UNCONDITIONAL</b> S.HENDRICKS,J.COLE (L.HENGBER,D.BRYANT,R.RUTHERFORD)	CLAY DAVIDSON VIRGIN ALBUM CUT †	47
48	58	62	10	<b>THE CHAIN OF LOVE</b> D.JOHNSON,C.WALKER (J.BARNETT,R.LEE)	CLAY WALKER GIANT ALBUM CUT	48
49	49	57	6	<b>THE LOOK</b> S.BOGARD,J.STEVENS,S.HENDRICKS (T.NICHOLS,J.STEVENS)	JERRY KILGORE VIRGIN ALBUM CUT †	49
50	65	—	2	<b>ME NEITHER</b> F.ROGERS (B.PAISLEY,C.DUBOIS,F.ROGERS)	BRAD PAISLEY (V) ARISTA NASHVILLE 13172	50
51	45	45	15	<b>THE COLD HARD TRUTH</b> K.STEGALL (J.O'HARA)	GEORGE JONES ASYLUM ALBUM CUT †	45
52	54	61	5	<b>I'VE FORGOTTEN HOW YOU FEEL</b> V.GILL (S.ISAACS,K.SEWELL)	SONYA ISAACS (C) (D) LYRIC STREET 164038	52
53	50	55	5	<b>NOTHING CATCHES JESUS BY SURPRISE</b> G.FUNDIS (W.JENNINGS,T.DOUGLAS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	50
54	59	70	3	<b>I THINK YOU'RE BEAUTIFUL</b> D.HUFF (S.DIAMOND,M.DERRY)	SHANE MINOR MERCURY ALBUM CUT	54
				<b>Hot Shot Debut</b>		
55	<b>NEW</b>	1	1	<b>THE BLUES MAN</b> K.STEGALL (H.WILLIAMS,JR.)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	55
56	53	56	20	<b>I'M DIGGIN' IT</b> T.BROWN,J.TEAGUE (D.BURGESS,M.MCCORD)	ALECIA ELLIOTT (C) (D) (V) MCA NASHVILLE 172121 †	50
57	62	73	3	<b>UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST)</b> R.DUNN,T.MCBRIDE (D.WELLS,J.WOOD)	WADE HAYES MONUMENT ALBUM CUT †	57
58	63	75	4	<b>WHERE CAN I SURRENDER</b> J.STROUD,B.GALLIMORE,R.ERWIN (R.KILLLOUGH)	RANDY TRAVIS DREAMWORKS ALBUM CUT	58
59	57	65	4	<b>800 POUND JESUS</b> M.A.MILLER,M.MCANALLY (B.MADDOX,P.W.THORN)	SAWYER BROWN CURB ALBUM CUT	57
60	55	48	13	<b>TAKE A LETTER MARIA</b> W.WILSON,D.STONE (R.B.GREAVES)	DOUG STONE ATLANTIC ALBUM CUT	45
61	<b>NEW</b>	1	1	<b>YES!</b> N.WILSON,B.CANNON (C.BROCK,S.SMITH,J.COLLINS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN	61
62	67	72	20	<b>GOODBYE EARL</b> B.CHANCEY P.WORLEY (D.LINDE)	DIXIE CHICKS MONUMENT ALBUM CUT	50
63	52	49	12	<b>I WILL BE</b> M.SPIRO (T.LEAH,B.FARRELL)	LILA MCCANN ASYLUM ALBUM CUT	47
64	61	66	12	<b>LET'S MAKE LOVE</b> B.GALLIMORE,F.HILL (C.LINDSEY,M.GREEN,B.LUTHER,A.MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/WRN	52
65	64	64	11	<b>AGAINST THE WIND</b> R.SALL (B.SEGER)	BROOKS & DUNN ELEKTRA SOUNDTRACK CUT/EEG	53
66	56	43	18	<b>GOD GAVE ME YOU</b> D.HUFF (J.HOUSTON,A.GOLDMARK,J.D.HICKS)	BRYAN WHITE ASYLUM ALBUM CUT	40
67	72	71	7	<b>MY HOMETOWN</b> L.MAINES,C.ROBISON (C.ROBISON)	CHARLIE ROBISON LUCKY DOG ALBUM CUT/COLUMBIA †	67
68	74	67	4	<b>CRACKER JACK DIAMOND</b> R.HALL (R.SCAIFE,N.THRASHER)	MARTY RAYBON TRI CHORD ALBUM CUT †	67
69	<b>RE-ENTRY</b>	17	17	<b>HERE COMES MY BABY</b> R.MALO,D.COOK (C.STEVENS)	THE MAVERICKS MERCURY ALBUM CUT †	42
70	68	68	3	<b>THAT HURTS</b> C.FARREN (G.BURR,G.HADSE)	PAUL BRANDT REPRISE ALBUM CUT/WRN	68
71	<b>NEW</b>	1	1	<b>YOU COULD'VE HAD ME</b> C.FARREN,H.GATICA,D.FOSTER,J.R.HUFF (E.SILVER,S.BENTLEY)	LACE 143/WARNER BROS. ALBUM CUT/WRN	71
72	66	—	2	<b>IT'S ALWAYS SOMETHIN'</b> D.COOK,L.WILSON (M.GREEN,A.MAYO)	JOE DIFFIE EPIC ALBUM CUT †	66
73	70	69	6	<b>I WILL...BUT</b> D.HUFF (K.OSBORN,J.DEERE)	SHEDAISY LYRIC STREET ALBUM CUT	65
74	<b>RE-ENTRY</b>	2	2	<b>GOIN' UNDER GETTIN' OVER YOU</b> B.GALLIMORE,R.DUNN,K.BROOKS (R.DUNN,T.MCBRIDE)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	73
75	<b>NEW</b>	1	1	<b>STUCK IN LOVE</b> G.NICHOLSON (G.NICHOLSON,K.PATTON)	THE JUDDS CURB ALBUM CUT/MERCURY	75

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

# Billboard **Top Country Singles Sales**

FEBRUARY 19, 2000

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



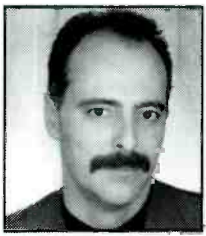
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>No. 1</b>	
1	1	1	19	<b>BIG DEAL</b> CURB 73086 11 weeks at No. 1	LEANN RIMES
2	2	2	9	<b>A COUNTRY BOY CAN SURVIVE (Y2K VERSION)</b> WARNER BROS. 16884/WRN	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES
3	3	3	20	<b>I'M DIGGIN' IT</b> MCA NASHVILLE 172121	ALECIA ELLIOTT
4	4	4	25	<b>IT DON'T MATTER TO THE SUN/LOST IN YOU</b> ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
5	11	16	6	<b>THE FUN OF YOUR LOVE</b> BNA 65931/RLG	JENNIFER DAY
6	7	7	12	<b>CAN'T NOBODY LOVE YOU (LIKE I DO)</b> CURB 172141/MERCURY	WYONNNA
7	5	5	20	<b>STEAM</b> EPIC 79269/SONY	TY HERNDON
8	6	6	14	<b>LITTLE BIRD</b> ARISTA NASHVILLE 13184	SHERRIE AUSTIN
9	9	11	140	<b>HOW DO I LIVE</b> ▲ <sup>3</sup> CURB 73022	LEANN RIMES
10	8	12	46	<b>PLEASE REMEMBER ME/FOR A LITTLE WHILE</b> CURB 73080	TIM MCGRAW
11	10	9	16	<b>THE QUITTIN' KIND</b> EPIC 79268/SONY	JOE DIFFIE
12	12	8	10	<b>TWENTIETH CENTURY/NEW YEAR'S EVE 1999</b> RCA 65917/RLG	ALABAMA
13	<b>NEW</b>	1	1	<b>AMAZED</b> BNA 65957/RLG	LONESTAR

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	<b>NEW</b>	1	1	<b>BREATHE</b> WARNER BROS. 16884/WRN	FAITH HILL
15	15	15	41	<b>ROCKY TOP '96</b> DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
16	14	14	26	<b>ALL THINGS CONSIDERED</b> MONUMENT 79248/SONY	YANKEE GREY
17	13	13	14	<b>DON'T MAKE ME BEG</b> CURB 73087	STEVE HOLY
18	16	10	14	<b>DECK THE HALLS</b> LYRIC STREET 164036/HOLLYWOOD	SHEDAISY
19	21	25	3	<b>NO MERCY</b> EPIC 79345/SONY	TY HERNDON
20	17	18	37	<b>LIGHTNING DOES THE WORK</b> WARNER BROS. 16984/WRN	CHAD BROCK
21	20	17	33	<b>LONELY AND GONE</b> COLUMBIA 79210/SONY	MONTGOMERY GENTRY
22	19	19	25	<b>ARE YOUR EYES STILL BLUE</b> CURB 73085	SHANE MCANALLY
23	22	20	84	<b>I'M ALRIGHT/BYE BYE</b> ● CURB 73034	JO DEE MESSINA
24	18	21	25	<b>A MATTER OF TIME</b> BNA 65784/RLG	JASON SELLERS
25	25	23	62	<b>COMMITMENT</b> ● CURB 73055	LEANN RIMES

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



### COUNTRY CORNER



by Wade Jessen

### Freese's FreeFalls Label Allows Artists To Pursue Creativity, Independence

BY CHET FLIPPO

NASHVILLE—The last thing Bob Freese expected from the first release by his new record label was a Grammy nomination. But that's exactly what he got with Willie Nelson's first instrumental album, "Night And Day," which is nominated in the best pop and instrumental recording category.

"It's a good start," Freese says, with classic understatement. The veteran label executive decided a couple of years ago to provide an outlet for artists who are outside the major-label structure and to offer them artistic freedom. In addition to Nelson's album, he plans a Feb. 15 release featuring Billy Joe Shaver, Willie Nelson, Kris Kristofferson, and Waylon Jennings and upcoming releases by Lee Greenwood and Billy Burnette, with several more to come. Distribution is by the Navarre Corp.



GREENWOOD, FREESE

Freese started his Cleveland-based FreeFalls Entertainment (FFE) last February, after 18 years in sales and marketing at A&M, Capitol, Liberty, and Epic.

"I realized when I was working at major labels," says Freese, "that you can only work so many bands and artists. You have to really prioritize things. I saw a lot of artists being dropped from various labels over the years—when I was in Nashville, when I was in New York—and I also saw the artists continuing to work by doing their tours and making a great living on the road."

What they quickly run out of, though, he notes, is new product. "Some of them, the ones who are creative and have a savvy business mind, they would create the product and have it available to sell," he says. "But they still need marketing, promotion, distribution, publicity—things they didn't have the time nor the resources to put

(Continued on page 97)

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

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

- 59 800 POUND JESUS (Illegal, BMI/Yo Man, BMI)
- 65 AGAINST THE WIND (Gear, ASCAP) WBM
- 36 ANOTHER NINE MINUTES (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets O' Music, ASCAP) HL/WBM
- 3 BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
- 11 BECAUSE YOU LOVE ME (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) WBM
- 18 BEEN THERE (Blackened, BMI/Steve Wariner, BMI) WBM
- 39 BEER THIRTY (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
- 15 BIG DEAL (Mighty Nice, BMI/AI Andersongs, BMI/Blue Water, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) HL/WBM
- 5 BREATHE (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM
- 29 BUY ME A ROSE (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI)
- 33 CAN'T NOBODY LOVE YOU (LIKE I DO) (Universal-MCA, ASCAP/Chrysalis, ASCAP/Songs For Debin, ASCAP) WBM
- 20 CARLENE (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL
- 43 COULDN'T LAST A MOMENT (Irving, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) WBM
- 1 COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
- 68 CRACKER JACK DIAMOND (Universal-Songs Of PolyGram International, BMI/Virgin Timber, BMI/Rio Bravo, BMI) WBM
- 23 DADDY WON'T SELL THE FARM (Kreditkard, ASCAP/Penny Annie, BMI/Copperfield, BMI)
- 32 DON'T MAKE ME BEG (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 17 DO WHAT YOU GOTTA DO (Almo, ASCAP/Craftworks, ASCAP) WBM
- 66 GOD GAVE ME YOU (Warner-Tamerlane, BMI/New Non-pareil, BMI/Scoggin, BMI/On The Mantel, BMI) WBM
- 74 GOIN' UNDER GETTIN' OVER YOU (Sony/ATV Tree, BMI/Showbilly, BMI) HL
- 62 GOODBYE EARL (EMI Blackwood, BMI/Rising Gorge, BMI) HL
- 14 HE DIDN'T HAVE TO BE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
- 69 HERE COMES MY BABY (Mainstay, BMI) WBM
- 8 HOW DO YOU LIKE ME NOW? (Tokoco Tunes, BMI/Wacissa River, BMI/CMJ, BMI)
- 21 I LOVE YOU (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Follazzo, ASCAP, Music Of Windswept, ASCAP) CLM/HL
- 56 I'M DIGGIN' IT (Burg-Isie, BMI/Starstruck Angel, BMI) HL
- 54 I THINK YOU'RE BEAUTIFUL (Diamond Three, BMI/Seven Peaks, ASCAP/Criterion, ASCAP)
- 72 IT'S ALWAYS SOMETHIN' (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM
- 19 IT WAS (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM
- 52 I'VE FORGOTTEN HOW YOU FEEL (Miss Surret, BMI/Coburn, BMI/Keith Sewell, BMI/Ten Ten, BMI) WBM
- 63 I WILL BE (Titania, BMI/Songs Of Note, BMI/Ensign, BMI/Bob Farrell, ASCAP/MRBI, ASCAP/Summerdown, ASCAP/McSpadden-Smith, ASCAP) HL
- 73 I WILL...BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM
- 45 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
- 44 JUST BECAUSE SHE LIVES THERE (Sony/ATV Cross Keys, ASCAP) HL
- 9 LESSONS LEARNED (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
- 64 LET'S MAKE LOVE (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) CLM/HL/WBM
- 34 LET'S MAKE SURE WE KISS GOODBYE (Vinny Mae, BMI) WBM
- 10 LOVE'S THE ONLY HOUSE (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
- 37 ME AND MAXINE (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP/Lunnmusic, ASCAP) WBM
- 50 ME NEITHER (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 46 MORE (Warner-Tamerlane, BMI/Golden Wheat, BMI/McHuge, BMI/Volunteer Jam, ASCAP/Go-To-Del, ASCAP) WBM
- 2 MY BEST FRIEND (Careers-BMG, BMI/Silverkiss, BMI) HL
- 67 MY HOMETOWN (Warner-Tamerlane, BMI) WBM
- 40 NO MERCY (Mighty Moe, ASCAP/Ernest Whitney, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI/Hamstein Cumberland, BMI/Chrysalis, BMI) WBM
- 53 NOTHING CATCHES JESUS BY SURPRISE (Waylon Jennings, BMI/Irving, BMI/Sony/ATV Tree, BMI/Wilderness, BMI) HL/WBM
- 25 POP A TOP (Sony/ATV Tree, BMI) HL
- 13 PUT YOUR HAND IN MINE (Acuff-Rose, BMI/Milene, ASCAP) HL
- 30 REAL LIVE WOMAN (Cryner Way To The Bank, SESAC/Child Bride, SESAC)
- 31 ROCK THIS COUNTRY! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, BMI) WBM
- 27 SHE'S MORE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Warner-Tamerlane, BMI/Critchfield, BMI) HL/WBM
- 26 SMALL STUFF (Daniel Island, BMI/How Ya' Doin', BMI/Leipers Fork, BMI/Tender Vittles, BMI/ESP, BMI/Music & Media, BMI) HL
- 4 SMILE (DreamWorks, BMI/Follazzo, ASCAP/Music Of Windswept, ASCAP) CLM
- 16 SMOKE RINGS IN THE DARK (Universal-MCA, ASCAP/Bar R, SESAC) HL/WBM
- 22 SOMETHING LIKE THAT (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Follazzo, ASCAP, Music Of Windswept, ASCAP) CLM
- 75 STUCK IN LOVE (Gary Nicholson, ASCAP/King Lizard, BMI)
- 60 TAKE A LETTER MARIA (Universal-Songs Of PolyGram International, BMI) WBM
- 70 THAT HURTS (Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI/Housesnotes, BMI) WBM
- 7 THE BEST DAY (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL/WBM
- 55 THE BLUES MAN (Bocephus, BMI)
- 48 THE CHAIN OF LOVE (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM
- 51 THE COLD HARD TRUTH (Sony/ATV Cross Keys, ASCAP/Trick Knee, ASCAP) HL
- 38 THE FUN OF YOUR LOVE (Almo, ASCAP/BNC, ASCAP/Lillaly, ASCAP/Anwa, ASCAP) WBM
- 49 THE LOOK (EMI Blackwood, BMI/Ty Land, BMI/Warner-Tamerlane, BMI) HL/WBM
- 42 THE WAY YOU LOVE ME (Encore, ASCAP/Scott And Soda, ASCAP/Fallazzo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL/CLM
- 12 THIS WOMAN NEEDS (Without Anna, ASCAP/Songs Of Hamstein, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) CLM/WBM
- 28 UNBREAKABLE HEART (Blue Gator, ASCAP/Maverick, ASCAP/WB, ASCAP) WBM
- 47 UNCONDITIONAL (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM
- 57 UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST) (Irving, BMI/Almo, ASCAP) WBM
- 6 WHAT DO YOU SAY (Michael Dulaney, BMI/Dulaney-house, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
- 41 WHAT I NEED (Warner-Tamerlane, BMI/Golden Wheat, BMI) WBM
- 35 WHAT I NEED TO DO (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP) HL
- 24 WHEN I SAID I DO (Blackened, BMI) WBM
- 58 WHERE CAN I SURRENDER (Universal, BMI/Final Approach, BMI) WBM
- 61 YES! (McSpadden-Smith, BMI/ICG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI)
- 71 YOU COULD'VE HAD ME (EMI April, ASCAP/703, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) HL

HAVE MERCY: In the midst of Wynonna's limited-engagement reunion tour with mama Naomi Judd, Hot Shot Debut praises on Top Country Albums are heaped upon the younger Judd's "New Day Dawning" (Curb/Mercury), which scans more than 40,000 to open at No. 5, her biggest opening week since "Revelations" registered 80,000 units in the March 2, 1996, Billboard. On The Billboard 200, "New Day Dawning" pops on at No. 40.

The selection number listed for the new set corresponds to a limited-edition CD that features a four-song sampler of the reunited Judds, including "Stuck In Love," which enters Hot Country Singles & Tracks at No. 75. The cassette configuration carries the same catalog number (170103) as will the regular CD issue, which drops at retail May 2, at which time we'll update our weekly charts to list the above referenced catalog number.

The lead single from "New Day Dawning" is "Can't Nobody Love You (Like I Do)," which gains 177 detections to step 35-33 on Hot Country Singles & Tracks, with spins at 146 monitored stations. Heavy airplay (more than 35 plays) is noted at KMPS Seattle and KSCS Dallas, with 37 and 40 detections respectively. Meanwhile, "Stuck In Love" is heard at 45 of our 153 stations.

MAKE MINE COUNTRY: With more than 23,000 scans, country stylist Tracy Lawrence posts his second-largest opening week on Top Country Albums with his first set of new material in nearly three years, "Lessons Learned" (Atlantic), which perches at No. 9. His biggest opening week came in the spring of 1993, when "Alibis" entered at No. 7 with approximately 24,000 units.

An important and powerful '90s hitmaker for the format, Lawrence popped onto the country scene in 1991 with his No. 1 debut single, "Sticks And Stones." His subsequent radio singles include six other chart-toppers, seven top five songs, and two top 10 entries.

Distracted by highly publicized personal trials in 1997 and 1998, Lawrence has returned with some formidable support from country radio. The title cut from "Lessons Learned" gains 338 detections to break into the top 10 on Hot Country Singles & Tracks, up 11-9.

KSOP Salt Lake City (where this columnist got his first major-market radio gig) is the airplay leader with 441 plays to date. Other early-airplay strongholds include KRMD Shreveport, La., with 435 spins and KUZZ Bakersfield, Calif., with 414 detections.

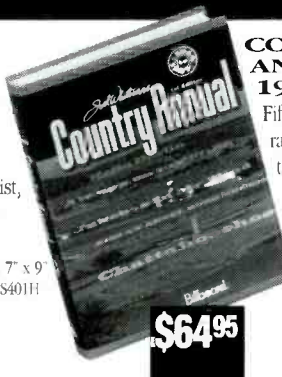
EARL LIVES! Somewhere between the sober waters of spousal abuse and a watershed of good ol' girl humor lies the frolicking "Goodbye Earl," (Monument) a controversial track from Dixie Chicks' "Fly" that has accumulated 20 weeks of unsolicited album play on Hot Country Singles & Tracks. The label has issued the song as an official radio single, prompting us to relax our recurrent rule, which removes tracks after 20 weeks below No. 25. "Goodbye Earl" bullets at No. 60 this issue.

## Cold Cash Off Hot Country

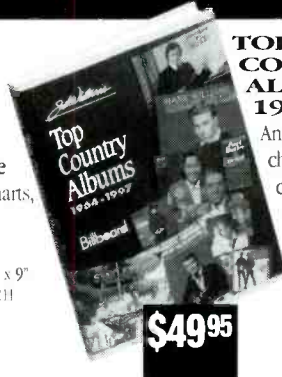
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# Billboard TOP COUNTRY ALBUMS

FEBRUARY 19, 2000

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>▶ No. 1 ◀</b>						
1	1	1	23	<b>DIXIE CHICKS</b> ▲ <sup>4</sup> MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
<b>▶ GREATEST GAINER ◀</b>						
2	3	3	13	<b>FAITH HILL</b> ▲ <sup>2</sup> WARNER BROS. 47373/WRN (11.98/17.98)	BREATHE	1
3	2	2	118	<b>SHANIA TWAIN</b> ◆ <sup>16</sup> MERCURY 536003 (10.98/17.98)	COME ON OVER	1
4	5	5	36	<b>LONESTAR</b> ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	3
<b>▶ HOT SHOT DEBUT ◀</b>						
5	<b>NEW ▶</b>	1	1	<b>WYNONNA</b> CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING	5
6	6	4	40	<b>TIM MCGRAW</b> ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
7	7	6	4	<b>MARK WILLS</b> MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
8	8	7	106	<b>DIXIE CHICKS</b> ▲ <sup>8</sup> MONUMENT 68195/SONY (10.98 EQ/17.98) <b>HS</b>	WIDE OPEN SPACES	1
9	<b>NEW ▶</b>	1	1	<b>TRACY LAWRENCE</b> ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
10	10	10	39	<b>SHEDAISY</b> ● LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	6
11	9	8	15	<b>LEANN RIMES</b> ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
12	11	9	15	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
13	13	12	99	<b>JO DEE MESSINA</b> ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	5
14	12	11	49	<b>KENNY CHESNEY</b> ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
15	14	13	21	<b>MARTINA MCBRIDE</b> ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
16	16	15	14	<b>TOBY KEITH</b> DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	15
17	15	14	11	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
18	17	16	15	<b>GARY ALLAN</b> MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
<b>▶ PACESETTER ◀</b>						
19	21	22	39	<b>KENNY ROGERS</b> ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
20	22	20	94	<b>FAITH HILL</b> ▲ <sup>4</sup> WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	2
21	20	17	19	<b>CLINT BLACK</b> RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
22	18	—	2	<b>ALECIA ELLIOTT</b> MCA NASHVILLE 170087 (8.98/12.98) <b>HS</b>	I'M DIGGIN' IT	18
23	19	18	36	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 18871 (10.98/16.98) <b>HS</b>	WHO NEEDS PICTURES	13
24	4	27	16	<b>ANNE MURRAY</b> STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
25	24	23	44	<b>MONTGOMERY GENTRY</b> COLUMBIA 69156/SONY (10.98 EQ/16.98) <b>HS</b>	TATTOOS & SCARS	10
26	23	19	64	<b>GARTH BROOKS</b> ◆ <sup>12</sup> CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
27	27	24	33	<b>GEORGE JONES</b> ASYLUM 62368/EEG (10.98/16.98)	COLD HARD TRUTH	5
28	28	28	14	<b>TY HERNDON</b> EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
29	26	30	38	<b>CHELY WRIGHT</b> MCA NASHVILLE 170052 (10.98/16.98) <b>HS</b>	SINGLE WHITE FEMALE	15
30	33	29	49	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
31	32	32	92	<b>MARK WILLS</b> ▲ MERCURY 536317 (10.98/16.98) <b>HS</b>	WISH YOU WERE HERE	8
32	30	25	20	<b>BROOKS &amp; DUNN</b> ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
33	39	34	14	<b>TRACE ADKINS</b> CAPITOL 96618 (10.98/16.98)	MORE...	9
34	31	31	44	<b>JOHNNY CASH</b> COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
35	36	36	24	<b>CLAY WALKER</b> GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE	5
36	38	41	40	<b>JESSICA ANDREWS</b> DREAMWORKS 450104/INTERSCOPE (8.98/12.98) <b>HS</b>	HEART SHAPED WORLD	31

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
37	35	33	27	<b>ALISON KRAUSS</b> ROUNDER 610465/MERCURY (10.98/16.98)	FORGET ABOUT IT	5
38	29	21	14	<b>VARIOUS ARTISTS</b> UTV 545203/UNIVERSAL (10.98/17.98)	SUPERSTAR COUNTRY HITS	21
39	42	39	16	<b>ROY D. MERCER</b> VIRGIN 48214 (9.98/15.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 6	16
40	41	45	35	<b>ANDY GRIGGS</b> RCA 67596/RLG (10.98/16.98) <b>HS</b>	YOU WON'T EVER BE LONELY	15
41	37	35	35	<b>CHRIS LEDOUX</b> CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
42	34	37	78	<b>WILLIE NELSON</b> LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
43	25	26	24	<b>LINDA RONSTADT &amp; EMMYLOU HARRIS</b> ASYLUM 62408/EEG (11.98/17.98)	WESTERN WALL — THE TUCSON SESSIONS	6
44	43	43	38	<b>DWIGHT YOAKAM</b> REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
45	40	40	90	<b>SOUNDTRACK</b> ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
46	48	52	21	<b>JOHN PRINE</b> OH BOY 019 (9.98/15.98)	IN SPITE OF OURSELVES	21
47	47	48	76	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
48	56	54	65	<b>TOBY KEITH</b> ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
49	46	42	37	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 83185/AG (10.98/16.98)	HOME TO YOU	16
50	54	50	75	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
51	51	49	18	<b>VARIOUS ARTISTS</b> WARNER BROS. 47537 (10.98/16.98)	COUNTRY FUN	37
52	45	44	37	<b>MARY CHAPIN CARPENTER</b> COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
53	49	53	14	<b>TRACY BYRD</b> RCA 67881/RLG (10.98/16.98)	IT'S ABOUT TIME	20
54	53	51	17	<b>JEFF FOXWORTHY</b> WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
55	44	38	24	<b>ASLEEP AT THE WHEEL</b> DREAMWORKS 450117/INTERSCOPE (10.98/16.98) <b>HS</b>	RIDE WITH BOB	24
56	50	46	4	<b>MINDY MCCREADY</b> BNA 67920/RLG (4.98/9.98)	SUPER HITS	46
57	60	55	20	<b>YANKEE GREY</b> MONUMENT 69085/SONY (10.98 EQ/16.98) <b>HS</b>	UNTAMED	41
58	63	62	45	<b>GEORGE JONES</b> EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
59	58	47	15	<b>DOLLY PARTON</b> SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
60	<b>NEW ▶</b>	1	1	<b>KEITH URBAN</b> CAPITOL 97591 (10.98/16.98)	KEITH URBAN	60
61	64	58	40	<b>STEVE WARINER</b> CAPITOL 96139 (10.98/16.98)	TWO TEARDROPS	6
62	71	71	46	<b>TRACY LAWRENCE</b> ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
63	62	59	26	<b>SHERRIE AUSTIN</b> ARISTA NASHVILLE 18881 (10.98/16.98) <b>HS</b>	LOVE IN THE REAL WORLD	14
64	65	63	40	<b>MERLE HAGGARD</b> LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	56
65	61	56	13	<b>THE MAVERICKS</b> MERCURY 170112 (10.98/17.98)	SUPER COLOSSAL SMASH HITS OF THE 90'S: THE BEST OF THE MAVERICKS	45
66	66	67	44	<b>TRACY BYRD</b> MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
67	52	64	82	<b>VARIOUS ARTISTS</b> ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
68	68	65	20	<b>RANDY TRAVIS</b> DREAMWORKS 450119/INTERSCOPE (10.98/16.98)	A MAN AIN'T MADE OF STONE	15
69	70	69	80	<b>CLAY WALKER</b> ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
70	72	68	34	<b>ALABAMA</b> RCA 67793/RLG (10.98/16.98)	TWENTIETH CENTURY	5
71	<b>RE-ENTRY</b>	2	2	<b>ROY ORBISON</b> MONUMENT/LEGACY 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	71
72	67	66	24	<b>MERLE HAGGARD</b> TBA/BNA 67844/RLG (24.98 CD)	FOR THE RECORD — 43 LEGENDARY HITS	38
73	69	61	46	<b>LILA MCCANN</b> ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
74	75	74	38	<b>PATTY LOVELESS</b> EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
75	73	57	32	<b>LYLE LOVETT</b> CURB 111964/MCA (10.98/17.98)	LIVE IN TEXAS	7

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

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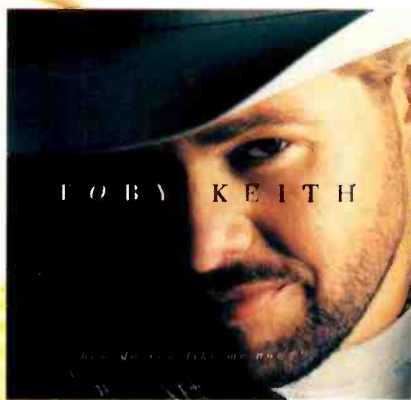
FEBRUARY 19, 2000

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	140
2	3	<b>SHANIA TWAIN</b> ◆ <sup>11</sup> MERCURY 522886 (10.98/17.98) <b>HS</b>	THE WOMAN IN ME	261
3	2	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	125
4	4	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA 67516/RLG (10.98/16.98)	EVOLUTION	128
5	8	<b>HANK WILLIAMS JR.</b> ▲ <sup>1</sup> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	296
6	6	<b>PATSY CLINE</b> MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)	HEARTACHES	60
7	5	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	224
8	7	<b>GARTH BROOKS</b> ◆ <sup>10</sup> CAPITOL 29689 (10.98/15.98)	THE HITS	233
9	10	<b>TIM MCGRAW</b> ▲ <sup>5</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	306
10	9	<b>JOHN DENVER</b> MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	85
11	11	<b>PATSY CLINE</b> ▲ <sup>8</sup> MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	672
12	14	<b>CHARLIE DANIELS</b> ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	262
13	13	<b>WILLIE NELSON</b> ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	280

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	15	<b>TRISHA YEARWOOD</b> ▲ <sup>3</sup> MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	126
15	18	<b>GEORGE STRAIT</b> ▲ <sup>5</sup> MCA NASHVILLE 110651 (10.98/16.98)	PURE COUNTRY (SOUNDTRACK)	374
16	12	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>3</sup> EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	502
17	16	<b>LEANN RIMES</b> ▲ <sup>4</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	123
18	17	<b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDER 610325/ADMJG (10.98/16.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	173
19	23	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	427
20	19	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	114
21	21	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	211
22	20	<b>VINCE GILL</b> ▲ <sup>4</sup> MCA NASHVILLE 111047 (10.98/16.98)	WHEN LOVE FINDS YOU	278
23	22	<b>VARIOUS ARTISTS</b> MADACY 1326 (15.98 CD)	THE BEST OF COUNTRY	12
24	—	<b>DAVID ALLAN COE</b> COLUMBIA 40185/SONY (9.98 EQ CD)	17 GREATEST HITS	8
25	—	<b>JOHNNY CASH</b> ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	129

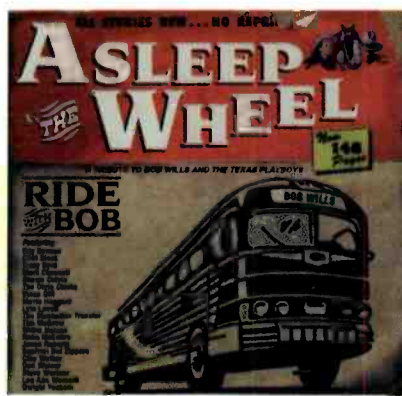
Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. of America (RIAA) certification for net shipment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

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- ★ TNN/COUNTRY WEEKLY DISCOVERY AWARD INITIAL NOMINEE
- ★ FIRST ROUND ACADEMY OF COUNTRY MUSIC NOMINATION TOP NEW FEMALE VOCALIST



# TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	13	<b>ANDREA BOCELLI</b> ▲ PHILIPS 462600 (12.98/18.98)	<b>NO. 1</b> SACRED ARIAS 13 weeks at No. 1
2	2	96	<b>ANDREA BOCELLI</b> ● PHILIPS 462033 (12.98/18.98)	ARIA — THE OPERA ALBUM
3	3	10	<b>CHICAGO SYMPHONY ORCHESTRA (LEVINE)</b> WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
4	10	28	<b>VARIOUS ARTISTS</b> THE BEST OPERA ALBUM IN THE WORLD...EVER! CIRCA/VIRGIN 42203 (19.98/22.98)	
5	6	14	<b>RENEE FLEMING</b> DECCA 466314 (10.98/17.98)	STRAUSS HEROINES
6	5	44	<b>VARIOUS ARTISTS</b> THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER! CIRCA/VIRGIN 44890 (9.98/16.98)	
7	4	14	<b>ANNE-SOPHIE MUTTER</b> DG 463259 (17.98 CD)	PLAYS VIVALDI'S THE FOUR SEASONS
8	9	2	<b>NADIA SALERNO-SONNENBERG/SERGIO AND ODAIR ASSAD</b> NONESUCH 79505 (16.98)	NADIA SALERNO-SONNENBERG, SERGIO & ODAIR ASSAD
9	8	16	<b>LONDON SYMPHONY ORCH. LOMA MAR QUARTET</b> MPL/ANGEL 56897 (10.98/17.98)	PAUL MCCARTNEY'S WORKING CLASSICAL
10	12	3	<b>SOUNDTRACK</b> SONY CLASSICAL 61834 (16.98 EQ)	TOPSY-TURVY
11	NEW		<b>VARIOUS ARTISTS</b> SONY CLASSICAL 89209 (16.98 EQ)	AMORE 2: GREAT ITALIAN LOVE ARIAS
12	11	52	<b>YO-YO MA</b> SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
13	7	15	<b>CECILIA BARTOLI</b> DECCA 466569 (10.98/17.98)	THE VIVALDI ALBUM
14	14	20	<b>YO-YO MA</b> SONY CLASSICAL 61739 (16.98 EQ CD)	SOLO
15	RE-ENTRY		<b>CARRERAS-DOMINGO-PAVAROTTI (LEVINE)</b> ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998

# TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	2	47	<b>CHARLOTTE CHURCH</b> ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)	<b>NO. 1</b> VOICE OF AN ANGEL 24 weeks at No. 1
2	1	12	<b>CHARLOTTE CHURCH</b> ● SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
3	3	35	<b>SARAH BRIGHTMAN</b> THE ANDREW LLOYD WEBBER COLLECTION REALLY USEFUL/DECCA 539330 (11.98/19.98)	
4	4	42	<b>SARAH BRIGHTMAN</b> ● NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
5	5	17	<b>ARIA</b> ASTOR PLACE 40172 (16.98 CD)	ARIA 2: NEW HORIZON
6	6	14	<b>JOHN WILLIAMS</b> SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
7	9	40	<b>LONDON SYMPHONY ORCHESTRA (WILLIAMS)</b> ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
8	7	36	<b>JOSHUA BELL/ESA-PEKKA SALONEN</b> SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN
9	8	11	<b>SARAH BRIGHTMAN</b> REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
10	10	76	<b>LONDON SYMPHONY ORCHESTRA (HORNER)</b> ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC
11	13	17	<b>JAMES GALWAY</b> RCA VICTOR 63553 (10.98/16.98)	UN-BREAK MY HEART
12	12	58	<b>JOHN WILLIAMS/CHRISTOPHER PARKENING</b> SONY CLASSICAL 61649 (17.98 EQ CD)	STEPMOM
13	11	20	<b>VARIOUS ARTISTS</b> DECCA 466600 (10.98/17.98)	PAVAROTTI & FRIENDS FOR GUATEMALA AND KOSOVO
14	NEW		<b>CINCINNATI POPS (KUNZEL)</b> TELARC 80532 (10.98/15.98)	ROUTE 66: THAT NELSON RIDDLE SOUND
15	RE-ENTRY		<b>EDGAR MEYER/JOSHUA BELL</b> SONY CLASSICAL 60864 (10.98 EQ/16.98)	SHORT TRIP HOME

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates vinyl available. BS indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 2000 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 A TENOR'S VALENTINE CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL	1 SURROUND YOURSELF IN CLASSICS VARIOUS ARTISTS PLATINUM
2 MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS	2 CLASSICAL MIX VARIOUS ARTISTS POINT CLASSICS
3 ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR	3 BABY'S FIRST CLASSICS VARIOUS ARTISTS ST.CLAIR
4 GERSHWIN: RHAPSODY IN BLUE/AN AMERICAN IN PARIS NEW YORK PHILHARMONIC BERNSTEIN SONY CLASSICAL	4 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
5 BUILD YOUR BABY'S BRAIN 2 VARIOUS ARTISTS SONY CLASSICAL	5 CLASSICS FOR LOVERS VARIOUS ARTISTS PLATINUM
6 ALBINONI'S ADAGIOS I SOLISTI VENETI SCIMONE ERATO	6 GERSHWIN: AN AMERICAN IN PARIS VARIOUS ARTISTS MADACY
7 BUILD YOUR BABY'S BRAIN THROUGH MUSIC VARIOUS ARTISTS SONY CLASSICAL	7 MOZART-GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
8 PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR	8 CLASSICAL MASTERPIECES VARIOUS ARTISTS MADACY
9 TENORS ON TOUR CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL	9 BEETHOVEN: GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
10 BEETHOVEN FOR RELAXATION VARIOUS ARTISTS RCA VICTOR	10 SPANISH GUITAR MUSIC JOHN WILLIAMS SONY CLASSICAL
11 MOZART FOR MOTHERS-TO-BE VARIOUS ARTISTS PHILIPS	11 MOZART: SYMPHONY NOS. 40 & 41 VARIOUS ARTISTS MADACY
12 50 GREATEST CLASSICS VARIOUS ARTISTS ST.CLAIR	12 CLASSICAL GREATNESS IN THE MAKING VARIOUS ARTISTS NARM
13 COPLAND: APPALACHIAN SPRING NEW YORK PHILHARMONIC BERNSTEIN SONY CLASSICAL	13 WORLD'S MOST BEAUTIFUL MUSIC VARIOUS ARTISTS SPJ
14 VIVALDI FOR VALENTINES VARIOUS ARTISTS PHILIPS	14 BACH'S GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
15 COPLAND'S GREATEST HITS VARIOUS ARTISTS SONY CLASSICAL	15 BABY'S FIRST MOZART VARIOUS ARTISTS ST.CLAIR

# Artists & Music

## Ever-Prolific Carter Ventures Into Opera

**YOUNG AT HEART:** Most of us would feel lucky to stay awake through an evening of opera at age 90. But Elliott Carter, obviously endowed with far more robust gray matter than most humans, recently composed an opera—his first—as a nonagenarian.

Written to a libretto by Paul Griffiths, Carter's piquant chamber opera, "What Next?," bowed to lavish praise in September at Berlin's Staatsoper Unter Den Linden under Daniel Barenboim, one of the composer's prime proponents. Barenboim



CARTER

conducts concert performances of "What Next?" Feb. 24-26 and 29 in Chicago and March 5 at Carnegie Hall, leading the Chicago Symphony Orchestra and singers from the Berlin production. The 45-minute "What Next?" will be staged again at England's Glyndebourne later this year and taken on a U.K. tour in tandem with Kurt Weill's "Seven Deadly Sins."

Many have found Carter's venture into opera surprising, as much for his allegedly nontheatrical outlook as his advanced years. Yet, he says, "I'm very fond of opera, and I had thought about composing one for years. I just didn't want to write an opera evoking the past, so it was hard to find the right libretto. Also, all the requests for operas seemed to come from American institutions, and I knew if an American company put it on, it would be performed once and then put away. But Daniel Barenboim promised a series of performances, and he knows my music pretty well, so I succumbed."

"What Next?" is merely the latest product of perhaps the most remarkable Indian Summer a composer has ever had, with a stream of major works having flowed from Carter's pen over the past decade. His grandest orchestral score just made it to disc: "Symphonia: Sum Fluxae Pretium Spei" (completed in 1996). Appearing on an album in Deutsche Grammophon's "20/21" series, the dense, richly sonorous work is given what the famously exacting composer calls "an extraordinary performance" by Oliver Knussen and the BBC Symphony Orchestra. As a point of entry for those wary of Carter's notorious complexities, the central panel of the 45-minute "Symphonia" triptych is a long, affecting *adagio tenebroso*.

Carter's String Quartet No. 5, completed in '95, is featured on a recent Montaigne/Auvidis disc of his chamber music with the Arditti String Quartet and pianist Ursula Oppens. The piano piece "90+" appears on the Montaigne set, as well as on Charles Rosen's definitive Bridge Records collection of Carter's piano music from '97. Rosen's album also includes what could be Carter's most approachable work, the luminous



by Bradley Bamberger

Piano Sonata of 1946 (revised in 1980). Another fine new recording devoted to the composer showcases his early chamber music, performed by Chicago Pro Musica. The album, on the Cedille label, features the aptly titled "Pastoral" for clarinet and piano, as well as the Cello Sonata and other late-'40s works.

A point of reference for just how far Carter's life spans: At the U.S. premiere of Berg's "Wozzeck" in 1931, he sat next to George Gershwin ("And I didn't dare speak to him," he recalls). New York-born and -bred, Carter graduated from Harvard the next year, and like many American composers, he went on to study with the famed Nadia Boulanger in Paris. Always a staunch fan of modern music over "the old stuff," Carter early on adored Stravinsky ("the love of my life, from 'The Firebird' to 'Requiem Canticles'"), along with Charles Ives

and Edgard Varèse—firsthand heroes whom he championed both as a music critic and a director of contemporary music groups.

Carter still lives in the Greenwich Village apartment he first occupied in 1945, devoting most mornings to composition. Recently completed works include a chamber concerto for Amsterdam's Asko Ensemble and "Tempo E Tempi," a song cycle on Italian texts. An incipient cello concerto for Yo-Yo Ma is currently on his desk. He has been more productive in recent years because he "is more selfish," he says. "Now I concentrate strictly on my own music." Yet there are pieces by contemporaries that he is quick to boost, such as Pierre Boulez's recent "Repons" and works by Sir Harrison Birtwistle and Alexander Goehr.

Despite possessing the resolutely independent spirit that America demands of its pioneers, Carter has long been more widely esteemed in Europe than in his own land. He has earned two Pulitzer Prizes, but more practically, the Boosey & Hawkes composer reports that his most recent royalty statement reflects 13 times more income from Europe than the U.S.

Considered by many to be one of (Continued on page 97)

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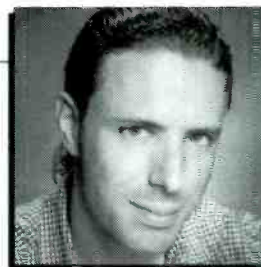
# Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
			ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	35	<b>DIANA KRALL</b> ● VERVE 050304/NG	<b>No. 1</b> 23 weeks at No. 1 WHEN I LOOK IN YOUR EYES
2	2	86	<b>VARIOUS ARTISTS</b> 32 JAZZ 32061/RKODISC	JAZZ FOR A RAINY AFTERNOON
3	<b>NEW</b>		<b>DR. JOHN</b> BLUE NOTE 23220/CAPITOL	DUKE ELEGANT
4	3	16	<b>KEITH JARRETT</b> ECM 547949 [HS]	THE MELODY AT NIGHT, WITH YOU
5	4	36	<b>HARRY CONNICK, JR.</b> COLUMBIA 69618/CRG	COME BY ME
6	8	53	<b>MILES DAVIS</b> LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
7	5	19	<b>VARIOUS ARTISTS</b> 32 JAZZ 32152	JAZZ FOR THOSE PEACEFUL MOMENTS
8	7	5	<b>STEVE TYRELL</b> ATLANTIC 83209/AG	A NEW STANDARD
9	6	6	<b>VARIOUS ARTISTS</b> SONY CLASSICAL 89019	SWEET AND LOWDOWN - MUSIC FROM THE MOTION PICTURE
10	11	19	<b>TONY BENNETT</b> RPM/COLUMBIA 63668/CRG	BENNETT SINGS ELLINGTON HOT & COOL
11	14	4	<b>GLENN MILLER</b> RCA VICTOR 63618	FALLING IN LOVE WITH GLENN MILLER
12	9	74	<b>VARIOUS ARTISTS</b> 32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
13	13	2	<b>NICHOLAS PAYTON</b> VERVE 547598/VG	NICK@NIGHT
14	12	38	<b>VARIOUS ARTISTS</b> 32 JAZZ 32130	JAZZ FOR A LAZY DAY
15	10	9	<b>PONCHO SANCHEZ</b> CONCORD JAZZ 4863/CONCORD	LATIN SOUL
16	18	20	<b>THE RAMSEY LEWIS TRIO</b> NARADA 47996/VIRGIN	APPASSIONATA
17	15	4	<b>VARIOUS ARTISTS</b> HIGH STREET 10359/WINDHAM HILL	ORGAN-IZED: ALL-STAR TRIBUTE TO THE HAMMOND B3 ORGAN
18	23	8	<b>BENNY GOODMAN</b> LEGACY/COLUMBIA 65143/CRG	LIVE 1938 AT CARNEGIE HALL - COMPLETE
19	16	53	<b>VARIOUS ARTISTS</b> 32 JAZZ 32106	JAZZ FOR WHEN YOU'RE ALONE
20	20	4	<b>KURT ELLING</b> BLUE NOTE 22211/CAPITOL	LIVE IN CHICAGO
21	17	60	<b>VARIOUS ARTISTS</b> 32 JAZZ 32101	JAZZ FOR THE OPEN ROAD
22	<b>RE-ENTRY</b>		<b>THE PHIL COLLINS BIG BAND</b> ATLANTIC 83198/AG	A HOT NIGHT IN PARIS
23	24	45	<b>CASSANDRA WILSON</b> BLUE NOTE 54123/CAPITOL [HS]	TRAVELING MILES
24	21	14	<b>MICHAEL BRECKER</b> VERVE 547844/NG	TIME IS OF THE ESSENCE
25	22	33	<b>VARIOUS ARTISTS</b> NARM 50003	JAZZ - DISCOVER AN AMERICAN ORIGINAL

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
			ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	32	<b>KENNY G</b> ▲ ARISTA 19085	<b>No. 1</b> 23 weeks at No. 1 CLASSICS IN THE KEY OF G
2	2	19	<b>DAVE KOZ</b> CAPITOL 99458 [HS]	THE DANCE
3	4	50	<b>BONEY JAMES</b> WARNER BROS. 47283	BODY LANGUAGE
4	3	12	<b>KENNY G</b> ▲ <sup>2</sup> ARISTA 19090	FAITH: A HOLIDAY ALBUM
5	<b>NEW</b>		<b>ALEX BUGNON</b> NARADA JAZZ 48725/VIRGIN	...AS PROMISED
6	5	9	<b>GROVER WASHINGTON, JR.</b> COLUMBIA 69722/CRG	PRIME CUTS: THE COLUMBIA YEARS 1987-1999
7	6	20	<b>BRIAN CULBERTSON</b> ATLANTIC 83237/AG	SOMETHIN' BOUT LOVE
8	8	42	<b>JOE SAMPLE FEATURING LALAH HATHAWAY</b> PRA/GRP 059956/VG	THE SONG LIVES ON
9	7	10	<b>PAT METHENY</b> WARNER BROS. 47366	A MAP OF THE WORLD (ORIGINAL SCORE)
10	10	67	<b>KIRK WHALUM</b> WARNER BROS. 47124 [HS]	FOR YOU
11	11	26	<b>NORMAN BROWN</b> WARNER BROS. 47300	CELEBRATION
12	9	36	<b>PAUL HARDCASTLE</b> TRIPPIN' 'N' RHYTHM/PUSH 90506/V2	THE JAZZMASTERS III
13	13	3	<b>VARIOUS ARTISTS</b> RHINO 78034	SMOOTH GROOVES: AFTER HOURS
14	<b>NEW</b>		<b>DIXIE DREGS</b> ZEBRA 44021	CALIFORNIA SCREAMIN'
15	12	13	<b>KIM WATERS</b> SHANACHIE 5062	ONE SPECIAL MOMENT
16	14	16	<b>MEDESKI MARTIN &amp; WOOD</b> GRAMAVISION 79520/RKODISC	LAST CHANCE TO DANCE TRANCE (PERHAPS) BEST OF 1991-1996
17	17	5	<b>GROVER WASHINGTON, JR.</b> HIP-O 153888/UNIVERSAL	ULTIMATE COLLECTION
18	15	30	<b>RICHARD ELLIOT</b> BLUE NOTE 57481/CAPITOL [HS]	CHILL FACTOR
19	16	22	<b>BOB JAMES</b> WARNER BROS. 47355	JOY RIDE
20	18	3	<b>JOYCE COOLING</b> HEADS UP 3053	KEEPING COOL
21	21	2	<b>VARIOUS ARTISTS</b> RHINO 8024	SMOOTH GROOVES: VOLUME 1, JAZZY SOUL
22	20	3	<b>FATBURGER</b> SHANACHIE 5064	FATBURGER.COM
23	<b>NEW</b>		<b>VARIOUS ARTISTS</b> RHINO 78025	SMOOTH GROOVES: VOLUME 2, JAZZY SOUL
24	23	37	<b>THE RIPPINGTONS FEATURING RUSS FREEMAN</b> PEAK/WINDHAM HILL JAZZ 11438/WINDHAM HILL	TOPAZ
25	22	2	<b>VARIOUS ARTISTS</b> RHINO 78026	SMOOTH GROOVES: VOLUME 3, JAZZY SOUL

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by Steve Graybow

**NEW TRADITIONALISTS:** Louis Armstrong knew how to make jazz attractive to a non-jazz audience. By playing popular songs of the day, Armstrong gave appreciative onlookers familiar melodies to latch on to, then expounded upon the tunes with seasoning from the jazz vernacular. Slide trumpeter **Steven Bernstein**, leader of the raucous quartet **Sex Mob** and an avowed Armstrong devotee, understands this concept well, doing much the same thing today in a contemporary and highly individualized context.

"Many jazz artists don't base what they play on what the audience likes, and that's why they make records that people don't care about," says Bernstein. "My audience may not even own a jazz album, but they can appreciate what I am doing because I play songs that they can relate to."

Among the gems found on Sex Mob's sophomore outing, "Solid Sender" (Knitting Factory Records, Feb. 1), are tunes by the **Rolling Stones**, grunge groundbreaker **Nirvana**, and '70s pop icon **Abba**, as well as **Duke Ellington's** "The Mooch" and a host of Bernstein originals.

Bernstein is a slide trumpet pioneer; and his eclectic repertoire is the result of his desire to further his own development on the obscure instrument. "Initially, I could

only play a few songs on it," he says, "because it is not like playing a standard trumpet, where you can learn Armstrong tunes as a workshop to develop your playing."

Bernstein explains that Sex Mob (Bernstein, saxophonist **Briggan Krauss**, bassist **Tony Scherr**, and drummer **Kenny Wollesen**) was formed as means to develop a slide trumpet repertoire. "At first we played mostly original music," he recalls, "but I saw that people were really reacting to the covers we played, so I developed those ideas, adding material from artists like **Sly Stone**, **the Meters**, and **Smashing Pumpkins**."

In keeping with the band's risqué moniker, Bernstein peppers his music with healthy doses of both humor and vigor; Sex Mob's live show features the trumpeter exhorting his bandmates with a zeal worthy of **James Brown**.

"Unlike most music, which is developed as a sort of intellectual exercise where people start with concepts and then perfect them in front of an audience, we just worked everything out with the audience there," Bernstein explains. "This band is based on what the audience thinks works, rather than on what I think works."

While many in the jazz industry (and the music biz as a whole) express concern over consumer apathy, Bernstein believes the current retail landscape puts him in a good position to bring his music to the people.

"No one's selling records, and that makes for a leveling of the playing field," he explains. "Unless you are one of the anointed few receiving tour support, you are on your own, and it doesn't matter whether or not you are on a large or a small label. All that matters is how you can back the music up. The way to do that is to reach the people, and I've got the right band to do just that."



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**Location, Location.** Award-winning composer/producer/musician George Duke recorded Grammy-nominated jazz singer Dianne Reeves with engineer Eric Zabler and the Design FX Remote Recording team at SIR Soundstage in Hollywood. Shown in the Design FX truck, standing from left, are Reeves, Design FX GM Michael May and remote recording manager Scott Peets, and Duke. Seated is Zabler. (Photo: David Goggin)

## Harman, Mackie Plan Purchases Crown Int'l And Eastern Acoustic Works To Be Acquired

**BIG DEALS:** They may not be on the scale of AOL/Time Warner/EMI or Pfizer/Warner-Lambert, but two recent deals signal the continuing consolidation of the pro audio business.

The Harman Pro Group North America has signed a letter of intent to purchase amplifier powerhouse Crown International, and Seattle-based console phenomenon Mackie Designs Inc. has made a similar agreement to buy sound-reinforcement speaker specialist Eastern Acoustic Works (EAW).

Both deals were announced at the recent National Assn. of Music Merchants (NAMM) Conference, which has become one of the industry's leading forums for business decisions and product launches.

Because Harman and Mackie are both public companies, the sale prices will not be announced until



by Paul Verna

the transactions are consummated, which sources expect to occur in the coming weeks.

Describing Harman's acquisition of Crown, Harman Pro Group North America president **Mark Terry** says, "It's as much a strategic deal as a financial deal. Crown is the No. 1 brand in terms of amplifiers, and amplifiers have been the key missing component of the Harman Pro Group lineup for years. We've had every piece in the audio chain except

for an amplifier brand."

From a financial perspective, Terry regards Crown as an extremely solid player. "Last year they did more than \$70 million in sales, so they're a profitable company," says Terry. "This is no rescue job; Crown is at the top of its game."

Terry adds that the union of the two companies has the potential to yield huge dividends in both the live sound and studio business.

"If you take the kind of amplifier expertise Crown has and build that into a JBL speaker, and add the digital signal processing [DSP] expertise that [Harman companies] dbx and Lexicon have, you can imagine the kinds of products we can have," says Terry.

In a statement, Crown International president **Richard Newberry** says the acquisition by Harman will provide Crown with an unprecedented array of resources.

"As part of the Harman family, Crown will become a more successful, broadly positioned supplier of leading-edge technology and products for both its current customer base as well as new customers in untapped markets," says Newberry. "This union is the beginning of a whole new chapter in an already illustrious 50-year history of innovation and service."

Once the acquisition is completed, Newberry will continue to serve as president of Crown, reporting directly to Terry, according to the statement.

Headquartered in Northridge, Calif., Harman Pro Group North America—which is a unit of Harman International Industries Inc.—encompasses dbx, DigiTech, DOD, JBL Professional, Johnson Amplification, and Lexicon. Crown, which was founded in 1947, is based in Elkhart, Ind.

**COMMENTING** on Mackie's acquisition of EAW, Mackie COO **Jamie Engen** says, "This gives both companies huge opportunities to tap" (Continued on next page)

## Producer Swizz Beatz Rides Hip-Hop Wave At Ruff Ryders

BY MARCI KENON

Swizz Beatz ranks with Timbaland, Rockwilder, and TrackMasters as one of the most sought after producers in R&B. The irony is that producing was not the initial goal and dream of the 21-year-old, who has contributed to the platinum successes of DMX, Jay-Z, Busta Rhymes, and Eve in his short career.

Swizz, who was born Kasseem Dean, started out as K-Swiss, a 16-year-old DJ playing at private parties, high school functions, and local clubs in Atlanta. Even before then, K-Swiss had earned a reputation as a rapper. He was battling in the halls during lunch hour at Truman High School in the Bronx, N.Y., where he lived before his family moved south.

"I was getting into trouble, so my father [a postal worker] got a transfer to Atlanta," he recalls. Despite his growing reputation as a DJ and rapper, Swizz chose to produce when he had to select a career path.

"I felt that there were too many people rapping at the time," says the turntable wiz, who changed careers as well as the spelling of his name (to avoid legal problems). Then his uncles, Darrin and Waah Dean, co-CEOs of Interscope-distributed Ruff Ryders, suggested he put aside

his Technics for the equipment that nets "real dividends."

Swizz has done just that as the head producer at Ruff Ryders, a full-service label and production house that has garnered major sales in rap music with DMX, Eve, and the "Ruff Ryders: Ryde Or Die Vol. 1" compilation.

Combined sales of DMX's three albums total more than 8 million units, according to SoundScan. Each title has debuted at No. 1 on The Billboard 200, and the rapper's latest, "... And Then There Was X," was certified double-platinum within six weeks of its release.

The second single from that album, "Party Up," is one of Swizz Beatz's cuts, among others on the set. Similarly, the "Ruff Ryders" compilation featured the Swizz Beatz-produced Jay-Z hit "Jigga My N\*\*\*\*."

In addition, "Let There Be ... Eve—Ruff Ryders' First Lady" has sold 1.4 million units to date, according to SoundScan, and netted three top 20 singles on the Hot R&B/Hip-Hop Singles & Tracks chart, including the current "Love Is Blind," featuring Faith Evans. All of Eve's hits are Swizz Beatz productions.

"I just wanted to bring something different to the table with Eve," Swizz says about planning the "feel" of her album and going against the grain. "The Latin thing was just poppin' off," he says, referring to "What Ya Want." "It wasn't like it is now. My uncle [Darrin] and I came up with

the hook. I was trying to get radio play first of all, and I was trying to reach all types of audiences."

Swizz has been getting a lot of attention, and the sound associated with his production has become a heavily emulated style in rap. He denies he is being sued for allegedly using copyrighted material.

"Everybody's talking about I'm being sued, and everybody knows but me and my lawyer," he says, calmly dismissing the allegations. "It was some rumor that started on the Internet. I don't have a lawsuit. Everybody was talking about how I stole a beat. The haters are mad because I stole the street."

Feeling that his sound has been copied heavily, Swizz is about to change the flavor many have grown accustomed to hearing. Busta Rhymes is the artist whom he wants to debut his new production sound.

"I'm going to keep everything in the bag right now, because producers are really on me," he says.

Swizz recently broadened his fan base and added to his credentials when he accepted an invitation to score the Oliver Stone film "Any Given Sunday." He also appears on the soundtrack. Though he admits it was very challenging, he boasts about the perks.

"Oliver Stone, that's my man," he says. "Me and Al Pacino became cool. As a matter of fact, I have a photo shoot with Al Pacino for my album. I'm going to be sitting with the 'real' Scarface.

We are going to do it up."

Swizz Beatz is scheduled to deliver his debut album on Ruff Ryders/Interscope sometime this year. He is already featured on the hooks of many songs, including "If You Know" on the Lox's "We Are The Streets" album on Ruff Ryders as well as Drag-On's "Bust Your Guns" and "Spit These Bars" from his Ruff Ryders album "Opposite Of H2O."

Swizz is expecting a host of acts to appear on his debut release, including Limp Bizkit, Rhymes, Ice Cube, Snoop Dogg, Mary J. Blige, and, of course, the Ruff Ryders family. He's confident he will make a worthy album. "I know what a rap album is supposed to sound like," he says earnestly. "Ninety percent of the music out there, I have something to do with."

Swizz will record the album in between producing cuts for the "Ruff Ryders: Ryde Or Die Vol. 2" compilation, also due out this year. He is planning to record an instrumental album for people to sample.

"That's a good publishing and business move," he says, showing wisdom beyond his years.

Swizz is also hitting the road for the Ruff Ryders/Cash Money tour scheduled for Feb. 24 through April. Touring is nothing new for him: Swizz has been a DJ for DMX on Def Jam's Survival of the Illest and Hard Knock Life tours.

"I'm going to be more of a performer on this tour," he says. "Just to warm them up for the album and to show them the way I might come."



SWIZZ BEATZ



Mackie Designs founder and chairman Greg Mackie, left, shakes hands with Eastern Acoustic Works (EAW) founder and chairman Ken Berger following the announcement of Mackie's letter of intent to acquire EAW.

## STUDIO MONITOR

(Continued from preceding page)

markets we don't currently play in. We're buying an unbelievably good brand name. In their market, they're second to none. How many years and how much money would we have to spend building such a brand name, if it were even possible to do so?"

**Ken Berger**, who founded EAW 20 years ago and still serves as chairman/CEO of the Whitinsville, Mass.-based firm, says, "Mackie is strong in the retail channel and in the electronics segment, whereas EAW is strong in industrial contracting and live sound work, but we have minimal electronics capabilities. The concept of bringing together our management teams and maintaining the independence of our brands while getting additional engineering expertise is phenomenal."

Engen says he expects the first joint Mackie/EAW products to take the form of digital software for venue analysis. "We're very excited to meld our digital eight-bus and hard-disc recorder technology with their contractor and touring venue type products," says Engen.

Berger adds, "We have a series of patents on using complex DSP technology to control arrays of loudspeakers. Right now we do that in large venues like the Vatican, the Fleet Center in Boston, Coors Field, and theme parks like Disney and Universal. Taking that technology we developed and combining it with

Mackie's manufacturing capabilities allows us to migrate the technology down-market by developing a DSP platform to do this with."

Although there is little overlap between Mackie's line of studio monitors and EAW's concert speakers, the two companies will be able to pool their resources to create such products as powered monitors, according to Berger.

The Mackie/EAW deal, which had been in the works for months, joins two companies that, though not direct competitors, were on "a collision course" to compete with each other,

according to Engen.

That is because Mackie owns RCF, an Italy-based transducer manufacturer whose largest customer is EAW. "Realizing that Mackie is going to grow in the contractor market, we would have been competing with EAW in the future," says Engen.

Asked if the Harman/Crown and Mackie/EAW deals reflect a trend in the pro audio business, Engen says, "I don't think it's a coincidence. Like many other industries, it's a consolidating industry; a medium-size company is going to have a difficult time competing."



**Kersh Hits Ocean Way.** Curb Records artist David Kersh recently tracked in Ocean Way Nashville's Neve room with producer Csaba Petocz and engineer Joe Chicarelli on the Sony 3348HR. Shown, from left, are drummer Vinnie Colaiuti, Chicarelli, keyboardist Alan Pasqua, electric guitarist Brent Rowan, Kersh, percussionist Paulinho Da Costa, acoustic guitarist Michael Spriggs, Petocz, and bassist Michael Rhodes.

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# PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 12, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE-SALES
TITLE Artist/ Producer (Label)	I KNEW I LOVED YOU Savage Garden/ W. Afanasieff (Columbia)	GET IT ON TONITE Montell Jordan/ S. Moore, B. Palmer (Def Soul)	COWBOY TAKE ME AWAY Dixie Chicks/ B. Chancey, P. Worley (Monument)	HOT BOYZ Missy "Misdemeanor" Elliot/ Timbaland (The Gold Mind/EastWest)	SEXUAL (LA DA DI) Amber/ The Berman Bros. (Tommy Boy)
RECORDING STUDIO(S) Engineer(s)	WALLYWORLD (Marin, CA) Kent Matcke David Frazer	PARAMOUNT (Los Angeles) Jamie Seyberth	WESTWOOD (Nashville) Billy Sherrill Tony Castle	MASTER SOUND (Virginia Beach, VA) Senator Jimmy D	GALLERY (New York) C.H. Berman
CONSOLE(S)/ DAW(S)	SSL 9000J	Focusrite w/ GML	Neve V3	Amek G 2250	SSL 6000
RECORDER(S)	Sony 3348/Pro Tools	Studer A827	Sony 3348	Studer A827	Studer A827
MIX MEDIUM	Sony DAT	Ampex 499	Sony 1460	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	WALLYWORLD (Marin, NY) Dave Way	LARRABEE (Los Angeles) Kevin Davis	THE WORK STATION (Nashville) John Guess Patrick Murphy	MANHATTAN CENTER STUDIOS (New York) Timbaland Jimmy Douglass	GALLERY (New York) Dr. Moe C.H. Berman
CONSOLE(S)/ DAW(S)	SSL 9000J	SSL 9000J	Harrison series 12	Neve V3	SSL 6000
RECORDER(S)	Sony 3348	Panasonic 3800	Radar II	Panasonic 3800	Studer A827
MASTER MEDIUM	Sony DAT	Quantegy 499	BASF 900	Ampex 467 DAT	Ampex 499
MASTERING Engineer	SONY Vlado Meller	HIT FACTORY James Cruz	THE MASTERING LAB Doug Sax	POWERS HOUSE OF SOUND Herb Powers	ABSOLUTE Leon Zervos
CD/CASSETTE MANUFACTURER	Sony	WEA	WEA	WEA	WEA

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## NOTAS

(Continued from page 42)

at a party. At least Sebastian can take small comfort that he still is popular: His song "Porque Te Quise" hits Billboard's Hot Latin Tracks this issue at No. 30.

**C**ELEBRATING JIMÉNEZ: To celebrate the 50th anniversary of the beginning of the career of Mexico's music legend José Alfredo Jiménez, Roberto Cantoral, president of Sociedad de Autores y Compositores de Música (SACM), will preside over a ceremony on Feb. 29 in which a statue of Jiménez will be erected at Paseo de los Compositores in Mexico City.

The statue is the work of sculptor Oscar Ponzanelli, who is known for creating statues of Lola Beltrán and Don Cruz Lizárraga, among others.

Concurrently, José Alfredo Jiménez Jr. has announced that BMG Mexico is set to release in mid-2000 a disc that will include eight previously unreleased recordings by his father. In-demand producer Bebu Silveti will oversee the project.

**P**ANDORA, EMI MEXICO SPLIT: After 15 years, female pop vocal trio Pandora and EMI Mexico have parted ways. While Mayte, Fernanda, and Isabel plan to continue to perform together, Isabel is hosting a weekday radio show in Mexico City called "Isabelementemusical." The program features news and music about AC artists.

**A**CTRESS FOR SALE: Lupita D'Alessio, who is known to be a bit temperamental, is in the soup again.

For years, the torch singer wanted the chance to star again in a telenovela with Televisa but never got the opportunity to do so.

In stepped TV Azteca, which wrote and produced a soap especially for D'Alessio titled "Ellas: Inocentes O Culpables." But several weeks ago, she allegedly had health problems that held up the show's production, and in February her departure from the show was made official by producer/director Antulio Jiménez Pons.

Jiménez Pons blamed her exit on the strains of filming a soap, but others on the set reportedly said she was

a tempestuous terror to work with.

In any case, D'Alessio has finished her latest CD, produced by hot *ranchero* singer Pepe Aguilar. The disc, to be released on a label recently created by concert promoter Ocesa called Genera Música, will contain "Espejo," the theme song of "Ellas: Inocentes O Culpables."

**T**ARKAN IN TRIUMPH: Turkish pop/dance singer Tarkan, whose self-titled disc already has sold 100,000 units in Mexico, according to Universal, is on the verge of becoming a big name throughout Latin America, thanks to his hit single "Simarik."

Tarkan is expecting to make a promotional visit to Mexico in March, provided he can finish up his military service in Turkey. Tarkan is expected to release his second disc in the middle of 2000.

**C**HART NOTES, RADIO: The top spots of Hot Latin Tracks continue to play musical chairs, as Ricardo Arjona's "Desnuda" (Sony Discos) dislodges Carlos Vives' "Fruta Fresca" (EMI Latin) for the second time in three weeks.

"Desnuda" secures the throne by the barest of margins—14.3 million audience impressions to the 14.2 impressions notched by "Fruta Fresca."

And for the eighth consecutive week, "Desnuda" reigns over the pop genre chart with 9.9 million impressions, down 200,000 from last issue.

Los Angeles Azules' "El Listón De Tu Pelo" (Disa/EMI Latin) stays No. 1 on the regional Mexican genre chart for the third straight week, with 9.1 million impressions, off 400,000 from last issue.

Ratcheting up 2-1 on the tropical/salsa genre chart, though its impressions count was unchanged at 9.2 million, is Gilberto Santa Rosa's "Qué Alguien Me Diga" (Sony Discos).

**C**HART NOTES, RETAIL: Though sales figures of titles charting on The Billboard Latin 50 this issue were virtually identical to the previous issue, the numbers are running a whopping 48% ahead of the figures from a similar period in 1999.

Conjunto Primavera's "Morir De Amor" (Fonovisa) continues to lead the pack on The Billboard Latin 50, despite registering the same number of units sold as last issue—8,000.

"Morir De Amor," down 153 to 165 on The Billboard 200, stays No. 1 on the regional Mexican genre chart for the second straight week.

Perched atop the tropical/salsa genre chart for the 13th successive week is Marc Anthony's "Desde Un Principio—From The Beginning" (Sony Discos), up 500 units to 7,000.

Elvis Crespo's "The Remixes"

(Sony Discos) retains top ranking on the pop genre chart for the third week, running on 5,500 pieces, off 29% from last issue.

New to the top 10 of The Billboard Latin 50 this issue is Grupo Bryndis, the veteran Mexican band whose *cumbia*/pop disc "Por El Pasado" vaults 23-10 on 3,500 unit sales.

**S**ALES STAFFILE: The Billboard Latin 50—this issue: 131,500 units; last issue: 132,000 units; similar issue last year: 89,000 units.

Pop genre chart—this issue: 49,000

units; last issue: 51,000 units; similar issue last year: 35,000 units.

Tropical/salsa genre chart—this issue: 41,000 units; last issue: 42,000 units; similar issue last year: 24,000 units.

Regional Mexican genre chart—this issue: 33,000 units; last issue: 31,500 units; similar issue last year: 25,000 units.

Assistance in preparing this column provided by Sergio Fortuño in Santiago, Chile, and Teresa Aguilera in Mexico City

## Noelia Does Proud By Mom And Puerto Rico

BY KARL ROSS

**M**IA MI—When word first got around that Noelia, the daughter of Puerto Rican pop diva Yolandita Monge, was going to release a solo album, the initial reaction among industry observers and fans from her home island was tinged with skepticism.

After all, her mother—famed for her girlish voice and womanly figure—is one of the island's most enduring recording stars, while stepdad Topy Mamery is a well-known concert promoter and artist manager.

Many figured that Noelia was twisting her finger around Mom's sequined apron strings and that the disc was an act of parental indulgence.

But the commercial prosperity of the Fonovisa star's eponymous debut album, which spent more than 10 months on The Billboard Latin 50, quashed any debate about her artistic merits.

The 22-year-old Noelia has with her first disc accomplished what more seasoned performers have been unable to do after years of exposure: achieve stardom outside of Puerto Rico. And most surprising of all, she did it without her parents' coaching or connections.

As a high school student living with her parents in Miami, Noelia repeatedly voiced her interest in pursuing a recording career. "I spent hours trying to convince them to help me," Noelia recalls. "I'd say, 'Topy, help me become a singer,' and he'd say, 'OK, we're going to launch your career,' and he'd laugh like it was a big joke."

Though she says "Mommy always knew" she would someday become an artist, Noelia says her mother had strong reservations.

"Perhaps as a result of her [Monge's] experience, what she went through starting out, and acting out of maternal instinct—being overprotective and all that—she didn't think the time had come.

"But as someone who is leaving adolescence and entering adulthood, I wanted to strike out on my own and take a bite out of life," she says.

Upon graduating at 18, Noelia left the nest in Miami for her native

Puerto Rico. And though not embittered, as was widely reported in the island press, she never sought her parents' help again.

After working in retail, Noelia landed a job as receptionist for the management company of star *salsero* Gilberto Santa Rosa.

Before long, Noelia, still harboring her aspirations for a recording career, became a production assistant. One day she summoned her courage and handed Santa Rosa a homemade demo tape in which she sang a cappella. Then she held her breath. "He listened to it, and much to my surprise he started giving me

number, and the uptempo shaker "Candela," which captures Noelia's coquettish side.

Noelia and Estéfano proved to be a potent team.

Noelia's album spent 41 weeks on the Billboard Latin 50 chart, peaking at No. 7. Among the singles, "Tú" spent 26 weeks on Hot Latin Tracks, roosting as high as No. 5, while "Candela" reached No. 27 and "Toco La Luz" charted at No. 32.

Noelia says it was important for her to be "authentic," not a fabricated artist called on by record label hands to be marketed as a "bimbo or sex bunny."

Estéfano, Noelia says, spent three weeks getting to know her before sitting down to compose. "His lyrics were tailor-made for me," she declares, "just like a dress that fits like it's painted on your body. He really did a masterpiece for me; the truth is I identify with everything he wrote."

Independently compiled hit parades have reported Noelia near or at the top of the charts in scores of countries throughout Central and South America, where she has been touring for the past nine months.

Her pan-regional stardom has raised Noelia's artistic sights for the sophomore release that she is recording.

"I'm going to do some fast numbers, something that's going to get inside people so they can let loose all that Latin energy," she says. Noelia also plans to include some songs she wrote herself.

Noelia asserts that the reports of friction between her and her mother have been misguided, and though her mother initially resisted her decision to seek the spotlight, the two are friends and confidantes.

"She [Monge] was just in Argentina promoting her new record," Noelia says. "And she heard my song all over the radio, at the top of the playlists. When we spoke over the phone, she was euphoric. She said, 'You're the first Puerto Rican artist to make it big in Argentina with her first record.' . . . She got all carried away and said, 'I don't think I'm any good at being the mother of such a famous star, because it makes me nervous.'"



NOELIA

all kinds of advice.

"I told him I didn't have the contacts or resources to do a proper demo," Noelia continues. "The next week, he called the office and told me we were going to the studio of [producer] Cucco Peña to cut a demo tape. I wanted to die! I didn't know what song I was going to sing, I wasn't prepared. . . . I'll never forget it."

Peña, one of Latin music's most acclaimed producers of tropical-rooted music, says many aspiring artists walking unrehearsed into his studio as Noelia did "would become frightened by the microphone."

But Noelia turned out to be a natural. "We didn't have to give her much coaching," Peña says. "That impressed me. She acted as if she'd been doing it since she was in the crib."

As for her album, Noelia credits Miami-based producer Estéfano for her instant success. Estéfano penned seven of the 10 tracks on her album, including her leadoff smash "Tú," a teary-eyed torch



**Nocheros Millonarios.** During a recent performance in Buenos Aires, EMI Argentina recording act Los Nocheros was presented an award by the label in recognition of sales of more than 1 million units in Argentina. The band's latest disc, a self-titled CD that has already topped the country's sales charts, is slated for release in April throughout Latin America. Shown, from left, are Los Nocheros bandmates Kike Teruel and Mario Teruel; Roberto "Chacho" Ruiz, managing director at EMI Argentina; Jorge Rojas, member of Los Nocheros; Alejandro Varela, marketing director at EMI Argentina; and Rubén Ehizaguirre, member of Los Nocheros.

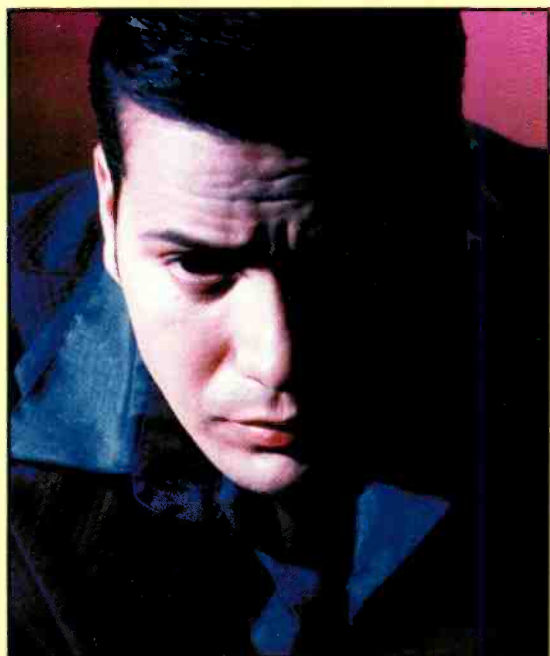


# LATIN MUSIC 6 PACK

BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

1 2 3 4 5 6

**FOCUS ON  
LATIN GENRE CHARTS**



Victor Manuelle



Christian Castro

## Latin Radio Recaps Premiere

Beginning with this edition of Latin Music 6 Pack, Billboard is debuting year-to-date recaps of the three radio-genre charts: Pop, Tropical/Salsa and Regional Mexican.

Each chart lists the 40 most-listened-to singles from Dec. 4, 1999, to Jan. 29, 2000.

Los Rieleros Del Norte's "Te Quiero Mucho," the top track on the Regional Mexican genre chart, has scaled Hot Latin Tracks. The other two No. 1 singles on the Pop and Tropical/Salsa-genre charts have reached the top 10 of Hot Latin Tracks.

Airplay Monitor, a division of Billboard Music Group, publishes a weekly top-40 listing of the trio of radio genre charts in their new weekly Hot Latin Fax. —John Lannert

### LATIN PCP 40

Pos. Title—Artist—Imprint/Label

- 1 **Alguna Vez**—Christian Castro—Ariola/BMG Latin
- 2 **Ritmo Total**—Enrique Iglesias—Interscope/Universal Latino
- 3 **Desnuda**—Ricardo Arjona—Sony Discos
- 4 **Escúchame**—Carlos Ponce—EMI Latin
- 5 **Llegar A Ti**—Jaci Velásquez—Sony Discos
- 6 **Fruta Fresca**—Carlos Vives—EMI Latin
- 7 **Dimelo**—Marc Anthony—Columbia/Sony Discos
- 8 **O Tú O Ninguna**—Luis Migue—WEA Latina
- 9 **Si No Te Hubieras Ido**—Marco Antonio Solís—Foncvisa
- 10 **Atado A Tu Amor**—Chayanne—Sony Discos

Continued on page LM-3

## TO SING OF HER OWN PEOPLE

Contemporary-Christian artist Jaci Velásquez strikes Latin secular gold.

BY JOHN LANNERT

**W**hen Sony Discos' contemporary-Christian star Jaci Velásquez scored her first Spanish-language single last year, she recalls that it was the most thrilling moment in her career.

Velásquez also remembers with a chuckle when she told the Sony executives to keep the faith in her Spanish career, because, as she put it: "I know someone in a real high place, and he'll take care of us."

Judging from Billboard's radio and retail charts, Velásquez and Sony have been well taken care of.

Velásquez's first single, "Llegar A Ti," climbed to the pinnacle of Hot Latin Tracks. Her sophomore single, "Sólo Tú," has become her second top-10 hit. In addition, her debut CD, "Llegar A Ti," has reached the top 10 of The Billboard Latin 50.

Velásquez's chart accomplishments in the Spanish market are unique in the fact that few recording artists make a successful transition from English-language to Spanish-language markets.

### CROSSING FROM CHRISTIAN

Even more astonishing, however, is that Velásquez has been able to successfully switch from the English-language contemporary-Christian market to the Spanish secular market.

To be sure, Velásquez's high-charting CD contains plenty of spiritually directed material, most of which comprises translated songs from her English Christian discs.

But the hit title track and "Sólo Tú"—both penned by the album's producer, Rudy Pérez—are warm ballads whose lyrics are certainly open to an interpretation

Continued on page LM-3

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# LATIN MUSIC & PACK

## JACI VELÁSQUEZ

Continued from page LM-1

geared toward a relationship between a man and a woman.

While saying that the Sony brass is not trying to alter her Christian beliefs, the pretty and cheerful 20-year-old Texas native adds that "not all of my songs are about God. But I do have a faith that intertwines my whole life, and it feeds me the life I live."

"Some people in the business, because an artist has a Christian inclination or is a Christian in their personal lives, would think that could be a limiting factor," says Oscar Llord, president of Sony Discos. "I don't think so. Contemporary music represents every genre. There are great rock, pop and rap songs with positive lyrics, which is good for the kids out there."

Velásquez notes, as well, that the divide between contemporary Christian and secular pop can be narrow at times.



Jaci Velásquez

"Take Sixpence None The Richer," says Velásquez. "They're a Christian band. When 'Kiss Me' came out, the Christian market is looking at it, going, 'What do they mean by that?'"

"But they released it on Christian radio," adds Velásquez, "and then pop radio picked it up and it became huge. There have been so many anglo Christian artists that have crossed over into the pop market—not even intentionally—but they just did, because people are looking for the innocence that spiritual Christian artists can convey."

Though Velásquez acknowledges that she "would have loved" to have cut "Kiss Me," she admits that fans of Christian music might frown on one of their favorites cutting a secular tune.

Velásquez then hastens to point out, "I relate to what I sing about. I relate to 'Llegar A Tí.' It is about a love one day I will have. With 'Sólo Tú,' I wanted Rudy to write a love song for me, and I wanted him to write it about love in the purest of forms. I don't sing about love in the 'Hey baby, come on over let me show you' way. I am a

believer in sexual abstinence. I plan on remaining a virgin until the day I get married."

Velásquez's booming voice and heartfelt delivery have been well-known and appreciated among Christian-music fans since 1996, when she scored her first Christian smash, "If This World."

### SPECIAL VOICE

In 1997, Velásquez tacked on another fan when Llord caught her performance at the Dove Awards. A year later, Llord signed Velásquez to Sony.

Llord was captivated by Velásquez's onstage charisma and "special voice" that he reckons will enable Velásquez to become a top torch singer along the lines of Whitney Houston or Celine Dion.

"We've had a lot of female artists in the Latin market who are extremely effective in delivering rhythmic songs," declares Llord. "But I think that the Celine Dion or Whitney Houston type of voice

in the Latin music market has not been there lately. Those voices obviously are very difficult to find.

"But Jaci, who has already been delivering performances in the fashion that she does, has a tremendous potential to grow and become that sort of artist in our business."

Velásquez says she decided to cut a Spanish disc because she "wanted to be able to sing of my own people." When she began cutting the sides for "Llegar A Tí," however, she could not speak or sing Spanish.

Saying her Spanish has since improved "in leaps and bounds," Velásquez adds with a chuckle that "the tutoring I've had is practicing on the poor Latino interviewers."

"Llegar A Tí" has been released in Latin America, where Velásquez is expected to make several promotional trips. She also is scheduled to record an English-language Christian disc, slated for release in the third quarter of 2000.

"It's like God planned it all," says Velásquez, referring to her new bilingual recording career; one that looks to ascend to more heavenly heights in the future. ■

## LATIN POP 40

Continued from page LM-1

- 11 **El Poder De Tu Amor**—Ricardo Montaner—WEA Latina
- 12 **Moscas En La Casa**—Shakira—Sony Discos
- 13 **Shake Your Bon-Bon**—Ricky Martin—C2/Sony Discos
- 14 **Dormir Contigo**—Luis Miguel—WEA Latina
- 15 **Completamente Tuyo**—Marcos Llunas—AJ
- 16 **Que Alguien Me Diga**—Gilberto Santa Rosa—Sony Discos
- 17 **Se Va El Amor**—Los Tri-O—Ariola/BMG Latin
- 18 **Bajo La Lluvia**—Grupománia—Sony Discos
- 19 **Si He Sabido Amor**—Alejandro Fernández—Sony Discos
- 20 **Canción En La Arena**—Fiel A La Vega—EMI Latin
- 21 **Todo Está Bien**—Juan Gabriel—Ariola/BMG Latin
- 22 **Pienso En Ti**—Ednita Nazaria—EMI Latin
- 23 **Sentirme Vivo**—Emmanuel—Universal Latino
- 24 **Perdóname**—Pepe Aguilar—Musart/Balboa
- 25 **Sólo Tú**—Jaci Velásquez—Sony Discos
- 26 **Nunca Te Olvidaré**—Enrique Iglesias—Fonovisa
- 27 **Historia**—Ricardo Arjona—Sony Discos
- 28 **Te Veo Venir Soledad**—Franco de Vita—Sony Discos
- 29 **Loco**—Alejandro Fernández—Sony Discos
- 30 **La Última Noche**—Diego Torres—RCA/BMG Latin
- 31 **Bella**—Ricky Martin—C2/Sony Discos
- 32 **Arriesgaré La Piel**—Yolandita Monge—Ariola/BMG Latin
- 33 **Escúchame**—Los Sabrosos Del Merengue—Caiman
- 34 **Blue (Da Ba Dee)**—Eiffel 65—Republic/Universal
- 35 **De Hoy En Adelante**—Millie—EMI Latin
- 36 **That's The Way It Is**—Celine Dion—550 Music/550-Work
- 37 **Cachito**—Maná—WEA Latina
- 38 **Tu Me Haces Sonar**—MDO—Sony Discos
- 39 **Fuego En La Cintura**—Gisselle—Ariola/BMG Latin
- 40 **Bailamos**—Enrique Iglesias—Fonovisa/Interscope/Universal Latino

## TROPICAL/SALSA 40

- | Pos. | Title                      | Artist                    | Imprint/Label               |
|------|----------------------------|---------------------------|-----------------------------|
| 1    | <b>Pero Dile</b>           | Victor Manuelle           | Sony Discos                 |
| 2    | <b>Fruta Fresca</b>        | Carlos Vives              | EMI Latin                   |
| 3    | <b>Bajo La Lluvia</b>      | Grupománia                | Sony Discos                 |
| 4    | <b>Que Alguien Me Diga</b> | Gilberto Santa Rosa       | Sony Discos                 |
| 5    | <b>Dimelo</b>              | Marc Anthony              | Columbia/Sony Discos        |
| 6    | <b>Ritmo Total</b>         | Enrique Iglesias          | Interscope/Universal Latino |
| 7    | <b>Siento</b>              | Los Hermanos Rosario      | Karen                       |
| 8    | <b>Escúchame</b>           | Los Sabrosos Del Merengue | Caiman                      |
| 9    | <b>Por El Caminito</b>     | Elvis Crespo              | Sony Discos                 |
| 10   | <b>Escúchame</b>           | Carlos Ponce              | EMI Latin                   |



Los Rieleros Del Norte

- 11 **El Poder De Tu Amor**—Ricardo Montaner—WEA Latina
- 12 **Aquí, Pero Allá**—Peña Suazo Y Su Banda Gorda—MT&VI
- 13 **Da La Vuelta**—Marc Anthony—Columbia/Sony Discos
- 14 **Shake Your Bon-Bon**—Ricky Martin—C2/Sony Discos
- 15 **Remolino**—Frankie Negrón—WEA Caribe/WEA Latina
- 16 **Alguna Vez**—Christian Castro—Ariola/BMG Latin
- 17 **Clavado En Un Bar**—José Alberto—RykoLatino/Rykodisc
- 18 **Aunque Me Voy**—Lazz—WEA Latina
- 19 **Que Te Vas**—George LaMond—Prestigio/Sony Discos
- 20 **Completamente Tuyo**—Marcos Llunas—AJ
- 21 **Historia**—Ricardo Arjona—Sony Discos
- 22 **Canción En La Arena**—Fiel A La Vega—EMI Latin
- 23 **La Fiebre**—Tonny Tun Tun—Caiman
- 24 **Fuego En La Cintura**—Gisselle—Ariola/BMG Latin
- 25 **La Fama**—Domingo Quiñones—RMM
- 26 **Hielo**—India—RMM
- 27 **O Tú O Ninguna**—Luis Miguel—WEA Latina
- 28 **El Jumo**—Jossie Esteban—Mas Fonovisa
- 29 **Llegar A Tí**—Jaci Velásquez—Sony Discos
- 30 **La Persona Equivocada**—Melina León With Víctor Manuelle—Sony Discos
- 31 **Pienso En Ti**—Ednita Nazario—EMI Latin
- 32 **Blue (Da Ba Dee)**—Eiffel 65—Republic/Universal
- 33 **Tu Cariñito**—Puerto Rican Power—Sony Discos
- 34 **Cantemos Todos Cantemos**—Tito Rojas—M.P./Sony Discos
- 35 **Te Veo Venir Soledad**—Franco De Vita—Sony Discos
- 36 **That's The Way It Is**—Celine Dion—550 Music/550-Work
- 37 **Ya Me Canse**—Olga Tañón—WEA Latina
- 38 **Me Enamóro Más**—Luisa—Caliente/Atlantic
- 39 **Déjate Querer**—Gilberto Santa Rosa—Sony Discos
- 40 **Bella**—Ricky Martin—C2/Sony Discos

## REGIONAL MEXICAN 40

- | Pos. | Title                        | Artist                                       | Imprint/Label           |
|------|------------------------------|--|-------------------------|
| 1    | <b>Te Quiero Mucho</b>       | Los Rieleros Del Norte                       | Fanavisa                |
| 2    | <b>Te Ofrezco Un Corazón</b> | Banda El Recodo                              | Fonovisa                |
| 3    | <b>El Listón De Tu Pelo</b>  | Los Angeles Azules                           | Disa/EMI Latin          |
| 4    | <b>No Le Ruegas</b>          | Canjunta Primavera                           | Fonovisa                |
| 5    | <b>Con Quien Estaras</b>     | Arkangel R-15                                | Sony Discos             |
| 6    | <b>Mi Gusto Es</b>           | Ezequiel Peña                                | Fonovisa                |
| 7    | <b>Perdóname</b>             | Pepe Aguilar                                 | Musart/Balboa           |
| 8    | <b>Soñador Eterno</b>        | Intocable                                    | EMI Latin               |
| 9    | <b>Dos Gotas De Agua</b>     | Banda Maguey                                 | RCA/BMG Latin           |
| 10   | <b>Alma Rebelde</b>          | Limite                                       | Universal Latino        |
| 11   | <b>Eternamente</b>           | Vicente Fernández                            | Sony Discos             |
| 12   | <b>No Compró Amores</b>      | Banda Machos                                 | WEAMex/WEA Latina       |
| 13   | <b>Basura</b>                | Los Mismas                                   | EMI Latin               |
| 14   | <b>Añillo Grabado</b>        | Tiranos Del Norte                            | Sony Discos             |
| 15   | <b>Paraiso Terrenal</b>      | Priscila Y Sus Balas De Plata                | Andrea/Platino/Fonovisa |
| 16   | <b>El Disgusto</b>           | Julio Preciado Y Su Banda Perla Del Pacifico | RCA/BMG Latin           |
| 17   | <b>Las Heladas</b>           | Los Tucanes De Tijuana                       | EMI Latin               |
| 18   | <b>Tus Reproches</b>         | Los Sementales De Nuevo León                 | Sony Discos             |
| 19   | <b>Espero Que Te Cumpla</b>  | Los Invasores De Nuevo León                  | EMI Latin               |
| 20   | <b>Con La Soga Al Cuello</b> | Los Tigres Del Norte                         | Fanovisa                |
| 21   | <b>Sólo Un Recuerdo</b>      | Los Huracanes Del Norte                      | Fonovisa                |
| 22   | <b>Si No Te Hubieras Ido</b> | Marc Antonio Solís                           | Fonovisa                |
| 23   | <b>Sufro</b>                 | El Coyote Y Su Banda Tierra Santa            | EMI Latin               |
| 24   | <b>Se Baila Así</b>          | Tigrillos                                    | WEAMex/WEA Latina       |
| 25   | <b>El Amigo Que Se Fue</b>   | Intocable                                    | EMI Latin               |
| 26   | <b>Mujer, Mujer</b>          | Los Traviezos Del Norte                      | Sony Discos             |
| 27   | <b>Si Estuvieras Conmigo</b> | Liberación                                   | Disa/EMI Latin          |
| 28   | <b>De Tin Marín</b>          | Los Tucanes De Tijuana                       | EMI Latin               |
| 29   | <b>Estaba Solo</b>           | Los Temerarios                               | Fonovisa                |
| 30   | <b>Lágrimas</b>              | Los Tigres Del Norte                         | Fonovisa                |
| 31   | <b>Se Me Notan Tus Besos</b> | Graciela Beltrán                             | EMI Latin               |
| 32   | <b>La Cumbia Del Garrote</b> | Los Del Garrote                              | Universal Latino        |
| 33   | <b>Fuiste Mala</b>           | A.B. Quintanilla Y Las Kumbia Kings          | EMI Latin               |
| 34   | <b>Razones De Mujer</b>      | Joan Sebastian                               | Musart/Balboa           |
| 35   | <b>Hace Un Año</b>           | Julio Preciado Y Su Banda Perla Del Pacifico | Ariola/BMG Latin        |
| 36   | <b>Si He Sabido Amor</b>     | Alejandro Fernández                          | Sony Discos             |
| 37   | <b>Solamente Mía</b>         | Masizzo                                      | Soundmex/Sony Discos    |
| 38   | <b>Otra Vez A La Cantina</b> | Michael Salgado                              | Joey/Sony Discos        |
| 39   | <b>Y Por Esa Calle Vive</b>  | Grupo Tentación                              | Sony Discos             |
| 40   | <b>Volvamos A Empezar</b>    | Grupo Bryndis                                | Disa/EMI Latin          |

# LATIN MUSIC & PACK

Artists Music

## 'SUPERNATURAL' GOLD, LIVE-ALBUM FRENZY, PARQUE-ROCKIN' NEWCOMERS

• On Dec. 9, 1999, **Santana** received a gold disc for "Supernatural," which sold more than 100,000 units. The next day, Santana and **Maná** performed before 50,000 spectators, who warmed up a freezing evening at Mexico City's Foro Sol with heated cheers and applause for one of the best concert dates of the year. American lineup that included **Arturo Sandoval, Danilo Pérez, Ray Barreto, Hermeto Pascual, Paquito D'Rivera, Rubén González** and Grammy nominees **Chucho Valdés, Gonzalo Rubalcaba** and **Poncho Sánchez**. Kicking off the 10-day festival were Colombian acts **Quinteto Zoe** and **Kent Bis-**



Santana

• High-flying ranchero singer **Pepe Aguilar** recently signed a five-album deal with Mexican indie Discos Musart. The terms of the pact call for Musart to actively promote Aguilar and provide him with a recording studio as needed. Aguilar's three discs from his "Trilogy Of Luck" series generated sales exceeding 2.5 million units in Mexico.

• While many famed recording artists might be avoiding Colombia because of its internal political strife, there were two successful jazz festivals and one prosperous rock festival in recent months.

In September, the XI International Jazz Festival, held at Teatro Libre in Bogotá, attracted a stellar Latin

**well**, the latter of whom is one of the founders of the event.

Before performing at the jazz festival in Bogotá, González, along with fellow Buena Vista Social Club alum **Ibrahim Ferrer**, turned in a superb set Sept. 3 at the third edition of Barranquilla's Latin Jazz Festival, a four-day event sporting Rubalcaba and Cuban act **Roberto Fonseca**.

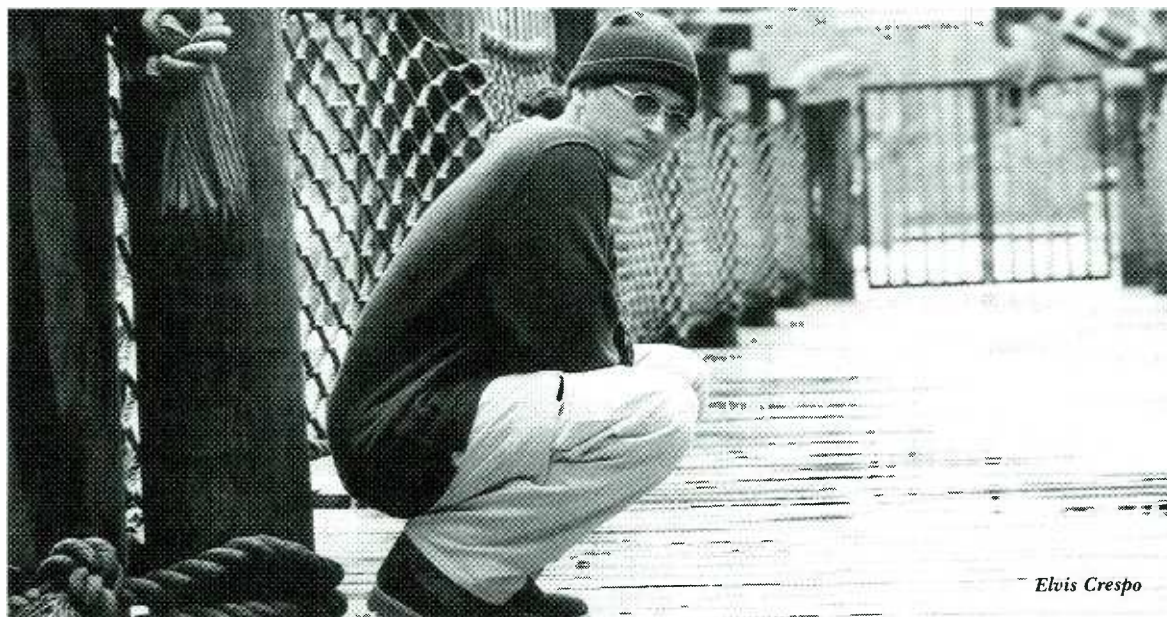
• In October, the fifth installment of Rock Al Parque took place in Bogotá with an all-star, rock en español bill featuring **Café Tacuba, Molotov, Control Machete, Vicetimas Del Doctor Cerebro, Julieta Venegas, and Iliya Kuryaki & The Valderramas**.

*Continued on page LM-8*

• A live-album frenzy of sorts has reached the Brazilian music industry. Following **Gilberto Gil's "Quanta Live"** (Warner), which won the '99 Grammy Award in the world-music category, EMI Brazil rock acts **Os Paralamas Do Sucesso** and **Legião Urbana** dropped live CDs—both named "Acústico."

And, apart from **Djavan's "Ao Vivo,"** two of the strongest names in Brazilian music recently put out live CDs that have become top sellers. One of them is singer **Gal Costa**, who celebrates the storied legacy of the late composer **Antonio Carlos Jobim** in the BMG Brazil disc "Gal Canta Tom Jobim." The other is **Chico Buarque de Holanda**, whose BMG title, "Chico Buarque Ao Vivo," was one of the most awaited and praised Brazilian CDs in recent memory. The album marks his 35th year in the music industry.

Also out is the two-CD set by **Maria Bethânia, "Diamante Verdadeiro."** Bethânia's 27-track album contains such all-time Bethânia classics as "Mel" and "Drama," along with new bahia-flavored songs and reinterpretations of tunes by such esteemed composers as **Buarque, Heitor Villa-Lobos, Caetano Veloso** and **Dorival Caymmi**.



Elvis Crespo

## CROSSING THE POND

*For Latin acts, Spain is the last stop on the way to the big time. And Spanish acts are finding gold by flying in the opposite direction.*

BY HOWELL LLEWELLYN

MADRID—Last year saw the consolidation of Latino success by many artists in Spain, with two notable facets—Puerto Rico was the main source of new acts breaking through, and Sony was the label chiefly responsible for this phenomenon.

No surprise, then, that Sony Music Entertainment Spain president Claudio Condé should predict that the next major triumph will be that of Elvis Crespo, the New York-born Puerto Rican who, in 1999, established himself as the foremost young merengue artist. One of his songs, "Suavemente," became a teenage anthem in many Latino markets.

Crespo is by no means unknown in Spain, and his first album release here, "Píntame," went platinum last year by selling in excess of 100,000 units. He played sold-out concerts in four Spanish cities in December, and a promotional visit is planned for late March to push his latest release, "Remixes," which is just that—a collection of remixes of his main hits.

Crespo's first album, "Suavemente," was not released in Spain, despite selling 100,000 units in the U.S. But the Spanish edition of "Píntame" includes two songs from that album—"Suavemente" itself and "Tu Sonrisa"—as well as a remix of the title song.

Crespo is perfect as the boy next door. The 28-year-old says "Suavemente" was inspired by his son, Elvis Jr., and that God has helped him in some of his most socially aware songs.

His career began, at the age of 17, with Willie Berrios and Toño Rosario.

Of "Píntame," he says, "After recording such a successful album as 'Suavemente,' the most important thing was to make a solid record that could show my versatility as a vocalist. That's why we decided to record 11 merengues with a style to which our public is accustomed, plus a *bachata*, a salsa and a ballad."

### KING OF THE NIGHT

Bound for Latin America are two Spanish artists who are already established there. Veteran singer/songwriter Joaquín Sabina needs no introduction after 30 years of constant acclaim, chiefly in Argentina and Mexico, as well as Spain. Sabina's new album, "19 Días Y 500 Noches," has sold some 500,000 units in Spain, reports BMG-Ariola, which demonstrates that his link with youth and street culture (especially late-night life) is stronger than that of most people aged half his 50 years.

Sabina arrived in Uruguay at the end of January for a tour that was scheduled to also take in Argentina, Mexico, Costa Rica, the Dominican Republic and Venezuela. He then returned to Spain for a summer tour, before going back to Latin America in October. "19 Días Y 500 Noches" was released in September, and has already sold 500,000 units in Spain and 200,000 in Latin America.

Sabina is indisputably the finest lyricist among Spanish singer/song-

writers and is the master chronicler of nocturnal havens, dark corners and acceptable excesses. He spends much time in Latin America, and influences from Mexico, Argentina and Cuba can all be heard on his fine album.

### OLD-WORLD FAVORITE

The other is singer Ana Torroja, whose second solo album, "Pasajes De Un Sueño," was released last month in Spain, Latin America and the U.S. Torroja was the singer of Spain's most-successful-ever group, Mecano, which was especially big in Mexico. Mecano—Ana and brothers Nacho and José María Cano—sold well throughout Latin America (except, curiously, in Argentina).

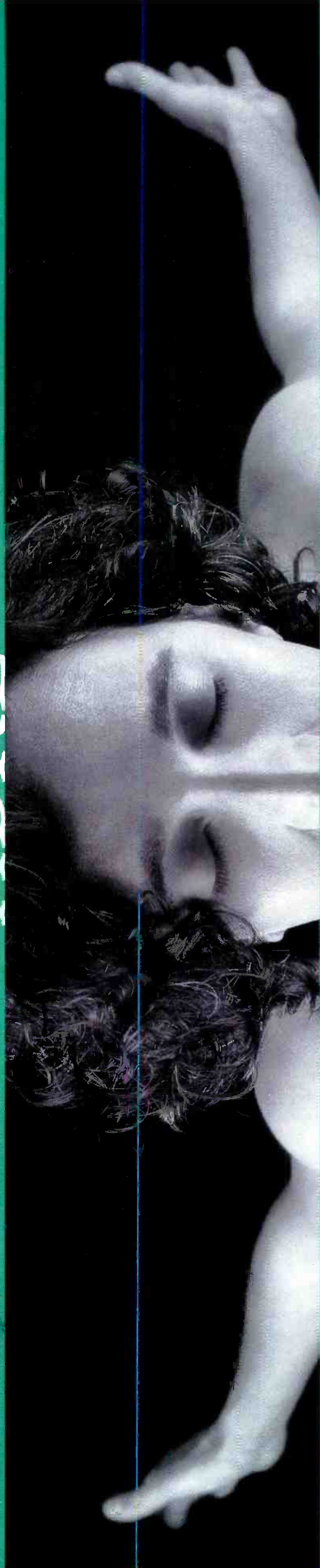
Torroja also traveled to Latin America and the U.S. in the last week of January—in her case, to Mexico, Miami and Puerto Rico—for promotional visits. In May, she begins a tour of several Latin American countries.

Her debut solo album, "Puntos Cardinales," which was released in 1997, sold some 450,000 units in Spain and Latin America, according to BMG-Ariola, with Mexico and Chile being her main markets outside Spain. She also sells well in U.S. Latino markets. "Pasajes De Un Sueño" was recorded in New York by acclaimed producers Arto Lindsay and Andrés Levin and includes Brazilian and Cuban influences. The album track "Diosa Del Cobre" was written by Cuban composer Pavel Urkija. ■

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# LATIN MUSIC 6 PACK

## Merchants & Marketing

### Chilean Locals, Colombian Giveaways & Argentine Expansion

**T**ower Records ended 1999 with the last-minute opening of two new stores in Buenos Aires. One outlet is a four-story, 2,500-square-meter flagship store in the center of the Belgrano district. The other is an 800-square-meter store located in a cinema complex in the elegant Recoleta neighborhood. Plans call for a new store this month—the chain's fifth in Brazil—at another cinema complex located about 40 miles from Buenos Aires.

In the first promotion of its kind, Los Angeles punk label **Epitaph Records** embarked on a sales campaign with Latino indie retailer **Ritmo Latino** called Punk O' Rama. Launched in December, the joint initiative called for the sale of compila-



Chayanne

tion CDs of Epitaph artists titled "Punk O' Rama," which sold for \$4.98. Buyers of the discs also received a Spanish magazine put out by Epitaph, as well as a sticker.

Due to the severe economic crisis in Colombia, many record labels are opting for big-package promotions: Cars, electronic home appliances and trip raffles were offered as a plus when buying a CD. According to Luis Carlos Nieto, VP of **Sonolux**, those promotions were done basically to fight increasing record piracy in Colombia. And, of course, also to sell more records.

During December, the Argentine record industry witnessed a silent battle between giant retail chain **Musi-**

Sales figures in the Chilean record industry have fallen again, with 6.6 million units sold in 1999, down from 8.1 million units in 1998 and 9 million units in 1997.

The tallies were compiled by Chile's recording-trade group **Asociación Chilena de Productores Fonográficos (APF)**.

Despite the poor showing by the Chilean record industry, the percentage of sales by Chilean artists rose for the third year in a row. In 1999, Chilean acts accounted for 24% of total sales, compared to 20.2% in 1998 and 19% in 1997.

APF also reports that Luis Miguel was the top concert attraction in 1999. The Mexican superstar drew 101,800 spectators to his eight shows. Rounding out the top five concert attractions were Chayanne (70,000); Hecho En Chile, which consisted of three homebred acts—Los Tres, Los Jaivas and Illapu (60,000); Sol Y Lluvia (51,000) and Joe Vasconcellos (30,000).

Following are the top 10 best-selling discs last year in Chile.

1. **André Rieu, "Valses" (92,000 units)**
2. **Luis Miguel, "Amarte Es Un Placer" (83,462 units)**
3. **Vengaboys, "The Party Album" (73,911 units)**
4. **Chayanne, "Atado A Tu Amor" (67,225 units)**
5. **Backstreet Boys, "Millennium" (57,665 units)**
6. **El Símbolo, "No Pares" (57,638 units)**
7. **Shakira, "¿Dónde Están Los Ladrones?" (53,935 units)**
8. **Maná, "Unplugged," (49,067 units)**
9. **Joe Vasconcellos, "Vivo" (46,887 units)**
10. **Elvis Crespo, "Suavemente" (43,154 units)**

musimundo and the financial divisions of major record companies that eventually ended with a shaky armistice.

The red alert was first signaled by **BMG**, which, after unsuccessfully trying to negotiate a debt restructuring with Musimundo, ceased doing business with the company. After 10 days, a truce was declared and payments were made to BMG.

Similar payment problems surfaced between Musimundo and **Sony Music, Warner Music** and **DBN**, but no blood was shed and everybody enjoyed a calm Christmas weekend.

Musimundo, the most important retail-music company in Argentina, has 122 stores throughout the country and accounts for more than half of

companies, and we do not wish to enter any power arm-wrestling, even though we have a 50% market share."

In 1999, Musimundo invested \$4.5 million to open 24 new stores, including two impressive downtown mega-stores that added another 4,500 square meters of retail space.

Also, in November, five stores were opened in Chile, where a flagship store in Santiago is now in the works. Plans for this year include 20 to 25 new stores in Argentina. A planned excursion into Brazil, where no deal could be struck with local retailers, will now be done solo.

"We have grown 16% in total sales from 1998 to 1999," says Cao. "We even think that our expansion helped



Los Tres

the market share, with sales of \$400 million.

Musimundo CEO Antonio Cao stressed that his company has no financial problems and is growing and expanding with heavy investments.

"The only issue in December was a renegotiation of our payment terms with record companies," says Cao. "Any adjustment was due to our ambitious expansion plans, and the only delicate situation arose when a company's headquarters in Germany demanded a shorter term of payment. It was quickly taken care of and lasted a mere week.

"Musimundo," continues Cao, "has excellent relationships with record

to alleviate the fall in sales that the record industry experienced in '99."

A more accurate sales profile, comprised of same-store sales, shows that Musimundo's numbers, like the whole industry, fell 11% last year. Still, Musimundo is forecasting 3%-to-4% growth in the market for 2000.

Music is not Musimundo's only product. Computers, electronics and books account for 68% of its business.

"Due to our dimensions, growth and terms of payment," concludes Cao, "we began to exceed the credit qualification that most record companies had given us. This was renegotiated, and there are no problems in our relationships." ■

Assistance in preparing this issue of Latin Music 6 Pack was provided by Teresa Aguilera, Marcelo Fernández Bitar, Sergio Fortuño, Marcio Gaspar and Karl Troller.

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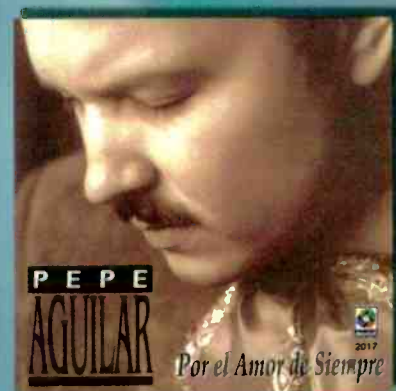
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Internet users can hear and download a wide range of Chilean music, from folklore to electronica, at a new web page, **MP3Palace**—the first site devoted exclusively to bands and artists from Chile.

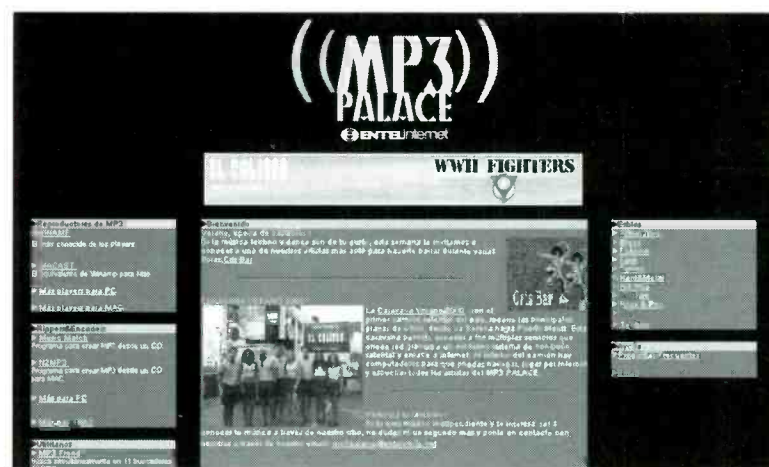
Communications company Entel Chile created and hosts the site to promote groups and solo acts that do not have a contract with major labels.

The leader of the band Sexual Democracia, Miguel Barriga, was in charge of choosing more than 50 independent musicians who are classified in 11 categories. The site's address is [www.mp3palace.cl](http://www.mp3palace.cl).

**Cordillera Comunicaciones**, the main stockholder in Chilean cable-TV company **Metropolis-Intercom**, will pay music-programming rights to Chile's authors'-rights society **Sociedad Chilena del Derecho de Autor (SCD)**.

Cordillera Comunicaciones owes SCD approximately \$1.42 million for unpaid performances rights.

After a recent lawsuit presented by SCD against Cordillera Comunica-



ciones, a Chilean judge ruled in favor of the authors'-rights organization, which has been given legal permission to claim the payment of this debt.

Cordillera had left unpaid performance rights for music videos and music used in its programming from March 1993 through March 1997. SCD was asking the cable company to pay a fee of 2.25% above its viewers-payments and publicity incomes.

**Entravision Comunicaciones Company L.L.C.** and **Latin Communications Group** recently inked a \$250 million deal in which Latin Communications will be merged into Entravision.

The accord, expected to take effect this spring, pending FCC approval, will make Entravision one of the largest media companies in the U.S. Entravision will own 17 television stations, 26 radio stations and the largest Spanish-

**Radio Unica Communications Corp.**, the lone, 24-hour Spanish-language radio network in the U.S., recently entered into a time-brokerage agreement and option to acquire **KURS-AM** in San Diego. Company president **Joaquín Blaya** says Radio Unica now operates stations in 12 of the country's 20 largest Hispanic radio markets.

language newspaper serving the New York metropolitan area.

Spanish-language radio scored its highest percentage ever—6.9%—in the summer Arbitron Billboard/Airplay Monitor national-format trend report. Spanish radio rose from 6.7% to 6.9% and remains the sixth most-listened-to format in the U.S. In addition, Spanish radio rose in three key demos: Teens (4.4 to 5.1), 18-34 (8.4 to 8.7) and 25-54 (7.2 to 7.5).

The annual Miss Colombia Beauty Pageant, celebrated in Cartagena last November, attracted its usual high-grade clutch of recording stars, including Proyecto Uno, Diego Torres, Ferreira and Shakira. Their sets were broadcast live on national television, with more than 25 million viewers tuned in.

The beauty contest, which in the past has featured Julio Iglesias, Miguel Bosé and Chayanne, is consistently the highest-rated TV program in Colombia year after year ■

**Colombian TV network Caracol** recently launched "Alejo," a new TV soap opera broadcast at 7:30 p.m. on weekdays. The show documents the life, music and loves of **Alejo Duran**, one of the all-time most-famous vallenato legends in Colombia.

Duran was the composer of such famous songs such as "039" and "La Cachucha Bacana," recorded by Carlos Vives on his album "La Tierra Del Olvido."

Caracol is the TV network that years ago aired "Escalona," another soap opera based on the life of Rafael Escalona, the country's most important vallenato composer.

Ironically, the role of Escalona was played by Vives, years before he decided to start his vallenato-rooted music career. Now in "Alejo," the main character is played by **Moisés Angulo**, another successful Colombian actor and musician who became famous for his papayera-fusion style.

### ARTISTS & MUSIC

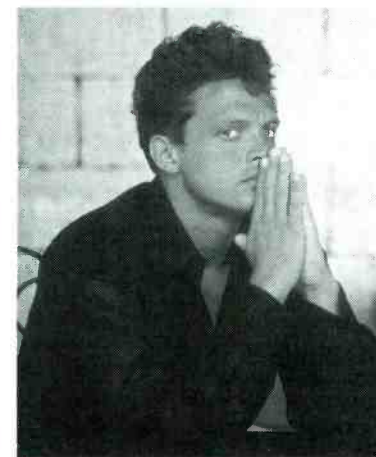
Continued from page LM-4

Colombian bands also took part in the rock fest. **Ultrageno**, **Superlitio**, **Ciegosordomudos**, **La Banda Del Gusano**, **La Pestilencia** and **La Marimonda** were among the 40 homegrown groups, 60% of which were newcomer bands. Rock Al Parque has become, so far, the most important rock festival in Colombia and one of the most interesting Latin rock events in Latin America. An estimated 250,000 people attended this year's three-day concert Oct. 16-18.

**Luis Miguel** became the first international artist to receive the inaugural batch of Premio Diamante Awards, a new certificate issued by Argentine recording trade group **CAPIF** to artists whose CDs have sold more than 500,000 units. During his recent tour in Argentina, Warner's Mexican superstar received



Arturo Sandoval



Luis Miguel

four Premio Diamantes, for "Aries," "Romance," "Segundo Romance" and "Romances." Other artists awarded the coveted certificates were **Fito Páez** ("El Amor Después Del Amor"), **Soledad** ("Poncho Al Vien-

to"), **Michael Jackson** ("Thriller"), **the Beatles** ("Abbey Road"), **Queen** ("Greatest Hits, Vol. 2"), **Julio Iglesias** ("Emociones," "El Amor") and **Julio Sosa** ("El Album De Oro"). ■





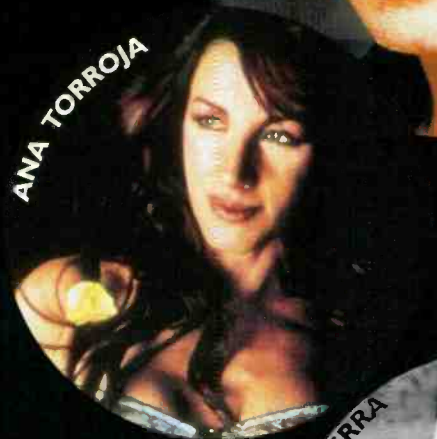
ALEJANDRO SANZ



CARLOS VIVES



MIGUEL BOSE



ANA TORROJA



AMAURY GUTIERREZ



PEDRO GUERRA



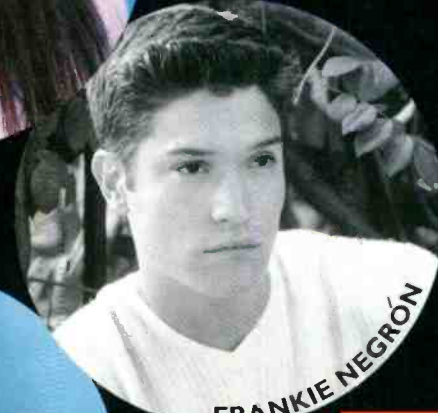
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# Songwriters & Publishers

ARTISTS & MUSIC

## Famous, BMG Renew Global Deal

### Pact Maintains Largest Subpublishing Ties In The World

BY IRV LICHTMAN

NEW YORK—Famous Music, maintaining its blueprint to establish wholly owned publishing operations in Europe, has renewed its subpublishing ties with BMG Music Publishing there and elsewhere for another five years (*Billboard* **Bulletin**, Feb. 7).

Under the deal, extending a relationship that started in 1995, BMG Music will continue to subpublish the Famous catalog in worldwide markets, excluding the U.S., Japan, South Korea, Taiwan, and Vietnam. Territories in Pacific countries added to the original deal are the Republic of China and Thailand.

Even though Famous Music is on a long-range program to open wholly owned offices in Europe—it now has such units in the U.K., France, and Germany—BMG Music continues to manage the catalogs there. However, in France and Germany, Famous has partnered with Jean Davoust and Hille Hillekamp, respectively, in setting up creative offices.

In those cases, BMG Music administers the dollars that flow from Famous Music's end of the arrangements. Irwin Robinson, Famous Music's New York-based chairman/CEO, who worked out the new five-year deal with New York-based BMG Music president Nick Firth, says that other wholly owned Famous Music companies will be opened in Italy, the Netherlands, and a country in Scandinavia to be named.

Though financial terms were not disclosed, the Famous Music/BMG Music subpublishing ties are still considered, as they were five years ago, the largest subpublishing deal in the world.

Famous Music, established in 1928 by Paramount Pictures, which remains its parent within the Viacom corporate family, controls more than 100,000 copyrights, many of which stem from movie songs. Its roster of writers includes such contemporary hitmakers as Blondie, Boyz II Men,

Music's Firth said, "During the last four years, BMG Music Publishing has significantly increased revenues of Famous in the many territories where we represent the company. We feel certain that together we will go from strength to strength during the course of our new long-term agreement."



Toasting subpublishing renewal of Famous Music's catalog by BMG Music Publishing Worldwide in international territories, from left, are Irwin Robinson, chairman/CEO of Famous Music; Stanley Schneider, VP of business and legal affairs at BMG Music Publishing; Nick Firth, president of BMG Music Publishing; Margaret Johnson, senior VP of finance and administration at Famous Music; and Carol Lipkin, VP of finance and administration at BMG Music Publishing. (Photo: Janet Koltick)

Bush, Eminem, Paula Cole, and Montell Jordan; writer/producers Fred Jerkins III and Chris "Tricky" Stewart; and composer/pianist Marvin Hamlisch.

BMG Music, established in 1987, controls more than 100,000 copyrights, including those of such writers and acts as Ace Of Base, Lucio Battisti, the Bee Gees, the Cure, Dave Matthews Band, Eurythmics, Edgardo "El General" Franco, Juan Gabriel, Randy Newman, and Wu-Tang Clan.

In a prepared statement, BMG

Famous Music's Robinson, also in a prepared statement, said, "Four years ago, when we originally chose BMG Music Publishing to represent us in major territories outside the U.S., BMG undertook the challenge of integrating our extensive catalog into their systems and developing a plan for its promotion. We're very pleased with the fact that BMG has met those challenges and that our catalog is in good hands. For this reason we are extending our association with BMG for another five years."

## NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
THANK GOD I FOUND YOU	• Mariah Carey, James Harris III, Terry Lewis	• Sony/ATV Songs/BMI/Rye Songs/BMI, EMI April/ASCAP, Flyte Tyme/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
COWBOY TAKE ME AWAY	• Martie Seidel, Marcus Hummon	• Woolly Puddin'/BMI, Bug/BMI, Careers-BMG/BMI, Floyd's Dream/BMI
<b>HOT R&amp;B SINGLES</b>		
GET IT ON TONITE	• Montell Jordan, Brian Palmer, Sergio Moore, D. Moore, D. Denbow, A. Wilson, J. Evers, Juergen Korduletsch	• Montell Jordan/ASCAP, Famous/ASCAP, Chubby/ASCAP, PLX/ASCAP, Tobaki/ASCAP, Levars Cribb/ASCAP, Warner/Chappell GMBH WB/ASCAP, Edition Lollipop, Gema Warner-Tamerlane/BMI
<b>HOT RAP SINGLES</b>		
HOT BOYZ	• Missy Elliott, Timothy Mosley	• Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP
<b>HOT LATIN TRACKS</b>		
DESNUDA	• Ricardo Arjona	• Sony/ATV Discos/ASCAP, Arjona Musical/ASCAP

## Preston, Lofrumento, Writers Join Board Of Songwriters' Hall Of Fame

ON BOARD: With Hal David as the new chairman of the Songwriters' Hall of Fame, as previously reported, the hall's board has added some new names from the ranks of industry executives and songwriters.

Both Frances Preston, president/CEO of BMI, and John Lofrumento, CEO of ASCAP, are new members of the board, while songwriters Cy Coleman, Jimmy Webb, and Maury Yeston are new members. New officers of the hall are longtime board members Al Feilich, president; Cy Leslie, vice chairman; Ervin Drake, vice chairman; Karen Sherry, treasurer; and Linda Lorence, secretary.

In his first public appearance as chairman of the hall, David, a songwriter member of the hall's honor roll of greats, told a gathering Feb. 1 at New York's Friars Club that he would focus on two

aton New York Hotel and Towers. They are Brian Wilson, Glenn Frey and Don Henley, James Taylor, James Brown, and the late Curtis Mayfield.

**NEXT DECADE DEALS:** Stu Cantor, president of New York-based Next Decade Entertainment, reports an extension of the firm's administration agreement with Glocca Morra Music, which contains a wealth of songs with lyrics by the late E.Y. Harburg, including "April In Paris," "It's Only A Paper Moon," and "Brother, Can You Spare A Dime?"

Also, Next Decade has entered into a worldwide administration agreement with Gorney Music for many songs penned by Harburg, including "Brother." Gorney Music represents the estate of composer Jay Gorney.



by Irv Lichtman

**TWO PANELS SET:** Two groups

have set evening panel discussions of interest to copyright owners. On Tuesday (15) at the Sportsmen's Lodge in Studio City, Calif., the California Copyright Conference offers "Lawyers, Lobbyists, And Legislation" (call 818-848-6783). On Wednesday (16) at Dillon's in New York, that city's chapter of the Assn. of Independent Music Publishers offers "New Avenues To Market Music" (call 212-758-6157). The moderators are, in California, Ron Sobel of Entertainment Law Report, and in New York, Mary Beth Roberts, VP of catalog development at Famous Music.

And speaking of young writers, five that evening received the Abe Olman Scholarship Awards given annually by the hall, consisting of \$1,200 each. They are made possible by a memorial trust fund established by the Olman family 14 years ago. The winners, drawn from active participants in songwriting workshops sponsored by the hall, ASCAP, BMI, SESAC, and the Songwriters Guild of America (SGA), are James Day (ASCAP), Edie Carey (BMI), Nina Mankin (SGA), Jabe Beyer (SESAC), and Angela Ai (the hall).

As previously disclosed, the hall will induct six writers June 15 at its 31st annual dinner at the Sher-

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Celine Dion, "All The Way . . . A Decade Of Song."
2. "Christina Aguilera."
3. Kid Rock, "Devil Without A Cause."
4. Backstreet Boys, "Millennium."
5. Santana, "Supernatural."

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"I NEVER GO AROUND MIRRORS"

Written by Sanger D. Shafer and Lefty Frizzell  
Published by Acuff-Rose Music Inc. (BMI)

Country and bluegrass have always been recognized as kindred musical genres, and it's not unusual for a bluegrass act to reach into a country artist's repertoire for a song that can easily lend itself to a bluegrass treatment.

When David Parmley began work on *Continental Divide's* upcoming Pinecastle Records album, "There'll Always Be A Rocking Chair," due out March 21, he seized the opportunity to put a bluegrass spin on the country classic "I Never Go Around Mirrors." Written by Lefty Frizzell and Sanger

Shafer, the song has previously been recorded by such country music luminaries as Merle Haggard, Keith Whitley, and Frizzell. The song peaked at No.

25 on the country charts for Frizzell in 1974. Though Whitley and Haggard never cracked the charts with the song, their affecting versions have influenced a number of other musicians.

"I first heard it by Merle Haggard. I'm a big Hag fan, and then, of course, I heard Keith Whitley's version," says David Parmley. "I've been doing it live, and people like the song, so I thought, 'Well, let's put it on the new project.'"

On the new *Continental Divide* album, Parmley steered the band in a more traditional bluegrass

vein, reminiscent of his early work with the Bluegrass Cardinals.

How did Parmley transform the country classic into a Continental Divide cut? "Basically the only difference is doing it all acoustic, not doing the steel and the drums—just fiddles and doing our thing with it," he says of the work he did with bandmates Danny Barnes on mandolin, Elmer Burchett on banjo, Steve Day on fiddle, and original member Mike Anglin on bass.

Parmley says the song continues to appeal to audiences just as much today as when it was first written. "It's not dated in its writing at all," he says. "If you like any form of traditional country music, that song would have to touch you."



# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## 'Cactus' System Spikes BMG CD

### Hit Act HIM's Set Reissued After Player Problems In Germany

BY KAI R. LOFTHUS

OSLO—Who will protect us from the protection systems? BMG Germany has been forced to reissue its No. 1-selling album after its use of the pioneering Cactus Data Shield (CDS) copyright-protection system rendered the CD unplayable on 11 different machines.

To prevent the manufacturing and circulation of CD-Rs and MP3 files, the German release of "Razorblade Romance," the latest album by BMG Finland-signed metal act HIM, was equipped with CDS. Unfortunately, the copy-protection system, developed by Tel Aviv, Israel-based company Midbar, also presented a thorny problem for legitimate copies on certain CD machines.

HIM's manager Seppo Vesterinen says, "We have received several complaints here directly. For instance, that the discs couldn't be played on the car players and that the CD only could be started via track one and not, for example, via track four. [Neither] we nor even BMG Finland had any knowledge about this."

HIM debuted at No. 1 in the German sales chart in early February with "Razorblade Romance," selling around 100,000 copies. The album will



VALO, LEAD SINGER OF HIM

be released in all European countries, including the U.K., by late May.

The playback problems, Vesterinen says, are limited to the pressings for the German market, as the Finnish release did not carry CDS protection. He adds that BMG Germany recently put out another version of the album to replace the faulty copies.

The first title to use CDS, "Razorblade Romance" was replicated at Bertelsmann-owned, Gütersloh, Germany-based manufacturing facility Sonopress. Prior to the release of HIM's CD, Sonopress detected some minor flaws during an extensive testing period among 5,000 Bertelsmann and Sonopress employees, but the potential damage was judged to be of

limited character.

Hans-Dieter Queren, director of pre-mastering at Sonopress, says, "Nobody found a player where the disc wasn't OK. However, the disc didn't work on certain DVD players, but we regarded the penetration as not being so big. But we didn't test car players or Philips CD players, since we don't have Philips players in our company, and that was a mistake."

Queren says, "We had delivered 100,000 discs of HIM, and afterward we discovered that there were 11 players where the disc didn't work. We also found out that there were 2,400 different player modifications, and it was impossible for us to test them all. Everybody's happy about it from a sales point of view, but from a technical side, we're not happy."

He says they are "very far away" from implementing the Cactus Data Shield as a uniform standard within BMG. "We have to have major discussions between BMG, Midbar, and Sonopress next week. We'll also have to talk with Philips."

CDS, which also can be applied to protect digital material transmitted over the Internet, is based on Midbar's so-called Embedded Masking Technology and designed to make it impossible to duplicate music to CD-R discs and MP3 files.

Says Midbar VP of marketing/sales Yarev Baryam, "We're now conducting market trials in various countries and collecting and analyzing data from those. An hour ago we received information from a major record company. We want to analyze everything carefully first, before we approach the press." Baryam declined further comment.

No representative from BMG Germany could be contacted for comment.

## Initial Ratings Impress For New Oz 'Hits' Show

BY CHRISTIE ELIEZER

MELBOURNE, Australia—A new, chart-based music show on Australian television has passed its important first test. The general rating for the Feb. 5 debut of "House Of Hits," produced by PKR Management for the Australian Record Industry Assn. (ARIA), was 11%, or about 900,000 viewers. The one-hour show received its prime-time Saturday-night airing on the national Ten Network.

Aside from the videoclip content, the first "House Of Hits" featured performances by Australian acts Taxiride (Warner), Deni Hines (Mushroom), and S2S (Standard).

What has impressed the music industry is that the show reached 45% of the 16-to-24 demographic. "Clearly, if you're about reaching that

audience, that's the show to be on," says Steve Millard, senior director of marketing at Epic Records. "We've needed a [pop-oriented] platform like this for a long time, and it's going to make a difference at retail."

Janet Dawes, director of marketing for Australian and New Zealand repertoire at Festival Mushroom, says, "Its mix of live performances with videos is definitely a big plus, because it opens

younger audiences to what great live acts we have in this country. The show is going to make a big impact."

Another reason for the new show's importance—if it sustains its initial ratings success—is that it will fill a vacuum. Late last year, Network Nine axed "Hey Hey It's Saturday," a 28-year staple of Australian television and one of the music industry's primary promotion outlets.



## Musicmusicmusic Plans Globally

### Co. Develops Network Of Local Franchises On Web

BY MARILYN A. GILLEN

NEW YORK—Music may be a universal language, but native speakers bring a certain expertise to the subject.

That's the thinking behind the global expansion plans of musicmusicmusic.com Inc., a 3-year-old streaming-music company with offices in the U.S. and Canada that has just inked its first franchise pact with a non-English-language site: Khaleej.com, based in Abu Dhabi in the United Arab Emirates.

It is the first of 20 global franchises

## Rusby, Baez Honored At Brit Folk Music Awards

BY NIGEL WILLIAMSON

LONDON—Kate Rusby confirmed her position as the brightest jewel in Britain's folk crown by scooping the two top prizes at the national folk awards held Feb. 7 by the BBC's national Radio 2 network. She won folk singer of the year and best album for "Sleepless," released in 1999 on her own Pure Records label.

Joan Baez was presented with a lifetime achievement award; the American singer picked up the accolade in person. The event was held at London's Le Meridien Waldorf Hotel and aired Feb. 9 on Radio 2.

"People like Joan Baez were singing this music before I was born," Rusby said after the presentations. "To win these awards and share a stage with people like that makes you feel very small and proud to be part of a great tradition."

Although she sings in a deeply traditional style, Rusby, 25, has already proved her crossover potential. Last year "Sleepless" was short-listed for the Mercury Music Prize, alongside releases from such mainstream rock acts as Blur, Stereophonics, and Manic Street Preachers. "Sleepless" has now sold more than 50,000 units.

"Folk music is built on tradition," says John Leonard, a former BBC Radio 1 producer who is now with Smooth Operations, the independent company that produced the event for the BBC, "and when you see young acts like Kate Rusby coming through and keeping the tradition fresh and new, it is quite humbling."

Leonard reports that "Folk On 2,"

the weekly Radio 2 program he produces, now secures audience ratings of up to 750,000. "And because of that success, folk records are starting to get on the main Radio 2 playlist."

Leonard says he hopes the young performers honored will help dispel the image of folk music as "a bunch of old men in a pub wearing fishermen's sweaters and drinking real ale." Press interest in the event was considerable, with newspapers running stories about folk's rejuvenation in the hands of a new generation of such young performers as Rusby and Eliza Carthy.

Simon Coe, specialist buyer for the Virgin Retail chain, says, "There's no doubt this has raised the profile, and there hasn't been so much written about folk music in the press in years. It has been a shot in the arm. But hopefully next year the BBC will televise the event, which from a retail perspective is what is needed to give it an even bigger boost."

Eliza Carthy, 24, received two awards with Waterson:Carthy, the group that includes her mother Norma Waterson and father Martin Carthy. They were voted best group and won track of the year for "Raggle Taggle Gypsies" from their Topic album "Broken Ground." Carthy is now signed as a solo artist to Warner Music, and her debut for the major label is due in June. She performed at the folk awards with Waterson:Carthy and with Baez.

The teenage Yorkshire acoustic quartet 4-2-2, winners of Radio 2's young folk accolade, also performed. They have yet to record, but their prize includes a prime slot at the Cambridge Folk Festival in July, arguably the most important event of its kind in Europe, and a British Council-sponsored world tour. The Horizon Award for best new artists of 1999 went to Nancy Kerr and James Fagan for their album "Steely Water" (Fellside).

Topic Records, which last year celebrated its 60th anniversary, won the good tradition honor for "a lifetime's contribution to traditional music."

Suggestions that folk music is no longer relevant in the digital age were dealt with eloquently by Kate Rusby. "They're songs about people's emotions, falling in and out of love, being born and dying," she said at the ceremonies. "The songs might be 200 years old, but they have never seemed old-fashioned to me. They're as relevant today as the day they were written, and they always will be."



RUSBY



BAEZ

# Canada Sees Promise In New Warner EMI

## Deal May Spur Competition, Indie Signings, U.S. Success For Northerners

BY LARRY LeBLANC

TORONTO—In Canada, the prospect of a combined Warner and EMI is being welcomed by several top artist managers and independent label entrepreneurs, albeit for different reasons.

Meanwhile, the local music industry is speculating about the fate of individual executives within the two companies and working on the math of combined market shares.

"I don't have any concerns," says Vancouver-based Nettwerk Management president Terry McBride, whose clients Tara McLean and Moist have upcoming U.S. releases via Capitol Records. "It's a great deal across the board. It makes the marketplace competitive again. It puts Warner and EMI back in the race, which is good for artists."

Bruce Allen, who manages EMI Music Canada acts Anne Murray, Kim Stockwood, and Econoline Crush, says that if there is synergy between the two majors, it could improve the

prospects abroad of Canadian artists. "If there's synergy, Warner acts just got stronger internationally—and EMI acts might now find homes in the U.S." The Vancouver-based manager contends that EMI Music Canada president Deane Cameron "hasn't been able to sell his acts to his own [U.S.-based affiliate] labels."

Cameron has, in fact, previously cited years of restructuring at EMI's American operations as a reason why many of his acts—including the Rankins, Susan Aglukark, I Mother Earth, and Moist—have failed to penetrate Canada's southern neighbor, despite consequential domestic sales. In the past year, the Canadian affiliate

faced hurdles in finding U.S. distribution for releases by Stockwood and the Tea Party.

The EMI executive himself agrees that under the joint venture, there could be enhanced international prospects for artists. "There should be a lot of cross-pollination [between the companies] and a lot of opportunities," he says. "I'm hoping so." He adds that he has talked to EMI Recorded Music president/CEO Ken Berry and Warner Music Group chairman/CEO Roger Ames, "and certainly the motivation [under the deal] is to maximize all the creative elements."

Of course, news of the proposed transaction has sparked industry-

wide conjecture about Cameron and Garry Newman, president/CEO of Warner Music Canada. "Deane Cameron sure does not want to report to Garry Newman or vice versa," says Bruce Allen, who also directs the career of A&M's Bryan Adams and so had firsthand experience of the PolyGram/Universal merger.

For his part, Cameron refuses to comment. "It is the entertainment industry, and I guess that question poses a great deal of entertainment until they solve it." Calls to Warner's Newman were not returned by deadline.

When Cameron was named pres-

(Continued on page 50)

# CASH, IFPI Catch Flak Over HK Royalties Collections

BY DAVENA MOK

HONG KONG—The Composers and Authors Society of Hong Kong (CASH) and the Hong Kong affiliate of the International Federation of the Phonographic Industry (IFPI) are being challenged over performance royalties in the territory.

The Concern Group of Music Copyright Ordinance (CGMCO), representing hotels, restaurants, the film industry, movie theaters, karaoke bars, retail stores, shopping arcades, hospitals, and medical clinics, says the two organizations charge unreasonable royalty rates, monopolize the music business, and operate without a fair and open tariff.

"We respect intellectual property and the creative industry," says CGMCO member Chan Shuk-fong, who is also the assistant executive

director of the Federation of Hong Kong Hotel Owners. "But we think CASH and IFPI operate according to a tariff system that is not open, uniform, or accountable." Officials at

CASH and IFPI (which collects via Phonographic Performance South-East Asia Ltd.) refute the charges.

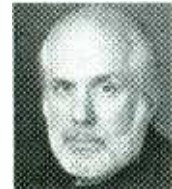
Among other specifics, the group contends that CASH and IFPI apply double charges by collecting fees from TV and radio stations as well as commercial establishments, such as doctors' clinics, which publicly broadcast their shows.

Chan also says that rates are inconsistent. "For instance, a small retail shop playing a radio as background music could pay CASH \$1,000 Hong Kong (\$128.53) a year, whereas a five-star hotel has paid

(Continued on page 50)

**'CASH and IFPI operate according to a tariff system that is not open, uniform, or accountable'**

—CHAN SHUK-FONG—



ALLEN



MCBRIDE

# newsline...

**DANISH ALTERNATIVE** rock act Kashmir, signed to Sony Music, took six Dansk Grammy 2000 Awards in a spectacular televised event Feb. 5 at the sold-out 6,000-seat Copenhagen Forum. The show, which drew 730,000 TV viewers, or a 41% share, was focused on pop/rock music. BMG acts took the most honors (seven), including an honorary career achievement accolade to rock group Gnags. Internet voting determined 12 of the 25 winners, including the Tuborg Green Prize for best new act, Marie Frank, whose BMG debut, "Ancient Pleasures," won critical acclaim. In international categories, the Cardigans, Shania Twain, and Britney Spears were honored.

CHARLES FERRO



LOITERTON

**DAVID LOITERTON** has departed as regional VP of BMG Music Publishing Asia, after six years with the company in Hong Kong. A BMG representative says that he will not be replaced and that his responsibilities are being assumed by BMG Music Publishing president Nick Firth and international VPs Andrew Jenkins in London and Ron Solleveld in New York. Loiterton was instrumental in expanding BMG's publishing activities in Asia; previously, he spent seven years with the Australian indie music group MMA. He is thought to be planning a new, Internet-related venture.

**THE EMI GROUP HAS APPOINTED** Amanda Conroy senior VP of corporate communications, reporting to chairman Eric Nicoli. She was VP of communications at Universal Music International and, previously, PolyGram. Conroy, who started work Feb. 7 at EMI Group's London headquarters, replaces corporate affairs director Jason Crisp, who has departed after 18 months with the company. She will work alongside New York-based senior VP of corporate communications Dawn Bridges, who reports to Nicoli and EMI Recorded Music president/CEO Ken Berry.

**TOP ISRAELI ACTS**, including Shalom Hanoach and Amir Banayoun, performed Feb. 1 in Tel Aviv at the 42nd annual music awards organized by the Israeli Assn. of Composers and Publishers. The best song was "That's The Wonder Of It," written and performed by Nimrod Lev and Orly Perl (released by NMC), and album of the year was "Contact" by Barry Sakharov (NMC). A total of \$90,000 was awarded.

BARRY CHAMISH

**SUDHANSHU SARRONWALA**, formerly with MTV Networks Asia and Channel V, has been recruited to head up Web site operator Soundbuzz.com, which aims to offer legal MP3 downloads of unsigned, independent, and major-label Asian and international artists (Billboard, Jan. 8). The company has recently consummated a deal with Lycos Asia for music files to be available through local Lycos Asia portals. The service starts in early March with Singapore and Malaysia, followed by Hong Kong, Taiwan, China, India, the Philippines, and Indonesia through the rest of the year.

NAZIR HUSAIN

**THIS YEAR'S MIDEM**, the music industry trade fair held Jan. 23-27 in Cannes, drew about 12,500 participants—up 9.5% from last year—from 4,473 companies and 96 countries, according to organizer the Reed Midem Organisation. The U.K. and U.S. led the attendance with 802 and 719 companies, respectively, followed by France and Germany. Seven new territories registered: Cape Verde, Lithuania, the Palestinian Authority, Panama, Armenia, Azerbaijan, and Tunisia. Exhibition space increased 13.3% to accommodate 2,370 exhibitors, and about 1,000 participants attended the new Midemnet Internet event, which preceded the main fair. Fifty concerts were staged at 14 venues.

SAM ANDREWS

**ALAN ROBERTSON** has been appointed head of international for Australian artists at Warner Music Australia, based in Sydney. He held A&R and label manager posts at the company before relocating to Asia, where he worked in Malaysia and Singapore. He now reports to Mark Pope, GM of Warner Music's Australian artists division.

CHRISTIE ELIEZER

**FRENCH R&B LABEL DELABEL**, part of the Virgin Music Group, is losing GM Laurence Touitou at the end of March. Virgin France chief executive Emmanuel de Buretel, who founded Delabel in the early '90s, says he will announce a new management structure at that time. Touitou has spent eight years at the label, spearheading the careers of leading French rap bands Iam and Alliance Ethnik, Brazilian artist Carlinhos Brown, and Nigerian guitarist Keziah Jones.

EMMANUEL LEGRAND

**AT UNIVERSAL MUSIC** International (UMI) in London, Stan Roche has been appointed international TV marketing manager. He reports to Alain Veille, VP of TV merchandising at UMI's UMS division. Roche was previously senior product and repertoire manager at Universal Music TV, the compilations division of the major's U.K. operating company

# WMI ASEAN VP Fernandes Wants Awards Show

BY GRAEME NESBITT

KUALA LUMPUR, Malaysia—Tony Fernandes, recently appointed Assn. of Southeast Asian Nations (ASEAN) region VP for Warner Music International (WMI) (*Billboard* Bulletin, Dec. 3, 1999), says one of his priorities in his new position will be to organize a Southeast Asian music awards show.

"My aim is to try and create an internal market within ASEAN, now that the economy is recovering, and an awards show would give this focus and the artists confidence and experience," Fernandes says.

Having played a pivotal role in setting up the Malaysian music industry's awards show, now in its seventh year, Fernandes has the contact base

and the logistical know-how needed to make an ASEAN awards event a reality. He was previously WMI regional managing director. In his new position, which took effect at the end of January, he adds responsibility for the Philippines to his command of Indonesia, Malaysia, Singapore, and Thailand. Based in Kuala Lumpur, he reports to Warner Music Asia-Pacific president Lachie Rutherford.

Fernandes says the regional awards will be organized under the auspices of the ASEAN Music Industry Assn. (AMIA), of which he is currently chairman. AMIA's members are the Singapore Phonogram and Videogram Assn., the Sound Recording Industry Assn. of Indonesia, the Philippine

Assn. of the Record Industry, the Thai group of the International Federation of the Phonographic Industry, and the Recording Industry Assn. of Malaysia.

Fernandes says he is optimistic a Southeast Asian music culture can be created, despite linguistic and cultural differences within the region.

"Language is becoming less important than melody and visual presentation," he notes. "An awards show would give our artists recognition at the level of the Grammys. Through this exposure, we then build another, smaller market in each territory; extra sales, extra royalty income, one step at a time. The second stage is to build an ASEAN music industry—right now it's six different industries."

# HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 02/14/00			GERMANY (Media Control) 02/08/00			U.K. (Copyright CIN) 02/05/00			FRANCE (SNEP/FOP/Tite-Live) 02/05/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	TSUNAMI SOUTHERN ALL STARS VICTOR	1	1	JOIN ME HIM BMG/KOLN	1	1	RISE GABRIELLE GO! BEAT	1	2	MOVE YOUR BODY EIFFEL 65 HOT TRACKS/SONY
2	NEW	MILLENNIUM GREETING V6 AVEX TRAX	2	NEW	DUNKLER ORT BOEHSE ONKELZ VIRGIN	2	NEW	ADELANTE SASH! MULTIPLY	2	1	IL Y A TROP DE GENS QUI T'AIMENT HELENE SEGARA ORLANDO/WARNER
3	1	KOINO DANCE SITE MORNING MUSUME ZETIMA	3	2	NOTHING ELSE MATTERS METALLICA MERCURY/UNIVERSAL	3	NEW	SWEET LOVE FIERCE WILDSTAR	3	3	LUCKY STAR SUPERFUNK VIRGIN
4	5	NEO UNIVERSE L'ARC-EN-CIEL KIVON	4	5	SEX BOMB TOM JONES FEATURING MOUSSE T. V2	4	2	BORN TO MAKE YOU HAPPY BRITNEY SPEARS	4	4	MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY/UNIVERSAL
5	8	LOVE, DAY AFTER TOMORROW MAI KURAKI GIZA STUDIO	5	14	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA	5	3	THE GREAT BEYOND R.E.M. WARNER BROS./WEA	5	6	I GOT A GIRL LOU BEGA VOGUE/BMG
6	NEW	FIRST IMPRESSION YAEN FEATURING CA AVEX TRAX	6	4	AFFAIR RCA	6	NEW	HAMMER TO THE HEART TAMPERER FEATURING MAYA PEPPER/ZOMBA	6	5	PARCE QUE C'EST TOI AXELLE RED VIRGIN
7	3	GIPS RINGO SHIINA TOSHIBA-EMI	7	3	SUPER TROUPER A*TEENS MOTOR/UNIVERSAL	7	4	GLORIOUS ANDREA JOHNSON WEA	7	7	DESERT ROSE STING & CHEB MAMI POLYDOR/UNIVERSAL
8	NEW	MISSILE SOPHIA TOY'S FACTORY	8	NEW	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/ZOMBA	8	5	U KNOW WHAT'S UP DONELL JONES LAFACE/ARISTA	8	9	LES 3 CLOCHES TINA ARENA COLUMBIA
9	4	TSUMI TO BATSU RINGO SHIINA TOSHIBA-EMI	9	9	CHINA IN HER EYES MODERN TALKING ARISTA	9	NEW	AISHA DEATH IN VEGAS CONCRETE	9	8	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VERGIN
10	9	KUCHIBUE MR. CHILDREN TOY'S FACTORY	10	8	BELLA STELLA HIGHLAND EASTWEST	10	NEW	A LITTLE BIT OF LUCK DJ LUCK & MC NEAT RED ROSE	10	11	STILL BELIEVE SHOLA AMA WEA
11	10	MAGO ITSURO OHIZUMI TEICHIKU	11	15	MOVE YOUR BODY EIFFEL 65 HANSA	11	6	GIRL ON TV LFO LOGIC/BMG	11	16	SI LOIN DE TOI BACCARDI PIT HOSTILE/VIRGIN
12	12	ANATONO KISS WO KAZOEMASYOU YUKI KOY-ANAGI DREAM MACHINE	12	7	MEIN STERN AYMAN EASTWEST	12	NEW	BREATHE AND STOP Q-TIP ARISTA	12	13	BACK IN MY LIFE ALICE DEEJAY HOT TRACKS/SONY
13	15	HITORINO YORU PORNO GRAFFITI SONY	13	6	WHY DOES MY HEART FEEL SO BAD? MOBY INTERCORD	13	8	OOH STICK YOU! DAPHNE & CELESTE UNIVERSAL	13	15	LES ENFANTS DE L'AN 2000 LAAM ODEON/EMI
14	NEW	GT400 THEE MICHELLE GUN ELEPHANT COLUMBIA	14	10	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/ZOMBA	14	NEW	GOT TO GET IT SISQO DEF SOUL	14	12	ALLER PLUS HAUT TINA ARENA COLUMBIA
15	6	MARSH-MALLOW TAMIO OKUDA SONY	15	12	TELL ME WHY PREZIOSO FEATURING MARVIN ARIOLA	15	10	IN YOUR ARMS (RESCUE ME) NU GENERATION CONCEPT	15	10	MAMBO NO. 5 (A LITTLE BIT OF...) LOU BEGA VOGUE/BMG
16	NEW	ANATONO KISS WO KAZOEMASYOU OPUS II YUKI KOYANAGI WITH TRANS DREAM MACHINE	16	13	IRGENDWIE, IRGENDWO, IRGENDWAN JAN DELAY AKA EISSFELDT EMI	16	7	BECAUSE OF YOU SCANTY SANDWICH SOUTHERN FRIED	16	20	ANTHEM #2 FLOORFILLA AIRPLAY/UNIVERSAL
17	7	KOYANAGI WITH TRANS DREAM MACHINE	17	11	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/ZOMBA	17	11	RE-REWIND THE CROWD SAY BO SELECTA	17	18	CAN WE TALK ABOUT IT ORGANIZ' JAM PROD/SONY
18	NEW	DON'T NEED TO SAY GOODBYE AMI SUZUKI SONY	18	18	WEINST DU ECHT EDEL	18	NEW	ARTFUL DODGER RELENTLESS/PUBLIC DEMAND	18	14	SUMMER SON TEXAS MERCURY/UNIVERSAL
19	14	HALLELUJAH, BURNING LOVE HIROMI GO SONY	19	17	I TRY MACY GRAY EPIC	19	12	COMMUNICATION ARMIN AM-PM	19	NEW	LOVIN' TIMES WEB HAPPY MUSIC/SONY
20	17	TELL ME HIDE WITH SPREAD BEAVER UNIVERSAL	20	16	TRY MACY GRAY EPIC	20	14	PITCHIN' (IN EVERY DIRECTION) HI-GATE INCENTIVE	20	RE	THAT'S THE WAY IT IS CELINE DION COLUMBIA
		CHOKOTTO LOVE PUTTIMONI ZETIMA			I NEED TO KNOW MARC ANTHONY COLUMBIA			STEAL MY SUNSHINE LEN WORK/COLUMBIA			
		<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>
1	1	NAMIE AMURO GENIUS 2000 AVEX TRAX	1	2	SANTANA SUPERNATURAL ARISTA/ARIELA	1	1	TRAVIS THE MAN WHO INDEPENDIENTE	1	1	LOUISE ATTAQUE COMME ON A DIT ATMOSPHERIQUES/SONY
2	NEW	T.M.R-E SUITE SEASON ANTINOS	2	1	HIM RAZORBLADE ROMANCE BMG/KOLN	2	6	GABRIELLE RISE GO! BEAT	2	2	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/WARNER
3	3	MISIA LOVE IS THE MESSAGE FUNHOUSE/BMG	3	3	A*TEENS THE ABBA GENERATION MOTOR/UNIVERSAL	3	NEW	PRIMAL SCREAM XTRMNTN CREATION	3	4	TINA ARENA IN DEEP COLUMBIA
4	4	SPITZ RECYCLE: GREATEST HITS OF SPITZ POLYDOR	4	5	TOM JONES RELOAD V2	4	2	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ZOMBA	4	3	WILLIAM SELLER LES MACHINE ABSURDES MERCURY/UNIVERSAL
5	NEW	DENKI GROOVE VOXX KIVON	5	6	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN	5	3	SHANIA TWAIN COME ON OVER MERCURY	5	12	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
6	NEW	TOKIO YESTERDAY & TODAY SONY	6	4	METALLICA S&M MERCURY/UNIVERSAL	6	4	MACY GRAY ON HOW LIFE IS EPIC	6	6	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
7	2	ZARD ZARD CRUISING & LIVE B-GRAM	7	9	DIE TOTEN HOSEN UNSTERBLICH EASTWEST	7	5	WILLIAM ORBIT PIECES IN A MODERN STYLE WEA	7	NEW	JEAN MICHEL JARRE METAMORPHOSES DREYFUS/SONY
8	6	SNAIL RAMP FRESH BRASH OLD MAN KING	8	7	CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA	8	9	SIMON & GARFUNKEL TALES FROM NEW YORK—THE VERY BEST OF COLUMBIA	8	8	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
9	13	YUKI KOYANAGI FREEDOM DREAM MACHINE	9	8	THE CORRS MTV UNPLUGGED 143/LAVA/EASTWEST	9	8	S CLUB 7 S CLUB POLYDOR	9	10	EIFFEL 65 EUROPOP HOT TRACKS/SONY
10	7	MASAHARU FUKUYAMA MAGNUM COLLECTION 1999 "DEAR" FUNHOUSE/BMG	10	12	RED HOT CHILI PEPPERS CALIFORNICATION WEA	10	7	WESTLIFE WESTLIFE RCA	10	15	SANTANA SUPERNATURAL BMG
11	12	RINGO SHIINA MUZAI MORATORIAMI TOSHIBA-EMI	11	11	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ZOMBA	11	13	CELINE DION ALL THE WAY... A DECADE OF SONG EPIC	11	5	PATRICK BRUEL JUSTE AVANT BMG
12	8	CELINE DION ALL THE WAY... A DECADE OF SONG EPIC	12	10	ECHT FREISCHWIMMER EDEL	12	12	THE CORRS TALK ON CORNERS 143/LAVA/EASTWEST	12	7	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
13	9	VARIOUS ARTISTS MAX 6 SONY	13	14	MANFRED KRUG & C. BRAUER TATORT DIE SONGS WAGNER SPECIAL MARKE TING	13	10	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN	13	11	TEXAS THE HUSH MERCURY/UNIVERSAL
14	17	AYUMI HAMASAKI LOVE APPEARS AVEX TRAX	14	17	SOUNDTRACK BUFFY THE VAMPIRE SLAYER COLUMBIA	14	14	ABBA ABBA GOLD—GREATEST HITS POLYDOR	14	9	FRANCIS CABREL HORS SAISON COLUMBIA
15	10	MOTOHARU SANO THE 20TH ANNIVERSARY EDITION 1980-1990 HIS WORDS AND MUSIC EPIC	15	RE	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	15	16	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS./WEA	15	14	SOUNDTRACK HIMALAYA VIRGIN
16	11	MAKI OHGURO MAKI OHGURO BEST OF BEST—ALL SINGLES COLLECTION B-GRAM	16	RE	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	16	11	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	16	RE	STING BRAND NEW DAY POLYDOR/UNIVERSAL
17	5	TOMOYASU HOTEI TONIGHT I'M YOURS/RENDEZ-VOUS TOSHIBA-EMI	17	NEW	JEAN MICHEL JARRE METAMORPHOSES EPIC	17	RE	STING BRAND NEW DAY A&M	17	13	LES ENFOIRES LES RESTOS DU COEUR, DERNIERE EDITION AVANT L'AN 2000 RESTO DU COEUR/BMG
18	NEW	FAVORITE BLUE FAVORITE BLUE BEST—ETERNAL TRACKS AVEX TRAX	18	18	ABBA THE COMPLETE SINGLES COLLECTION POLYDOR/UNIVERSAL	18	RE	THE CHEMICAL BROTHERS SURRENDER VIRGIN	18	16	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN
19	NEW	WYOLICA WHO SAID "LA LA...?" EPIC	19	RE	MACY GRAY ON HOW LIFE IS EPIC	19	RE	MOBY PLAY MUTE	19	16	
20	15	SPEED CARRY ON MY WAY TOY'S FACTORY	20	NEW	DR. DRE DR. DRE—2001 MOTOR/UNIVERSAL	20	15	THE CORRS MTV UNPLUGGED 143/LAVA/EASTWEST	20	16	
		<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>
1	1	SANTANA SUPERNATURAL ARISTA/BMG	1	1	MARCO BORSATO LUID EN DUIDELIJK POLYDOR/UNIVERSAL	1	1	MACY GRAY ON HOW LIFE IS EPIC	1	2	HEVIA NO MAN'S LAND EMI
2	2	VARIOUS ARTISTS MUCHDANCE 2000 SONY	2	3	KANE AS LONG AS YOU WANT THIS BMG	2	3	RED HOT CHILI PEPPERS CALIFORNICATION WEA	2	3	ADRIANO CELENTANO IO NON SO PARLAR D'AMORE CLAN/SONY
3	3	VARIOUS ARTISTS BIG SHINY TUNES 4 JIVE/EMI	3	2	METALLICA S&M MERCURY/UNIVERSAL	3	2	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER	3	NEW	IVANO FOSSATI LA DISCIPLINA DELLA TERRA COLUMBIA
4	4	CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA/SONY	4	5	ANOUK URBAN SOLITUDE DINO	4	4	SANTANA SUPERNATURAL BMG	4	5	SANTANA SUPERNATURAL BMG
5	8	DR. DRE DR. DRE—2001 AFTERMATH/INTERSCOPE/UNIVERSAL	5	7	HELMUT LOTTI OUT OF AFRICA POLYDOR/UNIVERSAL	5	10	THE CHEMICAL BROTHERS SURRENDER VIRGIN	5	6	LUNA POP SQUE' REZ? UNIVERSO-BANANA/UNIVERSAL
6	5	VARIOUS ARTISTS CHRIS SHEPPARD'S CLUB CUTZ 303 BMG	6	8	CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA	6	7	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/MRA	6	18	BARRY WHITE THE ULTIMATE COLLECTION MERCURY/UNIVERSAL
7	6	EIFFEL 65 EUROPOP POPULAR	7	6	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL	7	5	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	7	14	BLINK-182 ENEMA OF THE STATE UNIVERSAL
8	NEW	SNOOP DOGG/THA EASTSIDAZ SNOOP DOGG PRESENTS THA EASTSIDAZ DOGG HOUSE/TVT	8	11	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	8	8	BLINK-182 ENEMA OF THE STATE UNIVERSAL	8	4	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN
9	17	S CLUB 7 S CLUB POLYDOR/UNIVERSAL	9	4	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN	9	6	CELINE DION ALL THE WAY... A DECADE OF SONG EPIC	9	7	CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA
10	9	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	10	RE	VOLUMIA! WAKKER BMG	10	18	MOBY PLAY MDS/FMG	10	7	LITFIBA ELETTRUMACUMBA EMI
11	12	BACKSTREET BOYS MILLENNIUM JIVE/BMG	11	9	GOLDEN EARRING LAST BLAST OF THE CENTURY CNR	11	16	SOUNDTRACK NOTTING HILL ISLAND/UNIVERSAL	11	3	ALANIS MORISSETTE MTV UNPLUGGED WEA
12	10	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE	12	14	ANDREA BOCELLI SACRED ARIAS POLYDOR/UNIVERSAL	12	11	POWDERFINGER INTERNATIONALIST POLYDOR/UNIVERSAL	12	9	ANGELO BRANDUARDI L'INFINITAMENTE PICCOLO SOTTOSOPRA S.R.L./EMI
13	13	CHRISTINA AGUILERA CHRISTINA AGUILERA RCA/BMG	13	RE	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER	13	9	CHER THE GREATEST HITS WEA	13	12	LENE MARLIN PLAYING MY GAME VIRGIN
14	18	BLINK-182 ENEMA OF THE STATE MCA/UNIVERSAL	14	12	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	14	15	LIVE THE DISTANCE TO HERE RADIOACTIVE/UNIVERSAL	14	20	883 GRAZIE MILLE FRISONI
15	14	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN/EMI	15	10	DOE MAAR ALLES ARCADE	15	NEW	BARRY WHITE ULTIMATE COLLECTION UNIVERSAL	15	11	CLAUDIO BAGLIONI VIAGGIATORE SULLA CODA DEL TEMPO COLUMBIA
16	11	VARIOUS ARTISTS ALL STARS 2000 POPULAR	16	17	ILSE DELANGE WORLD OF HURT WARNER	16	20	LEE KERNAGHAN RULES OF THE ROAD ABC/EMI	16	19	TOM JONES RELOAD V2/UNIVERSAL
17	16	OUR LADY PEACE HAPPINESS... IS NOT A FISH THAT YOU CAN CATCH COLUMBIA/SONY	17	13	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/ZOMBA	17	NEW	PRIMAL SCREAM XTRMNTN CREATION/SONY	17	13	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN
18	NEW	TINA TURNER TWENTY FOUR SEVEN VIRGIN/EMI	18	13	ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/WARNER	18	14	METALLICA S&M MERCURY/UNIVERSAL	18	13	ANTONELLO VENDITTI GOODBYE NOVECENTO HEINZ/RICORDI/BMG
19	15	SAVAGE GARDEN AFFIRMATION COLUMBIA/SONY	19	RE	SANTANA SUPERNATURAL BMG	19	12	SOUNDTRACK 10 THINGS I HATE ABOUT YOU FESTIVAL	19	NEW	FRANCO BATTIATO FLEURS MERCURY/UNIVERSAL
20	7	D'ANGELO VOODOO VIRGIN/EMI	20	16	DE KAST ONVOORSPELBAAR CNR	20	13	TAXIRIDE IMAGINATE WEA	20	RE	



# HITS OF THE WORLD

CONTINUED

## EUROCHART (02/05/00) MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	MOVE YOUR BODY EIFFEL 65 BLISS CO.
2	2	BORN TO MAKE YOU HAPPY BRITNEY SPEARS
3	3	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE
4	NEW	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE
5	NEW	SEX BOMB TOM JONES FEATURING MOUSSE T. GUY/2
6	4	BACK IN MY LIFE ALICE DEEJAY VIOLENT/VARIOUS
7	5	NOTHING ELSE MATTERS METALLICA VERTIGO
8	NEW	IL Y A TROP DE GENS QUI T'AIMENT HELENE SEGARA ORLANDO/EASTWEST
9	NEW	RISE GABRIELLE GO! BEAT
10	7	THAT'S THE WAY IT IS CELINE DION EPIC/COLUMBIA
<b>ALBUMS</b>		
1	2	SANTANA SUPERNATURAL ARISTA
2	3	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN
3	1	CELINE DION ALL THE WAY... A DECADE OF SONG EPIC/COLUMBIA
4	5	BRITNEY SPEARS... BABY ONE MORE TIME JIVE
5	6	SHANIA TWAIN COME ON OVER MERCURY
6	4	METALLICA S&M VERTIGO
7	9	TOM JONES RELOAD GUY/2
8	7	THE CORRS MTV UNPLUGGED 143/LAVA/ATLANTIC
9	NEW	HIM RAZORBLADE ROMANCE TERRIER/BMG
10	8	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN

## NEW ZEALAND (Record Publications Ltd.) 02/13/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	MACY GRAY ON HOW LIFE IS SONY
2	2	CELINE DION ALL THE WAY... A DECADE OF SONG SONY
3	3	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
4	5	BLINK-182 ENEMA OF THE STATE UNIVERSAL
5	10	ROBBIE WILLIAMS THE EGO HAS LANDED EMI
6	4	SHANIA TWAIN COME ON OVER UNIVERSAL
7	RE	BOB MARLEY CHANT DOWN BABYLON UNIVERSAL
8	6	S CLUB 7 S CLUB UNIVERSAL
9	7	WESTLIFE WESTLIFE BMG
10	RE	SANTANA SUPERNATURAL BMG

## SWEDEN (GLF) 02/10/00

THIS WEEK	LAST WEEK	SINGLES
1	1	FREESTYLER BOMFUNK MC'S EPIDROME/SONY
2	NEW	CARTOON HEROES AQUA UNIVERSAL
3	2	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/VIRGIN
4	3	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/VIRGIN
5	4	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/VIRGIN
6	8	RAZOR TONGUE DJ MENDEZ STOCKHOLM/UNIVERSAL
7	NEW	THE WAY I MATE REDNEX JIVE/VIRGIN
8	6	BACK IN MY LIFE ALICE DEEJAY JIVE/VIRGIN
9	5	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/VIRGIN
10	7	ADELANTE SASH! EDEL
<b>ALBUMS</b>		
1	3	SIMON & GARFUNKEL TALES FROM NEW YORK—THE VERY BEST OF SONY
2	1	ROY ORBISON SWEETS FOR SWEDEN—THE VERY BEST OF VIRGIN
3	2	VARIOUS ARTISTS EN SALIG SAMLING FRALSINGSARMEN
4	5	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
5	10	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
6	4	LE ZEPPELIN EARLY DAYS—BEST OF VOL. 1 WARNER
7	NEW	BOMFUNK MC'S IN STEREO EPIDROME/SONY
8	RE	KENT HAGNESTA HILL BMG
9	6	TOM JONES RELOAD MNW/2
10	RE	BARRY WHITE THE ULTIMATE COLLECTION MER. CURV/UNIVERSAL

## NORWAY (Verdens Gang Norway) 02/01/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	CARTOON HEROES AQUA UNIVERSAL
2	NEW	FREESTYLER BOMFUNK MC'S SONY
3	1	BACK IN MY LIFE ALICE DEEJAY VIOLENT/VIRGIN
4	3	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/VIRGIN
5	8	I TRY MACY GRAY EPIC
6	4	EVERYTIME A1 BMG
7	5	DON'T SAY YOU LOVE ME M2M WARNER
8	6	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/VIRGIN
9	10	GRAB THAT THING HAMPENBERG UNIVERSAL
10	7	ADELANTE SASH! EDEL
<b>ALBUMS</b>		
1	NEW	MOTORPSYCHO LET THEM EAT CAKE SONY
2	1	SANTANA SUPERNATURAL BMG
3	6	MACY GRAY ON HOW LIFE IS SONY
4	2	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL
5	7	MORTEN ABEL HERE WE GO THEN—YOU AND I VIRGIN
6	8	HELMUT LOTTI GOES CLASSIC BMG
7	3	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN
8	5	RETURN THE BEST OF... SONY
9	4	A1 HERE WE COME SONY
10	NEW	MORPHINE THE NIGHT MNW

## SPAIN (AFYVE/ALEF MB) 02/26/00

THIS WEEK	LAST WEEK	SINGLES
1	3	WHAT A GIRL WANTS CHRISTINA AGUILERA RCA
2	1	C'EST LA VIE ACE OF BASE POLYDOR/UNIVERSAL
3	2	SEX BOMB TOM JONES FEATURING MOUSSE T V2/UNIVERSAL
4	7	C'EST LA VIE JEAN MICHEL JARRE EPIC
5	4	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/VIRGIN
6	NEW	THANK GOD I FOUND YOU MARIAH CAREY FEATURING JOE & 98" COLUMBIA
7	9	INFINITO BUNBURY CHRYSALIS
8	6	RHYTHM DIVINE ENRIQUE IGLESIAS POLYDOR/UNIVERSAL
9	8	AIN'T NO MOUNTAIN HIGH ENOUGH MARVIN KEY FEATURING DJ MAC BLANCO Y NEGRO
10	NEW	PONERNOS DE ACUERDO MARCELA MORELO RCA
<b>ALBUMS</b>		
1	1	TAMARA GRACIAS DARS/MUXXI/UNIVERSAL
2	3	TOM JONES RELOAD V2/UNIVERSAL
3	6	CELINE DION ALL THE WAY... A DECADE OF SONG COLUMBIA
4	NEW	MARCELA MORELO ECLIPSE RCA
5	2	LUZ UN MAR DE CONFIANZA HISPANOX
6	4	MILIKI A MIS NINOS DE 30 ANOS BAT DISCOS
7	8	MIGUEL BOSE LO MEJOR DE BOSE WEA
8	5	JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA
9	7	ENRIQUE IGLESIAS ENRIQUE POLYDOR/UNIVERSAL
10	9	SOUNDTRACK SOBREVIVIRE ALIA OISCOS

## PORTUGAL (Portugal/AFP) 02/01/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	ALANIS MORISSETTE MTV UNPLUGGED MAVERICK/WARNER
2	4	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE/UNIVERSAL
3	2	SANTANA SUPERNATURAL ARISTA/BMG
4	6	CELINE DION ALL THE WAY... A DECADE OF SONG SONY
5	3	NUNO GUERREIRO CARTA DE AMOR GLOBO/EMI
6	7	ANJOS FICAREI VIDISCO
7	5	METALLICA S&M MERCURY/UNIVERSAL
8	10	SCORPIONS BEST GLOBO/EMI
9	9	JENNIFER LOPEZ ON THE 6 WORK/SONY
10	8	GUNS N' ROSES LIVE ERA '87-'93 GEFEN/UNIVERSAL

## DENMARK (IFPI/Nielsen Marketing Research) 02/03/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	CARTOON HEROES AQUA UNIVERSAL
2	1	MOVE YOUR BODY EIFFEL 65 BMG
3	2	BACK IN MY LIFE ALICE DEEJAY VIOLENT/VIRGIN
4	4	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/VIRGIN
5	3	ALL I REALLY WANT KIM LUCAS ZOMBA/VIRGIN
6	NEW	FREESTYLER BOMFUNK MC'S SONY
7	5	DEAR JESSIE ROLLER/GIRL ICEBERG
8	8	TELE BARCODE BROTHERS UNIVERSAL
9	6	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL
10	7	ADELANTE SASH! EDEL
<b>ALBUMS</b>		
1	3	FLEMING BAMSE JORGENSEN STAND BY ME CMC/RECART
2	5	NAT KING COLE THE ULTIMATE COLLECTION CMC
3	1	BJORN AFZELIUS DEFINITIV CMC/RECART
4	2	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN
5	6	CREAMY CREAMY CMC/RECART
6	4	CHER THE GREATEST HITS WARNER
7	NEW	BLOODHOUND GANG HOORAY FOR BOOBIES UNIVERSAL
8	RE	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL
9	7	HAMPENBERG HAMPENBERG UNIVERSAL
10	NEW	COCO DANSELAND TENDERFOOT/ELAP

## FINLAND (Radiomafia/IFPI Finland) 02/06/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	HIM RAZORBLADE ROMANCE TERRIER/BMG
2	2	SENTENCED CRIMSON SPINEFARM
3	5	BOMFUNK MC'S IN STEREO EPIDROME/SONY
4	4	TIKTAK FRENDDIT POLYDOR/UNIVERSAL
5	NEW	YOLINTU PIENEN POJAN HAAVEET F-RECORDS/WARNER
6	3	BLOODHOUND GANG HOORAY FOR BOOBIES GEFEN/UNIVERSAL
7	NEW	SOUNDTRACK LEVOLTORNAT RCA
8	10	BO KASPER ORKSTER HITTILLS COLUMBIA
9	6	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN
10	8	AGENTS LAULAVA SYDAN EMI

## ARGENTINA (CAPIF) 02/03/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	SHAKIRA DONDE ESTAN LOS LADRONES SONY
2	2	LOS NOCHEROS NOCHEROS EMI
3	4	MANA MTV UNPLUGGED WARNER
4	3	CELIA CRUZ MI VIDA ES CANTAR SUM
5	7	SHANIA TWAIN COME ON OVER UNIVERSAL
6	5	CELINE DION ALL THE WAY... A DECADE OF SONG SONY
7	10	CHRISTIAN CASTRO MI VIDA SIN TU AMOR BMG
8	8	BRITNEY SPEARS... BABY ONE MORE TIME JIVE/EMI
9	6	MILIKI A MIS NINOS DE 30 ANOS BMG
10	9	LUIS MIGUEL AMARTE ES UN PLACER WARNER

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

**FOR THE FIRST TIME** since October, a domestic star has hit the top of the Spanish album chart. "Gracias" by 15-year-old **Tamara** is a collection of powerful ballads and boleros and is the first success for new label MuXXic, a division of Gran Vía Musical. At the album's Madrid showcase, organized jointly by MuXXic and worldwide distributor Universal Music Spain, videos showed stars such as **Alejandro Sanz** praising Tamara's talents. She is the granddaughter of the legendary flamenco singer **Rafael Farina**, although she barely attempts flamenco on "Gracias." The album reached No. 1 after 14 weeks on the chart, during which time it sold some 250,000 units. Five managing directors from Universal's Latino territories were at her showcase, so Tamara could see her album selling well in Latin America before her 16th birthday in June.

HOWELL LLEWELLYN

**THE PHILIPPINE** rap market has been boosted by two recent albums on OctoArts/EMI: "D' Real Side" by **H-Bom** (real name, **Paul Segovia**) and "Mass Comm" by **Urban Flow**. **James Laxamana**, A&R man and producer at OctoArts/EMI, believes H-Bom has the potential for wider Asian release.



H-BOM

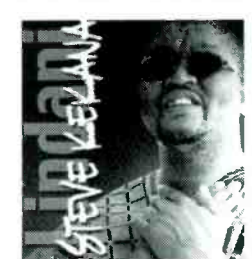
"H-Bom was born in Las Vegas and raps in English, and his sound is very Westernized," he says. "It's safe commercial rap like **Will Smith** and **Puff Daddy**." OctoArts/EMI will service a video for H-Bom's latest single, "Unknown Sound," to MTV and EMI companies in other Asian territories. Urban Flow raps mostly in Tagalog, the Philippines' national language, and "Mass Comm" is aimed at the wider public, says Laxamana.

DAVID GONZALES

**FEW COUNTRY SINGERS** have studs in their lips and sport dreadlocks. But that didn't stop 23-year-old **Kasey Chambers** from becoming the toast of the eighth Toyota Country Music Awards, held Jan. 29 at the new Regional Centre venue in Australia's country music capital of Tamworth. She walked off with the Golden Guitar Awards for best female vocalist and best album for her solo debut, "The Captain" (EMI). Chambers, who began singing in her early teens with family act **the Dead Ringer Band**, is expected to play in Nashville later this year. Multiple-award winners included **Troy Cassar-Daley** (Columbia/Sony), who won male vocalist and song of the year for "They Don't Make 'Em Like That Anymore," and veteran performer **John Williamson** (EMI), who was awarded best-selling album for "The Way It Is," heritage song of the year for "Campfire On The Road," and bush ballad for "Three Sons."

CHRISTIE ELIEZER

**LATE 1999 SAW** the release of a gospel album from one of South Africa's legendary singers, **Steve Kekana**. "Lindani" (Primedia) reunites Kekana with producer **Tom Vuma**, rekindling the creative relationship that propelled Kekana's career in the 1980s with the hit singles "Mamsy" and "Raising My Family." In recent years, Kekana, blind since birth, has worked in local government. He's hoping "Lindani" will reignite a career that went into decline when he was unwittingly involved in recording a song for the South African government in the late '80s. That led to his ostracization from parts of the black musical community. "I don't look back on my musical history with regret," he says. "I believe I brought joy, and I believe I can do it again through this album. It's music that speaks right to the heart of people."



KEKANA

**ONE OF THE** longest silences in British rock will come to an end April 3, when **Elastica** finally releases the follow-up to its 1995 debut album. The band unveiled material from the new album, "Menace," (Deceptive) last month when headlining an NME Brats show in London. Since "Elastica" went to No. 1 on the U.K. album chart in March 1995, the band has led a troubled existence. There were lurid stories of drug abuse and internal strife that forced lineup changes, and front woman **Justine Frischmann** underwent a high-profile breakup with her longtime partner, **Damon Albarn** of **Blur**. He sang emotionally about the relationship on the last Blur album, "13," and at least two of the songs on "Menace" are a direct reply, according to Frischmann. "The record has an edgy, spiky feel with some punk stuff, but it's got some slower, darker songs," she says. "It's a more intelligent, reflective album. I've done a lot of growing up."

NIGEL WILLIAMSON

**THE FIRST RELEASE** on Malaysia's Synchrosound Records is "Days Without Dawn," an English-language alternative rock album by 25-year-old Chinese-Irish songwriter **Jason Lo**, who records simply as **Lo**. The album, which is distributed by EMI Malaysia, features grunge-influenced songs with Lo on vocals, guitar, and bass, backed by top local session players. The first single is "Evening News," and the video is airing on local TV. Label head **Nicholas Blasband** says Synchrosound is seeking out "Asia's most unwanted artists." Also signed are pop group **Solution** and respected arranger **Aubrey Suwito**.

GRAEME NESBITT

# Boxman, Motorola Pact On Service

BY KAI R. LOFTHUS

OSLO—The pact between European online retailer Boxman and mobile communications company Motorola to allow consumers to buy music via a speech-recognition phone service (*Billboard* **Bulletin**, Feb. 4) is among the first to broaden the concept of E-commerce to include mobiles.

But this "M-commerce" offer—expected to debut in the U.K. in the spring—as yet only deals with the distribution of physical product by Boxman, not with digital downloads. The service, currently in a trial period, is not restricted to Motorola phones; it will also work on other mobiles and landlines.

Boxman operates eight localized sites in the U.K., Sweden, Norway, Denmark, Finland, France, Germany, and the Netherlands. Boxman commercial director Christopher Codrington says, "The [new] service will be launched to the U.K. market first and then rolled out across Europe this summer." He adds that Boxman will start up in Italy and Spain in the second and third quarter of this year, respectively. No executives have yet been named to oversee those affiliates.

The speech-recognition mobile phone offer adds to a variety of other means of ordering CDs from Boxman, including Internet on PC, interactive cable and satellite TV, and wireless application protocol-based (WAP) mobile phones.

Through Boxman's relationships with radio stations in the countries where it operates, customers can also find out which songs are being aired by those stations and order a CD containing those songs. The stations link their playlists to Boxman's catalog,

*'The M-commerce market has vast potential, and we want customers to be able to buy music on impulse'*

— TONY SALTER —

enabling listeners to dial a supplied number on their mobile phones and browse through the playlist. The service can help the listeners refine the search in order to identify the music they hear.

Says Boxman CEO Tony Salter, "Boxman has deliberately pursued a platform-independent strategy to enable us to create a strong foothold in each nascent and promising market. The M-com-



merce market has vast potential, and we want customers to be able to buy music on impulse—whether through their WAP mobile phones or through a simple voice call."

At Motorola, E-commerce director Laurence John says the firm is committed to enabling Internet merchants to extend their services to mobile users. "With the development of WAP mobile handsets and voice Internet browsing,"

he says, "it's important for merchants to be able to develop services easily and quickly so to reach the mass consumer market."

Adds Codrington, "The system is as secure as any interactive telephone system. Boxman [doesn't] retain credit card details, and there are no third parties involved, as the customer goes directly through to the Boxman site to purchase online. Eventually we will have the 'wallet' technology in place, which will mean that credit card details are secured on the consumer's SIMM [single inline memory module] card."

Music content is not seen as a component of the strategic alliances that AOL Europe made with mobile communications giants Nokia and Ericsson in early February. According to AOL Europe's Hamburg-based corporate communications director, Frank Sarfeld, "The distribution of music over mobile phones is as yet limited because of the low bandwidth [9,600 kilobits per second]. The agreements we just signed concern marketing, research, and technology."

AOL Europe, a 50/50 joint venture between AOL and Bertelsmann, says it will be developing news, E-mail, and online retailing applications for mobile phones from both Nokia and Ericsson. A wireless technology, branded as "always-on," will allow consumers to know whether their friends' phones are on and will enable the transmission of instant, Internet-style messages. Sarfeld adds that there is "absolutely nothing" to reports that Bertelsmann is looking to sell its shares in AOL Europe.



**Happy Anniversary.** Sony Music Norway organized a dinner in Oslo attended by company executives and artists—including Torhild Sivertsen—to mark managing director Rune Hagberg's completion of a quarter-century's service with the company. Shown, from left, are Per Hansmark (Sivertsen's husband), Hagberg, Sivertsen, and Paul Russell, chairman of Sony Music Entertainment Europe.

## CANADA SEES PROMISE IN NEW WARNER EMI

(Continued from page 47)

ident of Capitol Records-EMI of Canada in 1988, he became the first A&R director to lead a major record company. Newman's background is in sales, at CBS Records, then Warner. He became senior VP/managing director of the U.S. division of the latter firm in 1989, when dual U.S. repertoire and domestic and international repertoire divisions were introduced.

Meanwhile, Canadian independent label executives hold the view that Warner EMI Music promises significant A&R windfalls for them. "No question, the merger, as well as talks between BMG and Sony, presents us with opportunities," says Alexander Mair, president of Attic Music Group in Toronto. "Would you want to sign with any of those four labels now—not knowing who will be in the Canadian companies, let alone the international companies, in the future?"

Ric Arboit, president of the EMI-distributed Nettwerk Productions (Sarah McLachlan, Tara McLean) label, agrees. "No question this merger presents opportunities to labels like us that weren't there before."

Canadian industry sources estimate that the combined Canadian market share of the new union, including record-club sales, could reach 30%-32%. This would edge out current market leader Universal Music Canada, which has, according to sources, a 29% share. Industry watchers also predict that the proposed merger is not likely to face any significant scrutiny by the Canadian government.

As in other world markets, it is the sales, information technology, and finance departments of the two companies that are likely to be most affected in terms of consolidation and cutbacks. As well, overlapping regional offices are expected to be combined. Nettwerk's Arboit says, "What I see happening is that the two labels will remain, but their distribution will be consolidated. I don't think there will be acts chopped. Not in Canada." Bruce Allen concurs.

While both Canadian-based ma-

jors are renowned for their conservative management style, the two operate quite differently. Warner has traditionally relied on its access to foreign repertoire while maintaining a slim domestic roster. EMI, by contrast, has for two decades led the way, at least among the majors, in recording and marketing domestic music.

Nevertheless, the merger comes at a low ebb for both. According to SoundScan, they had only three albums—by Sky (EMI) and Cher and Red Hot Chili Peppers (Warner)—in last year's top 30 best-selling titles.

Warner Music Canada has 145 employees nationally and an estimated 18% market share. Its top domestic acts include roots-based Great Big Sea and Blue Rodeo and Cape Breton fiddler Natalie MacMaster. With changes in its A&R structure 18 months ago, the company embarked upon a round of artist signings in 1999. Among them: singer/songwriters Jason Mitchell and Jay Englishman, roots band Staggered Crossing, and country singer Amanda Stott. All have debut releases slated for this year.

Warner Music Canada also distributes roots label Stony Plain Records, based in Edmonton, Alberta.

EMI Music Canada has 230 employees nationally and an estimated 13%-14% market share. Its domestic roster consists of top-selling rock acts such as Moist and the Tea Party, as well as the Watchmen and Econoline Crush. Also signed are AC artists Anne Murray, Bruce Guthro, Rita MacNeil, Susan Aglukark, and John McDermott; country singer Stompin' Tom Connors; and jazz artists Jane Bunnett, Marc Jordan, and Renee Rosnes.

The well-regarded roster of Virgin Music Canada includes rapper Choclair; production squad the Boomtang Boys; the Celtic family group Leahy; and Quebec-based roots act La Bottine Souriante.

EMI is also a leading distributor of independent labels, including Nettwerk, Popular, Aquarius, Marquis Classics, Sweet Grass, and Sanctuary.

## CASH, IFPI CATCH FLAK OVER HK ROYALTIES COLLECTIONS

(Continued from page 47)

\$16,000 Hong Kong (\$2,056) for music played throughout the whole 500-room premises," she explains. "Also, different shopping malls have paid different fees for the same piece of music."

CGMCO convener Michael Li Hon-shing is urging the Hong Kong government to set up a supervisory system and outline regulatory guidelines. Li also threatens to lodge a complaint with the ombudsman if the government does not act. "An overhaul of the ordinance is long overdue," he says.

Li accuses CASH of having abused its position in the past by charging fees from charities and nonprofit welfare groups, exempted under Section 76 of the Copyright Ordinance, which says fees for all charities should be waived. "Under our pressure, CASH has decided to start refunding these organizations," he says. "This makes us question the integrity of CASH and shows the government needs to monitor royalty-collecting agencies."

CASH senior manager of corporate communications Angelina Law Yuen-

fai disputes the allegations and says the refunds were prompted by a change in the law that "was not very clear." She adds, "A small change was made to the Copyright Ordinance at the very last minute in 1997 without our knowledge. We are now aware of the mistake and have begun to initiate refund proceedings."

She says CASH, which represents 1,800 local authors and 120 overseas authors' societies, expects to refund more than \$2 million Hong Kong (\$258,000) in fees collected since June 27, 1997.

Responding to Li's accusation that the society's operations are not sufficiently transparent, Law says that CASH follows strict guidelines and tariff criteria (such as size of area and background or live music) that are clearly outlined. "Our royalties are properly distributed to the correct copyright owners, minus 18%-19% for administration costs," she says.

But Peter Luk, representing local distributor EDKO Films, claims his

company paid CASH dues for the public screening of an Iranian film and later found out CASH does not have an agreement with an Iranian rights society. "We have no say about the whole process, nor can we ever be sure that proper authorization was given to such collecting agencies," he says.

IFPI Hong Kong CEO Ricky Fung says a number of the concern group's complaints are unsubstantiated. "Many of these claims are not correct, not necessarily directed at the IFPI, and in many instances, very old issues which have been discussed in front of [Hong Kong's Legislative Council] before," he says. "Copyright is a private right and a matter of commercial decisions. It is not something that requires the strict regulation which the group is asking for." He adds that users still have the choice of using other non-IFPI-represented sound recordings.

The CGMCO is hoping the Trade and Industry Panel of Legco will set a date soon to discuss the issue.

## 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

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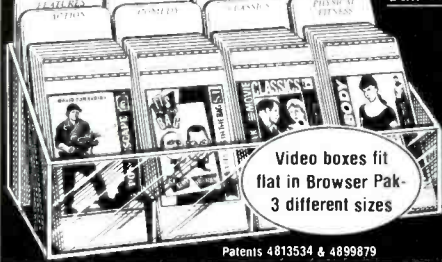
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continued on page 78

# Merchants & Marketing

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## Rhino To Donate Profits From Holocaust Audio Documentary

**BY CATHERINE APPLEFELD OLSON**  
WASHINGTON, D.C.—Once in a while a project comes along that is powerful enough to encourage a label to cut its costs or give away partial proceeds. But it is a rare undertaking that compels a record company to donate *all* of its earnings to a given cause. Such is the power of "Voices Of The Shoah: Remembrances Of The Holocaust" for Rhino Records.

tary of perhaps the most horrific event in modern world history.

Foos says he was inspired to create "Shoah" more than five years ago after visiting the United States Holocaust Memorial Museum in Washington, D.C., and finding no audio documentary in the gift store.

"I was shocked to see they didn't have any oral history of the

Holocaust, and I figured if they didn't, no one did," Foos says. "I determined this is a project that needed to be done."

He began his "gut-wrenching" sojourn with the Jewish Federation of Greater Los Angeles, which will receive all of the money earned by Rhino and funnel it to various agencies that provide legal services, aid for immigrants, scholarships, job training, and other assistance.

"This is not something we should be profiting from," Foos says of the boxed set. "It's not that kind of project."

After deciding on the direction the albums would take, Foos and company hooked up with album producer David Notowitz and actor Elliott Gould.

Gould's narration is heard between the firsthand accounts of life before World War II, haunting stories of concentration camps and ghettos, and memories of liberation from both survivors and soldiers.

"Shoah" is not an easy listen, but it is compelling narrative. Complete transcripts are provided in an elaborate 100-page hard-

bound book that comes packaged with each set.

Now in the midst of the solicitation process, Rhino, not surprisingly, is steering clear of hyped marketing tactics and instead is putting "Shoah" in the hands of its direct-accounts sales department, which deals with venues such as museums, synagogues, gift stores, libraries, and schools.

"Those are the places that need

to know that the project is available," says Emily Cagan, Rhino senior product manager.

Cagan says the sales team is also busy scouring the Internet for sites that focus on Jewish history and religion.

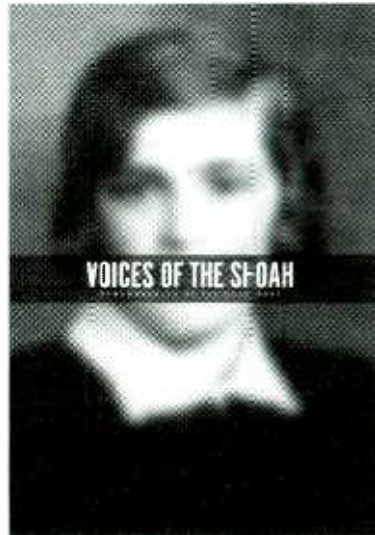
"Anywhere there are listings of temples, newspapers, and universities and organizations, we are sending them press releases to let

(Continued on next page)



Compiled from British archives and current interviews conducted in the U.S., the set offers the testimony of more than 180 survivors of the Holocaust, as well as commentary from some of those who helped free them.

The four-cassette/CD set, due March 14, is the pet project of Rhino president Richard Foos and the first comprehensive, commercially available audio documen-



## Gear Fab Records Digs For 'Artyfacts'

**Punk, Psychedelia Fan Maglio Infuses Label With Business Sense**

**BY CHRIS MORRIS**

LOS ANGELES—Ever hear of the band Cykle, from Lumberton, N.C.? How about Soup, from Appleton, Wis.? Or Merkin, from Provo, Utah?

Roger Maglio has heard of them, and therein lies the tale of Gear Fab Records, the Orlando, Fla.-based label that reissues obscure garage punk and psychedelia originally released in small pressings during the '60s.

In a way, Maglio's imprint echoes how the labels whose catalogs he plumbs did business 35 years ago. He runs a virtual one-man show and caters (successfully, unlike most of his precursors) to audiences on the far-flung fringe of the rock business.

The type of material Maglio releases is not entirely unique. Since 1972—when Elektra Records issued "Nuggets," a two-LP

collection of then subterranean '60s garage punk compiled by critic/musician Lenny Kaye (and reissued in expanded boxed form by Rhino Records in 1998)—a cottage industry has developed.

A horde of U.S. and European labels has since spewed forth dozens of albums—many of them illegitimate in origin—devoted to increasingly arcane examples of what Kaye called "original 'artyfacts' of the first psychedelic era."

Maglio, who works full time for aerospace and defense giant Lockheed Martin Corp. as a manager of procurement and contracts, is a passionate fan and consumer of these unusual reissues.

He says, "I've always been a collector of this music, for years and years, and a frustrated musician in my own right, though I didn't make it a career. Around April or May of '97... I just was sitting around one Saturday, and I

was looking at all the CDs I had, and I said, 'Boy, I've got a good business head on my shoulders from my regular job—for a little investment, I could probably put a compilation out here and license [songs] for the fun of it and see what happens.'"

Sub-licensing material from such companies as Collectibles and Sundazed—which in some cases had released full-length titles by some of the groups Maglio anthologized—Gear Fab made its debut with the 1997 compilation "Psychedelic Crown Jewels—Vol. 1," a 23-track package including such garage psyche wonders as Majic Ship, the Zakary Thaks, the Movin' Morpho Men, and the Freudian Complex.

The majority of vintage garage/psyche sets are compilations, but Maglio soured on the idea of such productions after assembling his second "Crown Jewels" package from scratch in 1998.

"That was something that took me over eight months to do," Maglio recalls. "When you're (Continued on page 59)



MAGLIO



## Broadband's The Future Of Music Delivery On The Web

**M**ANY PEOPLE think downloading music from the Web is too complicated. Even listening to streamed audio requires a technical sophistication that many consumers don't possess.

The common wisdom is that the revolution in delivering music over the Internet won't really get rolling until broadband arrives. Actually, it's already here, but its reach is so small it doesn't amount to much of a market.

Broadband refers to the high-speed, high-capacity transmission of data. It means that music, video, information, graphics, and text can be delivered to homes in a way that will take the frustration out of using the Net. Broadband service is marketed by cable system operators like Time Warner; digital-subscriber-line (DSL) providers like Bell Atlantic, and satellite companies like Hughes Electronics.

But so far, only about 2 million homes have it.

Forrester Research, the Cambridge, Mass.-based new-media research company, recently put out a report called "Barriers To Broadband's Boom" that has some import for the music business.

Take streaming audio, for instance. Forrester says that only 18% of "low-experience" Internet users—those who use slow dial-up Web access—listen to streamed audio online. That's not good news for labels and online retailers, who are becoming more dependent on streaming to promote and sell new music. For those consumers who have broadband access, though, 43% listen to streaming audio.

Streaming's not all, though. Pat-

rick Callinan, the Forrester analyst who wrote the report, says, "Broadband will change how music is delivered, not so much by the speed of the connection but because it will be the first place people turn to to look for a new single. Once devices in the homes become Internet-enabled, then you may find the delivery of music by MP3 or some more secure format directly to your home entertainment center via the broadband pipe." The fact that broadband is an "always-on connection" is its great strength, he says, adding, "It's two clicks of a mouse."

Forrester projects that broadband usage will more than double this year to about 5 million households. By the end of 2003 it could be in 27.3 million households. What could thwart those projections? Forrester mentions three "barriers."

First, it says many consumers are "clueless." More than 50% of U.S. households don't even have dial-up access. And of those who do, 28% say it's good enough for them.

Then there are the thrifty, who are not convinced that broadband's worth a higher price; 71% say they won't pay more than \$25. That's a problem, because broadband providers now charge at least \$40 a month for the service.

Finally, there's the problem of loyalty. Only 39% of broadband consumers say they're likely to stay with their current provider if an alternative becomes available.

But faster service alone won't change the world, Callinan says. "Once we have proper digital rights management, broadband is a no-brainer as a delivery vehicle for music."

**BUYING TRENDS**



by Don Jeffrey

## newsline...

**MUSICLAND STORES** says that sales from stores open at least a year rose 1.9% for the four weeks that ended Jan. 29. The biggest increase in same-store sales was for the superstores Media Play and On Cue, which were up 2.5%. For the mall stores Sam Goody and Suncoast Motion Picture Company, they rose only 1%. Total sales in January increased 3.4% to \$124.3 million. The company also reports that DVD sales reached one-third of all video revenue in January for the first time.

**AMAZON.COM** plans to file with the Securities and Exchange Commission to sell up to 600 million euros (\$586 million) of convertible notes, presumably for international expansion. The debt securities will mature in 10 years. Moody's Investors Service assigned a Caa3 rating to the notes, which "reflects the uncertain financial success of Amazon.com's changing business strategy."

**VIACOM** has been sued by BHC Communications, its joint venture partner in the United Paramount television network (UPN). Viacom had offered to buy the 50% stake in UPN it does not already own from BHC, a subsidiary of Chris-Craft Industries. Under the proposal, called a buy-sell procedure, Viacom also offered to sell its 50% stake to BHC.

The price to buy or sell is \$5 million, and BHC was given 45 days to choose between the two offers. BHC charges in its suit that Viacom violated the joint ownership agreement when it decided to merge with CBS. BHC has also filed suit to block the \$51.9 billion acquisition of CBS. Viacom says the lawsuit is "transparently without merit and will have no impact on the timing of" the merger.

**RENTRAK** says four major film studios have now contracted with the company to process rental and used video sale data from the studios' revenue-sharing deals with Blockbuster Video. Rentrak will also audit the retailer's data for the studios. Rentrak declines to name the studios involved in these agreements. Rentrak also announced that one major studio has selected the company to process and audit rental and used sales data for retailer Hollywood Entertainment.

**SAM GOODY** says that music fans will be able to vote online in its fifth annual national unsigned band search contest, Bandemonium 2000, through a venture with online music company Riffage.com. Visitors to the Riffage site will be able to listen to and rate the 16 semifinalists. The Web company will also be a sponsor for the event.

**MP3.COM** has extended its My.MP3.com program, under which users can store and access their music collections from any Internet connection, to computers that utilize the Linux operating system. Previously the program was only available for the Windows and Macintosh systems.

**TWEC.COM**, the Web site of Trans World Entertainment, has formed an advertising agreement with free voice-mail provider eVoice. Subscribers who receive messages on the Web will be provided banners, 15-second audio ads, and links to the twec.com Web site.



**COLUMBIA TRISTAR HOME VIDEO** has begun a national magazine advertising campaign to raise awareness of the supplier's videos and DVDs for rental and sale. The campaign will include new titles like "Random Hearts" (in People and McCall's magazines) and "Blue Streak" (Vibe, Rolling Stone), as well as catalog titles like "Hook" (Redbook, Parents, Ladies' Home Journal).

**ALL ACCESS ENTERTAINMENT**, an artist management company owned by Paradise Music & Entertainment, has teamed with Teen Magazine to produce and manage TeenMag2000, the publication's first summer music tour. All Access will produce a TV documentary of the event. The tour will kick off June 15.

**GOLD CIRCLE ENTERTAINMENT** has formed a joint venture agreement with world music label Triloka Records and signed a new distribution deal with RED Distribution. Triloka's most recent release is by Krishna Das. RED says this is its first foray into world music.

**LAVA.COM**, a unit of Creative Labs, has launched a new product, LAVA Producer, that will allow musicians to create their own 3D interactive music videos on the Internet. The company says the product will be available in March for \$29.95 by download at www.lava.com.

**HARVEY ENTERTAINMENT**, producer of direct-to-video films and TV shows featuring its licensed cartoon characters, including Casper the Friendly Ghost, has formed a joint venture with PG Capital for an apparel company, Harvey Fashion LLC, to manufacture and market apparel based on the characters.

## RHINO TO DONATE PROFITS FROM HOLOCAUST AUDIO DOCUMENTARY

(Continued from preceding page)

them know the project is coming and how they can get information or a review copy," she says.

The same goes for public radio stations, many of which have agreed to include "Shoah" as part of their pledge drives, according to Cagan.

Rhino is also funneling co-op advertising dollars to regional Jewish publications, setting up retail promotions, and encouraging interested parties to create listening events around the release date.

"We do have some survivors available to us to do press, and we are hoping some of the venues we go to on the sales side will be interested in putting together special events with them," Cagan says.

*'This is not something we should be profiting from. It's not that kind of project'*

- RICHARD FOOS -

Taking a cue from the promotional run for its recent "Respect" boxed set, Rhino also is compiling a "tastemaker" mailing list of key politicians, celebrities, and local personalities with Jewish interests.

"We're going to send it to people like Barbra Streisand, Steven Spielberg, the Clintons, presidents of Jewish organizations. We don't need these people to come out and publicly endorse the set, but it gets people talking about it," Cagan says.

All the focus on nontraditional accounts does not mean some mainstream merchants, particularly book and combination stores, will have no place for the set.

"I do anticipate traditional stores will carry it," Foos says. "Will they put it on their front rack next to Smash mouth? I don't think so. But if they only have a couple of pieces of product in their store, that's better than nothing."

## MUSICMUSICMUSIC PLANS GLOBALLY

(Continued from page 46)

music," says Spegg, "but we don't have that same expertise about music in the rest of the world. And we decided the best way to acquire that expertise was to go to the experts and let them build franchises around our products and services."

Musicmusicmusic's flagship product is RadioMoi, an interactive radio site that lets visitors customize their own shows or listen to preprogrammed offerings or playlists compiled by other visitors. The site made

headlines last year when it became the first—"and, so far, only"—Webcaster to strike a license pact with the Recording Industry Assn. of America to pay performance royalties mandated under the U.S. Digital Millennium Copyright Act (**Billboard Bulletin, May 5, 1999**). Khaleej also will pay royalties on the streaming of its songs, musicmusicmusic says.

Under the franchise arrangement, Khaleej will build an Arab front end and include local content, languages, and personalities. The back end—"the growing global database of music"—will remain accessible, however, wherever allowed by licensing constraints.

"When we thought about what people around the world want, it was a no-brainer to realize that they want the hits, and not just any hits—their hits from their stars," Spegg says. "If we want to be a truly global site, we have to recognize that. At the same time, we are making the best of the global music culture available to true music fans around the world."

Other musicmusicmusic business segments include its retail division's Web bar listening posts, freestanding kiosks that allow customers to scan bar codes and listen to a CD's music without opening the package; its broadcast division, which supplies streaming music content to other Web stations; and its industrial sound services division, which supplies streaming MP3 music content from its global database to real-world businesses as ambient music.

"We are extremely excited about the potential for delivering music on the Internet, but we know that it will take at least five years to make money at it," says Spegg. "In the meantime, we are a public company and have to show our investors a return on their money before that. So we are leveraging this fantastic music database that we have built up into areas where we can make money sooner."

Musicmusicmusic is traded on the Neuer Markt of the Frankfurt Stock Exchange. Spegg says a float on the U.S. Nasdaq exchange is anticipated by year's end.

## EXECUTIVE TURNTABLE

**HOME VIDEO.** Randy Arnold is promoted to VP of advertising and direct marketing for Universal Studios Home Video in Universal City, Calif. He was executive director of advertising and direct marketing.



ARNOLD

**Jennifer Anderson** is named director of marketing for Columbia TriStar Home Video in Culver City, Calif. She was a marketing manager for Warner Home Video.

**DISTRIBUTORS.** Bruce Van Langen is named director of advertising for Cat's Music/Music City Record Distributors in Nashville. He was a national accounts customer service representative for Word Entertainment.

**NEW MEDIA.** Jay Orr is named senior music writer/editor for country.com in Nashville. He was a music writer for The Tennessean.

**MUSIC VIDEO.** MTV promotes Christina Norman to senior VP of on-air promotion and marketing, Tina Exarhos to senior VP of communications and music marketing, and David Cohn to GM of MTV2 in New York. They were, respectively, senior VP of on-air promotions, senior VP of communications, and senior VP of marketing.



**Ready To Rumble.** Three World Wrestling Federation stars appeared recently at the Virgin Megastore in New York in a promotion for the current Koch Entertainment title "WWF—The Music Vol. 4." Shown, from left, are Mr. Ass; Bob Frank, president of Koch Entertainment; Road Dogg; and Chris Jericho.

## Navarre Makes More Staff Moves

**NAVARRE SHUFFLES AGAIN:** Don't look now, but Navarre Corp. has . . . *done something* with its sales staff.

You may notice that we hesitate to use the word "restructured" here. Our reticence stems from an encounter we had with **Jim Chiado**, VP/GM of New Hope, Minn.-based Navarre's music distribution division, at a Jan. 26 dinner for former Navarre Western regional director **Frank Mooney**.

In this space in the Jan. 22 issue of Billboard, we noted that Mooney was exiting Navarre to become a nonexclusive consultant to the company; that former Eastern regional director **Ed Maxin** had been promoted to director of sales, overseeing the company's entire sales team; and that **Vyto Lazauskas** was named national accounts director.

At Mooney's dinner, sporting a wide grin and a peculiar look in his eye that usually telegraphs the message "you are in trouble," Chiado put a friendly arm around our shoulder and took exception to our depiction of the personnel moves as the fourth restructuring of the sales team since mid-1997.

Well, maybe that set of personnel moves wasn't what we said it was. In deference to Chiado, we will not use the "r" word, but since that column was printed, it appears that Navarre has again, well, *done something* to its sales staff, entailing some byzantine new reporting procedures.

Some members of the new field sales staff will now report to Navarre's national accounts managers, who will report to Maxin and not to Lazauskas.

Reps **Rodney Metoyer** (Nashville), **Rick Miller** (Virginia), and **Karen Paset** (Chicago) will report to Miami-based **Kevin Bradshaw**, who is newly elevated to accounts manager status. Reps **Glenn Naples** and **Todd Lewis** in the New York area will report to **Michael Neustadt** in Boston.

In Los Angeles, Navarre has just hired **Jeff Ballenberg** as national accounts manager; he comes to the company from Internet retailer Kabang.com and previously spent 13 years in sales at BMG. **David Miller** (Orange County/San Diego, Calif.), **Toni Swann** (Anaheim, Calif.), and recently promoted L.A. sales rep **Gina Negron**—formerly Mooney's assistant—will report to Ballenberg.

L.A.-based field marketing rep **Jamie Lurtz** will take on expanded duties, selling independent accounts in the L.A. area.

North California reps **Dewitt Barker** and **Brian McDavid** would have reported to Seattle-



by Chris Morris

based accounts manager **Teresa Sullivan**; however, right after we called Maxin to confirm the new roles, he called us back to tell us Sullivan had just resigned to take a job as national sales manager at Miramar Records in

*'These are more sales/marketing groups rather than territories [as we had in] the past . . . It's not a branch [situation]'*

- ED MAXIN -

Seattle, leaving an open slot.

While the country is now diced up into Northeast, Southeast, Southwest, and Northwest segments, Maxin says that "these are more sales/marketing groups rather than territories [as we had in] the past . . . It's not a branch [situation]."

Accounts managers **Joe Kulesa** (Dallas), **Gasper Delise** (Detroit), and **Lisa Camhi** (Sacramento, Calif.) will operate outside the regional sales setup, but, like the other accounts managers, they report directly to Maxin.

Maxin says that Lazauskas' duties are principally of a

strategic and coordinating nature and that, in addition to making sure the accounts managers are on the same page, he will be spending more time on the road with all national accounts.

Increasing music sales has been a priority the last couple of years at Navarre, and the firm's strategies appear to be paying off: In its most recent quarter, the division's sales were up 54%. But Navarre continues to search for the best way to organize its team's efforts. One hopes this latest round of changes will be a plus for the company.

**FLY TAKES ON TIGER, DEVIL:** Continuing its efforts in redistribution, Providence, R.I.-based label Flydaddy Records has made agreements with New York's Tiger Style Records, the in-house label of music Web site Insound, and Devil in the Woods, a 17-year-old Northern California imprint that will issue a new album by cult fave **Dumtruck** this fall.

Flydaddy, which is distributed nationally by Distribution North America and regionally by Carrot Top, Surefire, Revolver, and Redeye, also subdistributes Sugar Free Records and the Arena Rock Recording Co.

**FLAG WAVING:** **Ian Moore** is not your average Texas-bred guitar god, as his Koch/Hablador Records debut, "and all the colors . . .," due March 14, makes plain.

Many will remember that when Moore arrived on the scene in the early '90s as a guitar prodigy out of Austin, Texas, his label Capricorn Records tried to cast him as the latest incarnation of **Stevie Ray Vaughan**.

Moore bristles at the memory today. "[Capricorn owner] **Phil Walden** and I were polar oppo-

(Continued on page 57)



**Let The Good Times Roll.** Putumayo World Music has joined with the Louisiana Office of Tourism on a yearlong campaign to promote the state's "Music—The Language Of Louisiana" project. Shown at the kickoff event at Tipitina's in New Orleans, from left, are Roxie Wright, president, Jazz & Heritage Foundation; Eddie Bo, musician; Dan Storper, president, Putumayo World Music; David Hazan, senior VP of marketing, Putumayo; and Cyril Neville, musician.

## Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
			<b>NO. 1</b>	
1	NEW		<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ 1 week at No. 1
2	1	2	<b>VARIOUS ARTISTS</b> HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE
3	3	4	<b>SLIPKNOT</b> I AM 8655/ROADRUNNER (11.98/16.98) HS	SLIPKNOT
4	2	4	<b>JIM JOHNSTON</b> ▲ KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4
5	6	4	<b>KITTIE</b> NG 751002/ARTEMIS (13.98 CD) HS	SPIT
6	4	4	<b>KURUPT</b> ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
7	10	4	<b>KENNY ROGERS</b> ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
8	5	2	<b>CONJUNTO PRIMAVERA</b> G.M.P. 9926/FONOVI SA (7.98/11.98) HS	MORIR DE AMOR
9	17	2	<b>KENNY ROGERS</b> ONQ 0371/MADACY (5.98/9.98)	WITH LOVE
10	7	4	<b>VARIOUS ARTISTS</b> TOMMY BOY 1365 (12.98/17.98)	MTV PARTY TO GO 2000
11	12	2	<b>VARIOUS ARTISTS</b> 32 JAZZ 32061/RVKODISC (8.98 CD)	JAZZ FOR A RAINY AFTERNOON
12	13	4	<b>ROME</b> JTJ 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU
13	9	4	<b>JIMMY BUFFETT</b> MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
14	14	4	<b>AMBER</b> TOMMY BOY 1253 (11.98/16.98) HS	AMBER
15	8	2	<b>WARREN ZEVON</b> ARTEMIS 751003 (16.98 CD)	LIFE'LL KILL YA
16	15	4	<b>VENGABOYS</b> ● GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!
17	20	4	<b>ENRIQUE IGLESIAS</b> FONOVI SA 0518 (10.98/16.98)	THE BEST HITS
18	18	4	<b>BRENT JONES AND T.P. MOBB</b> HOLY ROLLER 7012/MCG (11.98/16.98) HS	BRENT JONES AND T.P. MOBB
19	21	4	<b>SPM</b> DOPEHOUSE 5039 (11.98/16.98) HS	THE 3RD WISH
20	NEW		<b>THE STRING CHEESE INCIDENT</b> SCI FIDELITY 1005/RVKODISC (19.98 CD)	CARNIVAL '99
21	16	4	<b>SIXPENCE NONE THE RICHER</b> ▲ SQUINT 7032* (10.98/16.98) HS	SIXPENCE NONE THE RICHER
22	26	4	<b>THE COUNTDOWN SINGERS</b> MADACY 0353 (3.98/7.98)	MAMBO #5
23	23	4	<b>EVERLAST</b> ▲ TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES
24	22	4	<b>VARIOUS ARTISTS</b> TOMMY BOY 1353 (12.98/17.98)	WCW MAYHEM THE MUSIC
25	24	4	<b>SEVENDUST</b> TVT 5820 (10.98/16.98)	HOME
26	19	3	<b>OUTSIDAZ</b> RUFFLIFE 60000*/RUFF LIFE (5.98/7.98) HS	NIGHT LIFE (EP)
27	50	3	<b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
28	11	2	<b>SNAPCASE</b> VICTORY 100* (10.98/16.98) HS	DESIGNS FOR AUTOMOTION
29	28	4	<b>VARIOUS ARTISTS</b> TOMMY BOY 1364 (12.98/17.98)	JOCK JAMS VOLUME 5
30	29	4	<b>SOUNDTRACK</b> ● KOCH 8901 (11.98/16.98)	POKEMON: 2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES
31	34	2	<b>MALA FE</b> J&N 112 (9.98/13.98) HS	CON SU LOQUERA
32	31	4	<b>VARIOUS ARTISTS</b> GOLD FRONT 6451/K-TEL (13.98/18.98)	CLUB MIX 2000
33	RE-ENTRY		<b>VARIOUS ARTISTS</b> LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1
34	49	4	<b>JOHN PRINE</b> OH BOY 019 (9.98/15.98)	IN SPITE OF OURSELVES
35	30	4	<b>ANI DIFRANCO</b> RIGHTEOUS BABE 017 (10.98/16.98)	TO THE TEETH
36	32	4	<b>VARIOUS ARTISTS</b> REDLINE 75997 (21.98 CD)	THE HARD + THE HEAVY VOLUME ONE
37	25	3	<b>MODEST MOUSE</b> SUICIDE QUEERS/SUB POP 073*/UP (14.98 CD) HS	BUILDING NOTHING OUT OF SOMETHING
38	41	4	<b>COAL CHAMBER</b> ROADRUNNER 8659 (10.98/16.98)	CHAMBER MUSIC
39	38	4	<b>ALBERT KING WITH STEVIE RAY VAUGHAN</b> STAX 7501/FANTASY (10.98/17.98)	IN SESSION
40	NEW		<b>PASTOR TROY</b> MADD SOCIETY 8035 (10.98/16.98) HS	WE READY I DECLARE WAR
41	42	4	<b>JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN</b> MASTERTONE 8552/POINT (13.98/16.98) HS	THE IRISH TENORS
42	39	4	<b>MARCO ANTONIO SOLIS</b> ● FONOVI SA 0516 (10.98/16.98) HS	TROZOS DE MI ALMA
43	40	4	<b>ENRIQUE IGLESIAS</b> ● FONOVI SA 0517 (10.98/16.98)	BAILAMOS
44	RE-ENTRY		<b>VARIOUS ARTISTS</b> ▲ KOCH 8803 (10.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3
45	RE-ENTRY		<b>VARIOUS ARTISTS</b> TIME LIFE 3397/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES
46	RE-ENTRY		<b>PROJECT PAT</b> HYPNOTIZE MINDS 1743/LOUD (10.98/16.98)	GHETTY GREEN
47	NEW		<b>MEL WAITERS</b> WALDOXY 2825/MALACO (9.98/15.98)	MATERIAL THINGS
48	36	4	<b>SOUNDTRACK</b> TVT SOUNDTRAX 8220/TVT (17.98 CD)	RUN LOLA RUN
49	RE-ENTRY		<b>BLACK INDIAN</b> MAXIMUM CAPACITY 1099 (10.98/16.98) HS	GET EM PSYCHED! — THE ALBUM
50	NEW		<b>VARIOUS ARTISTS</b> POWER 23000 (11.98/16.98)	MC BREED PRESENTS THE THUGZ: VOL. 1

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. (C) Albums with the greatest sales gains this week. (R) Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). (P) RIAA certification for net shipment of 1 million units (Platinum). (D) RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

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## Retailers, Labels At Odds Over Rightness Of NARM's Sony Suit

THE NATIONAL Assn. of Recording Merchandisers (NARM) lawsuit against Sony Music Entertainment on Jan. 31 gives plenty of food for thought. For those of you who missed it, NARM's lawsuit is seeking to enjoin Sony from embedding in its digital products hyperlinks that lead consumers directly to a store owned, controlled, or directed by the major (Billboard, Feb. 12). If successful in its suit, NARM plans to pursue the issue with other majors.

Needless to say, Sony executives are mightily miffed over the lawsuit and have pulled out of attending the upcoming NARM Convention, to be held Feb. 27-March 3 (Billboard Bulletin, Jan. 31).

Retailers have long felt that the labels are trying to steal customers from them by placing blow-in cards in CDs that not only collect information on consumers, but in some instances even invite shoppers to buy directly from the labels.

Merchants feel that if their major suppliers are going to compete with them, they should at least have the decency to do it from a level playing field and not expect the retailers to help. That means that instead of trying to target customers—via hyperlinks, blow-in cards, or by advertising the Web addresses—on product in the stores of merchants, labels should spend money to reach consumers

somewhere besides the insides of record stores.

A level playing field would have the majors spending the kind of money to promote their online stores that Amazon, CDnow, and barnesandnoble.com do to promote their respective sites currently. Or it would have majors spending money to align with supermarket chains, as Checkout.com did last year. There are any number of ways that would constitute competing

on a level playing field.

Label executives say they are innocent of all charges and are wounded that merchants would ever think the labels are

trying to steal their customers. The execs say the only reason the labels promote their Web sites is because their young superstar artists insist on it, and their main intention when promoting their Web sites is to drive Internet traffic to artist and label sites where consumers can find out more information about their music. It is only by chance that such consumers may stumble upon labels' online stores, the execs say.

So far, the various E-stores of the majors don't have sales that amount to a hill of beans, and I am including Get-Music in that mix. But CDnow, which Time Warner and Sony hope to merge with their Columbia House record club, is a force to be reckoned with, and barnesandnoble.com, half owned by

(Continued on page 58)

**RETAIL TRACK**  
by Ed Christman



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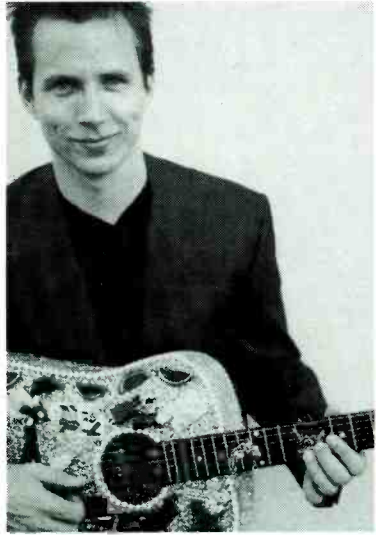


## INDEPENDENTS

(Continued from page 55)

sites, in terms of what I was," he recalls. "Phil was so pissed I wouldn't do a blues/rock record. I wouldn't write with Will Jennings. I didn't want to come to Hollywood."

After cutting three albums that built him a strong album rock fan base but didn't really reflect his musical sensibilities, Moore left Capricorn and released an eclectic project, "Ian Moore's Got The Green Grass," on his own indie



MOORE

imprint Hablador.

Moore, who radiates intelligence and is clearly possessed of an intransigent creative streak, has forged a musically inclusive rock record with "and all the colors . . ." He's a powerful and straightforward player and singer with an unmistakable **Hendrix** influence who can incorporate electronica-derived noise, string arrangements, and solos on the sitar (his first instrument) into the mix.

He compares his sound to the work of such prescient performers as **Los Lobos**, the Lobos spinoff **Latin Playboys**, singer/songwriter **Joe Henry**, and his one-time producer **Daniel Lanois**, musical impressionists all.

Moore notes, "I feel there's a genre being created . . . using technology and sounds in a new way."

His best original songs are also his most somber. "It's a pretty typical thing," he says. "The things that resonate with you have this kind of darkness . . . It's hard to write about sunshine."

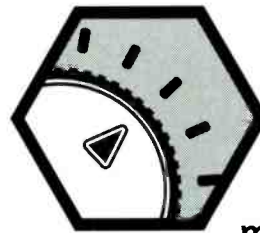
Moore—who will initially support the new album with a run of February and March shows in Texas—continues to do what he calls "session work on a lot of these funny punk-rock records" and may issue some more radical albums in the future, since his deal with Koch allows him to release projects independently through Hablador after the mother label's first refusal.

"If I want to release an album of electronica, an album of **Hank Williams** songs, an album of me and my friends making party noises, I can do it," he says.

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# 2000

**PANEL TOPICS INCLUDE** Selling Music Today & Tomorrow; Managing the Revenue Stream; The Next Shit: Forging New A&R Directions In a Climate of Soundalikes; Waiting for the Celestial Jukebox; You Are Here: Now What? (What Happens After You Get Your Deal); Under Supervision: Getting Music Into Movies; Internet Radio; Secure Digital Music Standards and the Future of Internet Music; Utilizing Special Markets; Is Touring Getting Any Easier?; Can I Get A Press Pass?; How Managers Create Success; New Directions in Jazz? Is Youth Driving the Industry?; Is Career Development Best Left to the Indies?; Genre-Specific Marketing; DIY Digital Style; From Studio To Store; SXSW Interview: Elliot Roberts; Hard Realities of Web Marketing; Engineering FAQ; Retail's New Playing Field; A&R's Role in a Changing Industry; Can a Developing Artist Attract Corporate Sponsorship?; To Live is to Fly: The Townes Van Zandt Story; How Can Labels Rekindle Back Catalog Sales?; Publicists & Journalists: The Forbidden Dance; Hip Hop-Infiltrating Culture; Nightclubbing: Touring On A Budget; Developing Artist Websites: Who's Listening?; The Vision Thing: Are the Best Produced Albums Sometimes Happy Accidents?; Can Developing Talent Find a Publishing Deal?; What's My Business Model?; Made for You and Me! Woody Guthrie's Dustbowl Legacy; plus Mentor and Demo Listening Sessions and much more!



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## RETAIL TRACK

(Continued from page 56)

Bertelsmann, looks like it is doing all right for itself.

When the digital download format catches on, it may grow the business exponentially, as all in the industry hope. But if it doesn't, the majors are setting themselves up nicely, via efforts like that of CDnow and GetMusic, to slice a chunk of sales out of the retailers' share.

Sony executives, while reportedly furious about the NARM lawsuit and miffed at retailers for supporting it, privately have been telling accounts that they wish there had been more of a dialogue before the lawsuit, and maybe a courtesy phone call before it was filed. While they are not attending NARM, Sony executives will continue to work with merchants to support the records they have out or that are coming out.

NARM supporters, meanwhile, point out that the trade organization sent all the majors a letter questioning the legality of their marketing tactics during the summer and was overwhelmed by the responses it received.

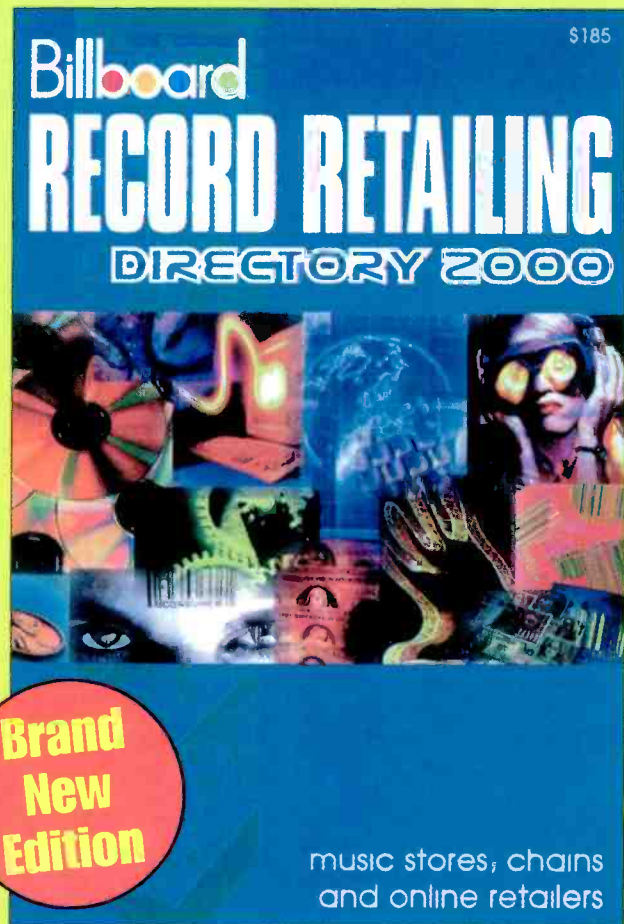
Since all the majors promote their Web sites and online stores, Sony wonders why it was singled out in the NARM lawsuit. This is a good question and one I can't answer definitively, so I will speculate. At the risk of angering the Warner Music Group executives, I think that company has even more of the characteristics laid out in the lawsuit than Sony does. Not only does it have the record club ownership and the CDnow connection, but Time Warner is in the midst of separate merger deals with AOL and EMI Recorded Music that will transform it from an 800-pound gorilla into a 2,400-pound gorilla.

On the other hand, a key passage in the lawsuit concerns a licensing agreement that is embedded in the hyperlink portion of Sony's CD Extras, which Sony expects consumers to agree to. That agreement says the software on the Extra part of the CD is owned by Sony Music Entertainment Inc., and further, that those buying the CD in stores "may not rent, distribute, transfer, or lease" the software. If those who bought the CD do not like the agreement, they are instructed to return the CD to Sony for a refund. This, apparently, is a key ingredient for NARM in trying to prove its case that Sony is bundling CDs with unwanted services and product.

But what I want to know is, since customers either have to agree to the license agreement or send the CD back, does that mean that consumers won't be able to own their music in the packaged formats of the future? Does it instead mean consumers are licensing the CD Extra for playback? Does that mean the first-sale doctrine is no longer valid and that Sony could use the license agreement to stop the sale of used CDs? It will be interesting to see if these issues ever come up in court.

Meanwhile, all of the other majors are heaving huge sighs of relief that they weren't targeted in the lawsuit. And they offer up the opinion to me that they think NARM is out of its mind and doesn't have a legal leg to stand on. Conversely, merchants think that NARM has a strong hand in the lawsuit. In other words, if you're not quite clear on how this is being interpreted by the various camps, this isn't a case of whether the cup is half empty or half full; it's a case of whether the cup is completely empty or totally full.

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## GEAR FAB RECORDS DIGS FOR 'ARTYFACTS'

(Continued from page 53)

dealing with one band or one band member when you're doing a project, you gotta go get the sound source, whether it's vinyl or you've got tapes. The guy's gotta send you a photo and send you a little band biography. You're dealing with one guy or two guys.

"I had 29 tracks on 'Crown Jewels 2,'" he continues. "Some people are very receptive, and some people take forever to give you stuff... It was such a time-consuming project, I could have done 10 releases with the effort and time that I put into that."

The rest of Gear Fab's 40 releases to date have been newly annotated replicas of original '60s albums by a bewildering cast of under-the-radar bands.

"There really are three main ingredients as to why I would do any reissue whatsoever, and if I can't get all three of them, I don't do the reissue," Maglio explains.

"First and foremost, it's gotta be a real obscure album or band, and the original LPs or 45s go for big thousands of dollars—I mean, real rare, rated R6 on a scale of one to six," he says. "That's gotta be there, because an album that somebody pressed 5,000 or 6,000 of, even 35 years ago, is not considered rare, still. But most of the bands I've selected [pressed] 1,000 LPs or less—some have had as little as 30 pressed."

"The next ingredient is [that] they have to have been out on an independent label or a very small label that's not affiliated with a big conglomerate," he continues. "[Major labels] don't give the time of day for licensing."

"Third is [that] I have to work with the guys in the band, any surviving member or a member of the family of a guy in the band who may be deceased," he adds. "If I don't do all three of those, I can't put out the reissue that I want to do."

Culling the sort of obscurities that Gear Fab releases requires some digging. Maglio, who corresponds with a network of collectors and aficionados throughout the world, calls one particular source his bible: "Fuzz, Acid & Flowers," a massive Web database mounted in England by collector Vernon Joynton of Borderline Productions. The most recent printed edition of the database, now nearly 2 years old, runs to 750 pages.

Maglio sees certain similarities in the odd and unknown acts he reissues: "A lot of the stories are the same—struggling bands, many of which had talent, that really could have gone somewhere... There are three or four things that are very common to all these bands: shady managers, shady producers, drugs, and just no good business sense."

Much like the small labels that originally released the albums, Gear Fab deals in minuscule quantities, with initial pressings



of 1,000 units.

Rapid fans of the genre are a small but core part of Gear Fab's clientele. "There are individual collectors that just give me their credit card numbers, and I ship them the single copies at full retail, but that's only 5% of the sales," says Maglio.

Maglio also accepts MasterCard and Visa purchases through his Web site, [swiftsite.com/gearfab](http://swiftsite.com/gearfab).

U.S. retail is serviced by five distributors: City Hall Records in San Rafael, Calif.; Or Records in Indianapolis; mail-order and online specialist Midnight Records in New York; Metro Music in Silver Spring, Md.; and Forced Exposure in Somerville, Mass., a recent addition.

To attract new distributors, Maglio assembled a 28-track "Psychedelic Sampler" of his label's wares.

He says, "Every time I try to grow the business and get some more distributors, so maybe I can press 2,000 at a time instead of 1,000, I run into, 'Well, you gotta send me promos,' and it gets very expensive, particularly when you have 40 releases out. The sampler is a very good way to give a good idea to a potential distributor or his salespeople about what a band sounds like."

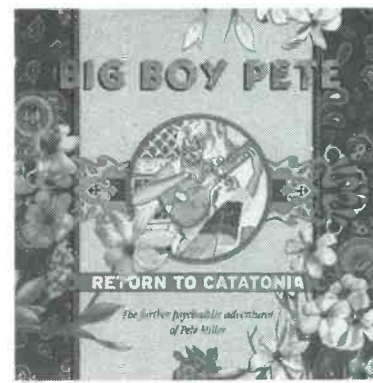
Unlike some garage-punk label operators, Maglio views dealing LPs as "a big headache" but does sub-license the vinyl rights to his projects to the Italian label Akarma Records, which pays full royalties to the bands involved and delivers 100 copies to Maglio for sale to U.S. collectors.

Maglio admits that many of the bands he has reissued have been forgotten even in their own native territories but says sometimes a hometown will embrace a Gear Fab reissue, as in the case of Soul Inc., the subject of two albums from the label.

"Those guys in the band are from Louisville," Maglio says. "They're very prominent in the city there; they know the mayor, they know the newspaper people, they know the radio people, and they went out there and marketed the CD to the point where I was drop-shipping quantities to Valley Distributors' main depot in Louisville under a sub-purchase order from City Hall. That worked pretty well: We moved probably about 600 into the Louisville area.



"When I did two bands that were from the Bay Area, Acid Symphony and Good Dog Band, who were an offshoot of the Sons Of Champlin, they moved ex-



tremely well in that area," he says.

Maglio, who plans to release two albums a month this year, sees a growing appetite for his

garage-psyche releases, beyond the expected audience of middle-aged ex-hippies reliving their ballroom days.

"Normally, you'd think that somebody who's a collector of this music is somebody in their 40s or 50s, who grew up during the '60s and just likes that style of music," says Maglio. "Or maybe because you're from that period, you like the obscure and ridiculous sound. That's true, but I get a lot of E-mails from kids anywhere from their teens to their 30s. So I would think that the market for this probably runs from the ages of 15 to 60, with probably no more than 50% of them being over 40."

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## New Media

MERCHANTS & MARKETING

# Three Battle To Be Ubiquitous Media Player

## Software From RealNetworks, Apple, Microsoft Take Lead On Player Field

This week's column was written by guest columnist Chris Marlowe.

WHILE ALL THE HEADLINES are going to online mergers and E-tailer news, what will result in more obvious changes for consumers are the software developments quietly taking place.

"The battle of media players is as significant as the battle of desktop operating systems many years ago," says Allen Weiner, VP of analytical services at NetRatings. "Our data show three leaders setting the early pace, and they will guide the industry in how information and entertainment are delivered."

According to that usage data, the market is dominated by RealNetworks' RealPlayer with 12.1% of users, Apple's QuickTime with 7.4%,

and Microsoft's Windows Media Player with 3.2%. Forrester Research quantified the number of actual installations at 80 million for RealPlayer G2, 40 million for Windows Media Player and 20 million for QuickTime, bearing in mind that many users have more than one player.

Apple's QuickTime takes the alternative approach of attracting consumers with exclusive content. In fact, it is possible that users may not realize they're using QuickTime once it's been installed. "One of the things our content providers appreciate is

(Continued on page 64)

## SITES+ SOUNDS™

and Microsoft's Windows Media Player with 3.2%. Forrester Research quantified the number of actual installations at 80 million for RealPlayer G2, 40 million for Windows Media Player and 20 million for QuickTime, bearing in mind that many users have more than one player.

But what may be more significant is that the figures indicate that the vast majority of people don't use any media player at all. Many average consumers are still confused, fed up with incompatible formats or simply uninterested. Rick Fleischman, senior director of product management at Liquid Audio, agrees but points out, "The Internet itself was once like that, and digital download music will get [to that level of usage] too. But it's incumbent upon us to make it easier."

The constructive changes already under way will be noticeable within the year. Media players are growing into integrated packages that play, store, create, and manage media files using methods that are already familiar to anyone who uses word-processing software. It will quickly become easier to see how the whole concept fits into the ways consumers already have music in their everyday lives.

RealPlayer from RealNetworks was the pioneer in the field of streaming audio and remains the player of popular choice. According to Web portal HotBot's statistics, 85% of all Web pages using streaming media use RealNetworks formats (although many pages use multiple formats), and it is the choice of nearly all online radio stations.

RealNetwork's new Quicksilver project will attempt to resurrect push media, allowing music to be practically downloaded itself using what's basically a subscription model. Its latest version of RealJukebox makes it simpler to get and organize files, with friendly graphics reminiscent of familiar home electronic equipment.

## TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

ALL AGES		18-24	
1. amazon.com	15,856	1. amazon.com	2,019
2. barnesandnoble.com	5,905	2. cdnow.com	953
3. buy.com	4,901	3. bmgmusic.com	670
4. cdnow.com	4,623	4. barnesandnoble.com	640
5. bmgmusic.com	3,270	5. buy.com	618
6. columbiahouse.com	2,325	6. columbiahouse.com	477
7. wal-mart.com	2,124	7. bestbuy.com	290
8. bestbuy.com	1,981	8. wal-mart.com	228
9. checkout.com	556	9. samgoody.com	145
10. towerrecords.com	425	10. towerrecords.com	78

25-34		35-49	
1. amazon.com	3,969	1. amazon.com	6,513
2. buy.com	1,599	2. barnesandnoble.com	2,454
3. barnesandnoble.com	1,398	3. buy.com	1,962
4. bmgmusic.com	1,152	4. cdnow.com	1,648
5. cdnow.com	1,121	5. bmgmusic.com	1,083
6. wal-mart.com	814	6. columbiahouse.com	855
7. columbiahouse.com	700	7. wal-mart.com	778
8. bestbuy.com	590	8. bestbuy.com	775
9. checkout.com	150	9. checkout.com	243
10. towerrecords.com	138	10. musicmatch.com	176

Source: Media Matrix, December 1999. Sites categorized by Billboard. Media Matrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Matrix sample.



Billboard

FEBRUARY 19, 2000

## Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	2	34	<b>SUPERNATURAL</b> ▲ <sup>7</sup> ARISTA 19080	SANTANA	2
◀ NO. 1 ▶ 9 weeks at No. 1					
2	3	2	<b>VOODOO</b> CHEEBA SOUND 48499*/VIRGIN	D'ANGELO	1
3	4	12	<b>ALL THE WAY... A DECADE OF SONG</b> ▲ <sup>6</sup> 550 MUSIC 63760/EPIC	CELINE DION	4
4	<b>NEW</b> ▶		<b>TWENTY FOUR SEVEN</b> VIRGIN 23180	TINA TURNER	21
5	5	3	<b>ON HOW LIFE IS</b> ● EPIC 69490*	MACY GRAY	27
6	6	3	<b>THE SCREEN BEHIND THE MIRROR</b> VIRGIN 48616	ENIGMA	52
7	7	4	<b>MAGNOLIA</b> REPRISE 47583/WARNER BROS.	SOUNDTRACK	72
8	<b>NEW</b> ▶		<b>THE NIGHT</b> DREAMWORKS/RYKODISC 450056/INTERSCOPE	MORPHINE	137
9	10	6	<b>DR. DRE — 2001</b> ▲ <sup>2</sup> AFTERMATH 490486*/INTERSCOPE	DR. DRE	3
10	12	5	<b>EUROPOP</b> ▲ REPUBLIC 157194/UNIVERSAL	EIFFEL 65	6
11	11	17	<b>CHRISTINA AGUILERA</b> ▲ <sup>5</sup> RCA 67690	CHRISTINA AGUILERA	5
12	14	11	<b>S &amp; M</b> ▲ <sup>4</sup> ELEKTRA 62463*/EEG	METALLICA	41
13	13	18	<b>FLY</b> ▲ <sup>4</sup> MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	14
14	8	5	<b>THE SOPRANOS</b> COLUMBIA 63911/CRG	SOUNDTRACK	68
15	<b>NEW</b> ▶		<b>NEW DAY DAWNING</b> CURP 541067/MERCURY (NASHVILLE)	WYNNONNA	40
16	15	38	<b>MILLENNIUM</b> ◆ <sup>11</sup> JIVE 41672	BACKSTREET BOYS	11
17	<b>RE-ENTRY</b>		<b>CALIFORNICATION</b> ▲ <sup>2</sup> WARNER BROS. 47386*	RED HOT CHILI PEPPERS	43
18	17	4	<b>PLAY</b> V2 27049*	MOBY	93
19	16	11	<b>BREATHE</b> ▲ <sup>2</sup> WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	19
20	18	11	<b>MIDNITE VULTURES</b> ● DGC/GEFFEN 490485/INTERSCOPE	BECK	130

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. indicates past and present Heatseeker titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.

# Home Video

MERCHANTS & MARKETING

## MGM's Got Bond, Sell-Thru Bond, With 'World' Vid

BY EILEEN FITZPATRICK

LOS ANGELES—The world wasn't enough in the latest James Bond movie, but MGM Home Entertainment expects to satisfy fans of the franchise when it releases "The World Is Not Enough" May 16 at sell-through pricing on VHS and as a special-edition DVD.

Priced at \$19.98 (VHS) and \$34.98 (DVD), the film represents the first in the franchise to bypass a rental price on initial release.

"This movie performed better than any other Bond film in terms of consumer research," says MGM

VP of marketing Corie Tappin. "There is a very strong demand to buy the title, which made us confident to go out at sell-through pricing. Financially, it made sense."

In addition to scoring high points with consumers, the sell-through pricing also allows MGM to piggy-back with marketing efforts for the special-edition DVD and to re-promote the entire franchise, Tappin says. "It makes a bigger statement to release the tape and DVD together at sell-through pricing. The DVD is very strong and is the locomotive that can drive all the catalog on VHS

and DVD."

To date, MGM has released seven Bond titles on DVD, which have cumulatively sold 2 million units, says Tappin.

In what has become a standard for Bond DVD titles, MGM has loaded "The World Is Not Enough" with a plethora of added features. The most unique is an alternative video option, which allows viewers to access behind-the-scenes footage when a 007 logo appears on the screen. The logo is keyed into nine of the action scenes in the movie, and when consumers click on it, the disc jumps to the "mak-

ing-of" footage for that scene.

Other DVD enhancements include audio commentaries by filmmakers, cast, and crew; the original theatrical trailer; and a music video of the title song performed by Garbage.

To entice VHS collectors, MGM will include a tribute to the late Desmond Llewelyn, who played "Q" in 17 Bond films.

The title will also usher in a second wave of Bond special editions, led by "Dr. No." Five titles will be released, including "Moonraker," "The Man With The Golden Gun," "On Her Majesty's Secret Service," and "The Spy Who Loved Me."

Each title has documentaries; director, cast, and crew commentaries; photo galleries; and a collectible booklet. Each is priced at \$34.98 or as a boxed set for \$149.98. A five-title boxed set on VHS is also available for \$34.98.

MGM will support the release with a \$6 million advertising campaign, which Tappin says "dwarfs" any previous Bond marketing budget and is the largest media buy



Pierce Brosnan as James Bond.

for any recent MGM release.

Other marketing elements are an online sweepstakes on the James Bond dedicated Web site, a free MGM DVD when consumers purchase three Bond titles, an in-store sweepstakes sponsored by Samsonite luggage, and a \$5 coupon good toward the purchase of Electronics Arts' "Tomorrow Never Dies" PlayStation game.

## Amazon's Vid Biz Keeps Growing; Winstar To Distribute Inner Dimensions Catalog

**START OF SOMETHING BIG:** In spite of video sales of more than \$64 million for the fourth quarter and projected annual sales of \$250 million, Amazon.com says it is just scratching the surface.

"We think we're 2% toward our full potential for video," says Amazon video store GM Jason Kilar. "All we think about is how much better we can be to let our customers find the movies they want to buy."

Over the fourth quarter, thousands of consumers purchased "The Matrix" DVD at Amazon. According to Warner Home Video, which distributes "The Matrix," Amazon's total sales for the title ranked third overall. Neither company would disclose which retailers occupied the top two spots.

In spite of the tremendous growth of DVD, Kilar says that VHS continues to play an important role.

"With 90 million VCR households out there and retailers devoting more shelf space to DVD, consumers can't find some VHS product," he says. "On catalog we're just getting started in helping people find stuff they've never been able to find before."

Amazon says it carries every title available on VHS and DVD, which combined amounts to more than 75,000 titles.

According to Amazon, it ranked first in VHS sales (comparing both online and traditional brick-and-mortar stores) for "Stanley Kubrick Collection," "Wallace & Gromit," and "Living Yoga: AM/PM Yoga For Beginners."

The site was also ranked No. 1 for overall online video sales by Forrester Research and Gomez Advisors.

"Our results indicate that we're having a big impact on back catalog sales," says Kilar.

DVD, though, was the star performer, making up more than half of Amazon's video revenue for the quarter. The company expects that the trend will continue to grow as player penetration increases.

Four out of five of its top sellers for the quarter were DVD titles, including "The Matrix" (No. 1), "Saving Private Ryan" (No. 3), "Titanic" (No. 4), and "Austin Powers: The Spy Who Shagged Me" (No. 5). The only VHS title to break the top five was "Tae-Bo Workout," which came in at No. 2.

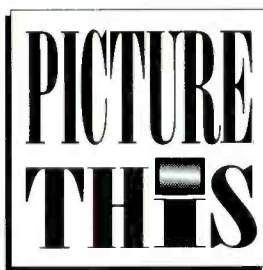
While hit product ranked high, Kilar says, the retailer is focused on putting all types of product in front of the customer:

"When we do a promotion, it's not, say, a BBC promotion," says Kilar. "We create a store and get every piece of BBC product to let the customer know what's available to buy."

He also points to Amazon's affiliate program for independent video product as a successful sales tool.

Amazon has also formed a marketing alliance with Unapix Entertainment for its "Intimate Portraits," which air on cable channel Lifetime. During the airings, consumers are directed to purchase the titles at Amazon, which gives them prominent placement.

Other marketing strategies include a details page that lets consumers know the ins and outs of new films in theaters—and in some cases in production. Consumers can be alerted when the films they are interested in are released on DVD or video.



by Eileen Fitzpatrick



**SOUND MIND AND BODY:** Winstar Home Video has picked up distribution rights to the Inner Dimensions catalog.

Previously distributed by Unapix Entertainment, the 40-plus catalog includes titles from new age and spiritual gurus Deepak Chopra, Andrew Weil, and Joseph Campbell.

The Inner Dimensions titles will be marketed under Winstar's Wellspring Media label.

In other distribution deals, Ventura Distribution has signed on Crash Cinema.

Crash distributes vintage martial arts on VHS and DVD. Some of the titles in its library include "Return Of The Five Deadly Venoms," "Return Of The Chinese Boxer," and "Shaolin Master Killer." The year-old company has released 14 films to date.

Ventura obtained domestic video and DVD rights.

**CINDY SHAPES UP:** GoodTimes Home Video has enlisted 24 Hour Fitness Centers and Kellogg's to help promote "Cindy Crawford—A New Dimension."

The fitness title hits stores on April 11, priced at \$14.95. It is the third fitness title the supermodel has released. "A New Dimension" also features noted trainer Kathy Kaehler.

Crawford is a spokeswoman for Kellogg's Special K cereal and 24 Hour Fitness Center, where the new tape is already sold. Both companies will promote the video in advertising throughout this year.

## Lopez's Music Videos Land On Image

This story was prepared by Sam Andrews of The Hollywood Reporter.

LONDON—U.S. video distributor Image Entertainment has teamed up with film and record industry entrepreneur Michael Lopez to exploit Lopez's music video properties on a worldwide basis, in both the VHS and DVD formats.

U.S.-based Aviva International is the privately funded joint venture between Image and Lopez, with the goal of becoming one of the biggest players in the music video sector as well as releasing titles for the special-interest market. Initially the joint venture will begin distributing product in the U.K.

In the U.S. Aviva has released the Rolling Stones' "Bridges To Babylon," Janet Jackson's "The Velvet Rope," and the Paris Amnesty International concert, which Lopez executive-produced.

In the U.K., Aviva will begin its release slate on March 27 with Sheryl Crow's "Rockin' The Globe Live" on VHS and DVD and the Eagles' "Hell Freezes Over" on DVD only.

Other titles will include a Cranberries concert filmed in Paris and programs from Barry Manilow, Kiss, and Peter Frampton.

Aside from music programming, Aviva will also release special interest, feature film, and cult TV titles. Some titles include DVD versions of the '60s sci-fi TV series "The Twilight Zone." In all, Lopez said that Aviva will schedule around 20-30 titles in 2000 and 30-40 in 2001.

"The signing of this, our first international distribution agreement, is

extremely important in executing our strategy to become a worldwide video supplier," say Image CEO Martin Greenwald. "The U.K. distribution deal is the model for what, I am confident, will be the first of many additional distribution deals for other territories we hope to execute and announce."

Aviva product is distributed in the U.K. and Irish markets through a sales and distribution arrangement with local distributor Direct Video Distribution. Lopez said that Aviva is in final talks to establish operations in the Benelux, Scandinavia, Germany, Japan, Spain, Italy, and Australia. It will also look for sub-licensing deals in territories such as South Africa, the Middle East, Russia, and Asian territories.

Lopez, who has held executive positions at CBS Records, CBS Television, and Columbia TriStar Pictures, is the founder of International Consulting and Business Management, which acquires distribution rights for music, special interest, and event programming from around the world.

Lopez estimates that Aviva will achieve sales of 1.5 million units this year. Additional revenue is expected from international broadcast sales and Webcasting via the Internet, Lopez says.

"This is a truly international company that is taking into account the tastes and potential of all the international markets," Lopez says. He adds that the company expects to sign video programming deals with several major Latin American artists shortly.

# 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
<b>◀ No. 1 ▶</b>								
1	4	12	<b>AUSTIN POWERS: THE SPY WHO SHAGGED ME</b>	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
2	1	4	<b>CNN MILLENIUM 2000</b>	Turner Home Entertainment Warner Home Video 8198	Various Artists	2000	NR	19.98
3	2	7	<b>THE MATRIX</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
4	3	6	<b>BUENA VISTA SOCIAL CLUB</b>	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
5	9	4	<b>PLAYBOY'S WILDWEBGIRLS.COM</b>	Playboy Home Video Universal Music & Video Dist. PBV0845	Various Artists	2000	NR	19.98
6	11	11	<b>SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●</b>	Roadrunner Video 981	Slipknot	1999	NR	5.98
7	8	10	<b>THE IRON GIANT</b>	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	22.95
8	10	13	<b>MARY-KATE &amp; ASHLEY: PASSPORT TO PARIS</b>	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
9	6	14	<b>BIG DADDY</b>	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96
10	15	12	<b>MADONNA: THE VIDEO COLLECTION 93-99</b>	Warner Reprise Video 38506	Madonna	1999	NR	19.98
11	7	19	<b>SAVING PRIVATE RYAN</b>	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98
12	<b>NEW ▶</b>		<b>TARZAN</b>	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
13	12	2	<b>BOB DYLAN: DON'T LOOK BACK</b>	New Video Group 9447	Bob Dylan	1967	NR	19.95
14	16	10	<b>METALLICA: S &amp; M</b>	Elektra Entertainment 40218-3	Metallica	1999	NR	19.95
15	5	7	<b>SHAKESPEARE IN LOVE</b>	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush	1998	R	19.99
16	30	7	<b>INSPECTOR GADGET</b>	Walt Disney Home Video Buena Vista Home Entertainment 15802	Matthew Broderick Rupert Everett	1999	PG	24.99
17	39	3	<b>CHRISTINA AGUILERA: THE GENIE GETS HER WISH</b>	BMG Video 65006	Christina Aguilera	2000	NR	19.98
18	<b>RE-ENTRY</b>		<b>AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY</b>	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
19	13	39	<b>YELLOW SUBMARINE</b>	MGM Home Entertainment Warner Home Video M206160	The Beatles	1968	G	19.98
20	18	6	<b>PLAYBOY VIDEO CENTERFOLD: PLAYMATE 2000</b>	Playboy Home Video Universal Music & Video Dist. PBV0853	The Bernola Twins	1999	NR	19.98
21	24	2	<b>DEATH ROW UNCUT</b>	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.98
22	29	7	<b>BLINK-182: URETHRA CHRONICLES</b>	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
23	14	5	<b>THE ADVENTURES OF ELMO IN GROUCHLAND</b>	Columbia TriStar Home Video 04528	The Muppets	1999	G	21.96
24	<b>RE-ENTRY</b>		<b>JACK FROST</b>	Warner Home Video 17227	Michael Keaton Kelly Preston	1998	PG	19.96
25	25	16	<b>PLAYBOY 2000-VIDEO PLAYMATE CALENDAR</b>	Playboy Home Video Universal Music & Video Dist. PBV0850	Various Artists	1999	NR	19.98
26	21	9	<b>WILD WILD WEST</b>	Warner Home Video 17175	Will Smith Kevin Kline	1999	PG-13	19.98
27	33	10	<b>BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS</b>	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
28	37	19	<b>THE MUMMY</b>	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz	1999	PG-13	22.98
29	20	4	<b>MARIAH CAREY'S NO. 1'S</b>	Columbia Music Video Sony Music Entertainment 50195	Mariah Carey	2000	NR	14.95
30	<b>NEW ▶</b>		<b>CHRIS ROCK: BIGGER &amp; BLACKER</b>	HBO Home Video Warner Home Video 91688	Chris Rock	1999	NR	19.98
31	23	2	<b>PAYBACK</b>	Paramount Home Video 336323	Mel Gibson	1999	R	14.95
32	28	9	<b>DAVE MATTHEWS BAND: LISTENER SUPPORTED ●</b>	BMG Video 65015	Dave Matthews Band	1999	NR	19.98
33	31	11	<b>SHANIA TWAIN: COME ON OVER-VIDEO COLLECTION</b>	USA Home Entertainment 440059951	Shania Twain	1999	NR	12.95
34	<b>NEW ▶</b>		<b>GO</b>	Columbia TriStar Home Video 03924	Sarah Polley Katie Holmes	1840	R	19.98
35	<b>RE-ENTRY</b>		<b>PLAYBOY'S CLUB LINGERIE</b>	Playboy Home Video Universal Music & Video Dist. PBV0852	Various Artists	1999	NR	19.98
36	27	2	<b>SHERYL CROW: ROCKIN' THE GLOBE LIVE</b>	Image Entertainment 8818	Sheryl Crow	2000	NR	19.98
37	38	15	<b>THE BLAIR WITCH PROJECT</b>	Artisan Home Entertainment 10188	Heather Donahue Michael Williams	1999	R	14.95
38	34	218	<b>THE WIZARD OF OZ ◆</b>	Warner Family Entertainment Warner Home Video 65123	Judy Garland Ray Bolger	1939	G	19.98
39	22	16	<b>BELLY</b>	Artisan Home Entertainment 10207	NAS DMX	1998	R	14.98
40	19	11	<b>THE THIN RED LINE</b>	FoxVideo 142550	Sean Penn	1998	R	14.98

● 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™

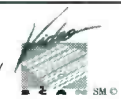
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	1	6	<b>AMERICAN PIE (R)</b>	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan
2	4	3	<b>MYSTERY MEN (PG-13)</b>	Universal Studios Home Video Universal Music & Video Dist. 84158	Ben Stiller Geoffrey Rush
3	2	2	<b>BOWFINGER (PG-13)</b>	Universal Studios Home Video 84157	Steve Martin Eddie Murphy
4	6	2	<b>THE 13TH WARRIOR (R)</b>	Touchstone Home Video Buena Vista Home Entertainment 18273	Antonio Banderas
5	3	6	<b>THE GENERAL'S DAUGHTER (R)</b>	Paramount Home Video 329033	John Travolta Andie MacDowell
6	<b>NEW ▶</b>		<b>RUNAWAY BRIDE (PG)</b>	Paramount Home Video 323843	Richard Gere Julia Roberts
7	9	19	<b>THE MATRIX (R)</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
8	5	6	<b>SUMMER OF SAM (R)</b>	Touchstone Home Video Buena Vista Home Entertainment 18283	John Leguizamo Mira Sorvino
9	10	3	<b>LAKE PLACID (R)</b>	FoxVideo 2000009	Bill Pullman Bridget Fonda
10	<b>NEW ▶</b>		<b>AN IDEAL HUSBAND (PG-13)</b>	Miramax Home Entertainment Buena Vista Home Entertainment 18269	Rupert Everett Minnie Driver
11	8	10	<b>ENTRAPMENT (PG-13)</b>	FoxVideo 4112309	Sean Connery Catherine Zeta-Jones
12	18	12	<b>NOTTING HILL (PG-13)</b>	Universal Studios Home Video 20640	Julia Roberts Hugh Grant
13	19	11	<b>AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13)</b>	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham
14	7	10	<b>SOUTH PARK: BIGGER, LONGER &amp; UNCUT (R)</b>	Paramount Home Video 336823	Animated
15	12	3	<b>MICKEY BLUE EYES (PG-13)</b>	Warner Home Video 92565	Hugh Grant James Caan
16	<b>RE-ENTRY</b>		<b>DEEP BLUE SEA (R)</b>	Warner Home Video 17242	Samuel L. Jackson Brent Roam
17	<b>RE-ENTRY</b>		<b>THE THOMAS CROWN AFFAIR (R)</b>	MGM Home Entertainment Warner Home Video 907452	Pierce Brosnan Rene Russo
18	<b>NEW ▶</b>		<b>THE WOOD (R)</b>	Paramount Home Video 336994	Taye Diggs Omar Epps
19	<b>RE-ENTRY</b>		<b>DETROIT ROCK CITY (R)</b>	New Line Home Video Warner Home Video N4897	Edward Furlong
20	16	3	<b>THE RED VIOLIN (R)</b>	Universal Studios Home Video 84495	Samuel L. Jackson Greta Scacchi

◆ 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™

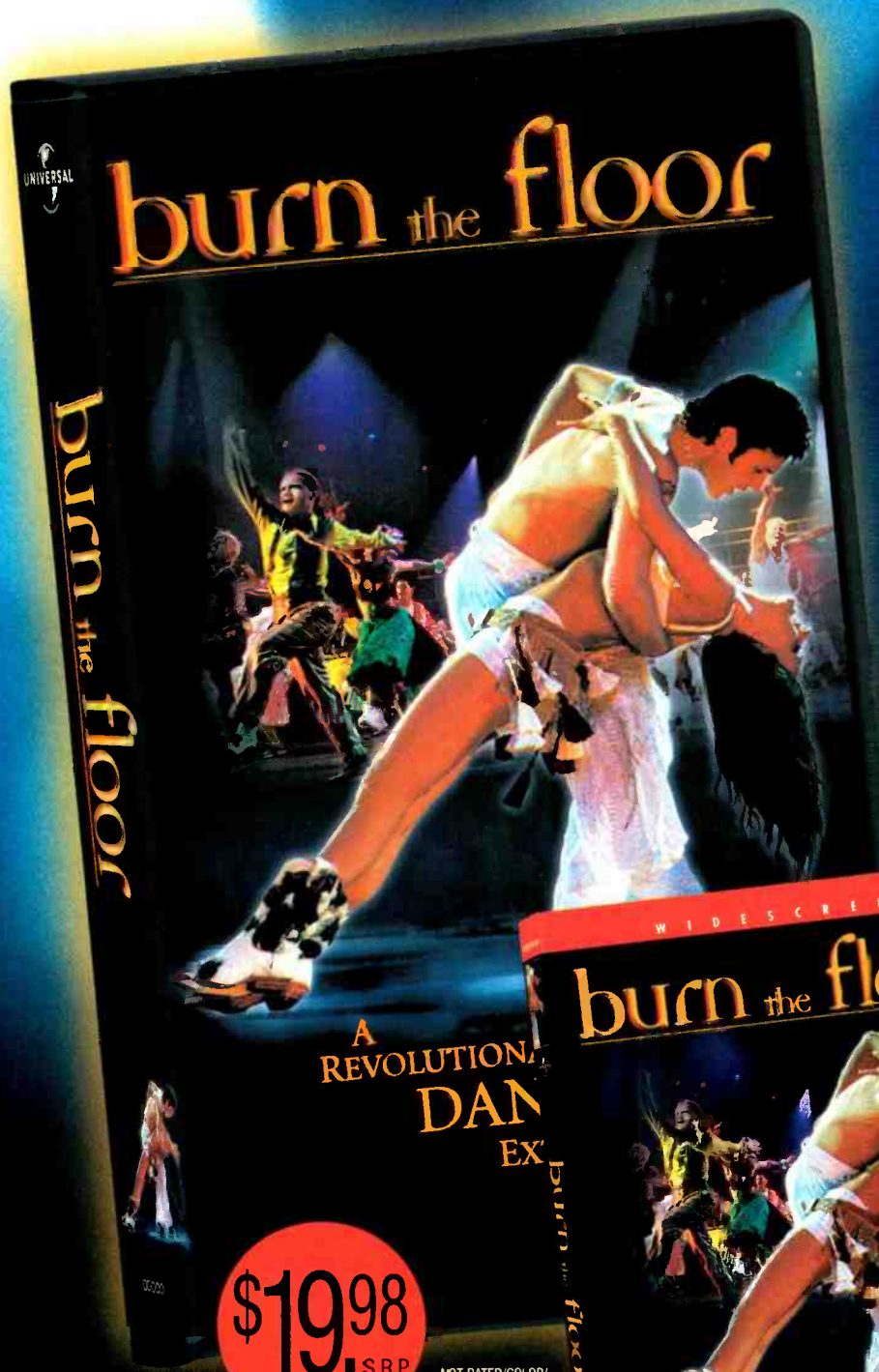
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



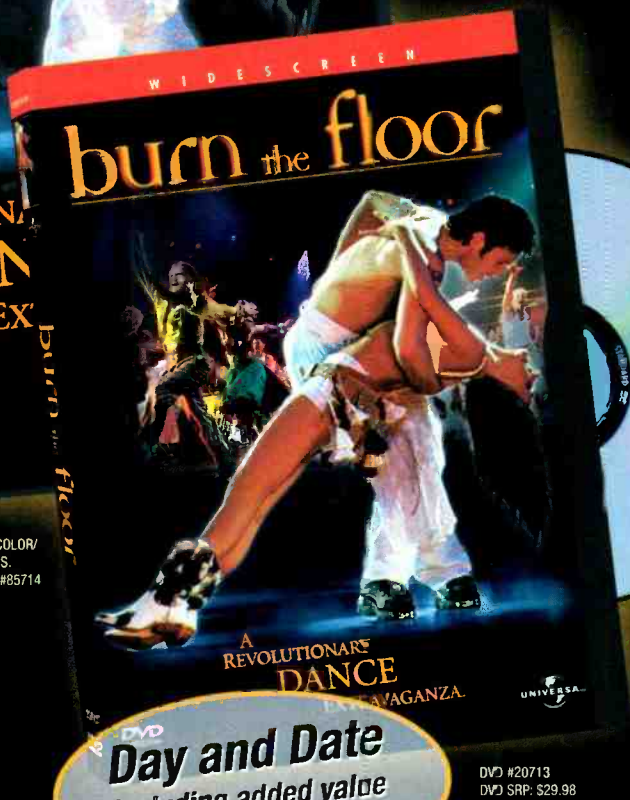
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	<b>NEW ▶</b>		<b>TARZAN (G) (34.99)</b>	Walt Disney Home Video/Buena Vista Home Entertainment 18150	Animated
2	<b>NEW ▶</b>		<b>STIR OF ECHOES (R) (29.98)</b>	Artisan Home Entertainment 10197	Kevin Bacon
3	1	2	<b>RUNAWAY BRIDE (PG) (29.99)</b>	Paramount Home Video 323847	Richard Gere Julia Roberts
4	3	20	<b>THE MATRIX (R) (24.98)</b>	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
5	2	7	<b>AMERICAN PIE (NR) (29.98)</b>	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
6	4	5	<b>THE THOMAS CROWN AFFAIR (R) (24.98)</b>	MGM Home Entertainment/Warner Home Video 907452	Pierce Brosnan Rene Russo
7	16	26	<b>HEAT (R) (24.98)</b>	Warner Home Video 14192	Robert De Niro Al Pacino
8	7	7	<b>THE SHAWSHANK REDEMPTION (R) (19.98)</b>	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman
9	10	9	<b>DEEP BLUE SEA (R) (24.98)</b>	Warner Home Video 17242	Samuel L. Jackson Brent Roam
10	6	3	<b>BOWFINGER (PG-13) (26.98)</b>	Universal Studios Home Video 20576	Steve Martin Eddie Murphy
11	<b>RE-ENTRY</b>		<b>MULAN (G) (39.99)</b>	Walt Disney Home Video/Buena Vista Home Entertainment 17225	Animated
12	9	3	<b>THE 13TH WARRIOR (R) (29.99)</b>	Touchstone Home Video/Buena Vista Home Entertainment 18273	Antonio Banderas
13	12	8	<b>THE GENERAL'S DAUGHTER (R) (29.99)</b>	Paramount Home Video 329037	John Travolta Madeleine Stowe
14	11	14	<b>SAVING PRIVATE RYAN (R) (34.99)</b>	DreamWorks Home Entertainment 846645	Tom Hanks Matt Damon
15	14	4	<b>LAKE PLACID (R) (34.98)</b>	FoxVideo 2000002	Bill Pullman Bridget Fonda
16	19	11	<b>SOUTH PARK: BIGGER, LONGER &amp; UNCUT (R) (29.99)</b>	Paramount Home Video 336827	Animated
17	15	4	<b>MYSTERY MEN (PG-13) (24.98)</b>	Universal Studios Home Video 20688	Ben Stiller Geoffrey Rush
18	13	12	<b>AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13) (24.98)</b>	New Line Home Video/Warner Home Video N4891	Michael Meyers Heather Graham
19	17	7	<b>AMERICAN PIE (R) (29.98)</b>	Universal Studios Home Video 20633	Jason Biggs Alyson Hannigan
20	5	11	<b>ENTRAPMENT (PG-13) (34.98)</b>	FoxVideo 4112309	Sean Connery Catherine Zeta-Jones

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 Show Director & Choreographer Anthony van Laast MBE  
 Ballroom Coordinator & Assistant Choreographer Lindsay Hillier-Tate  
 Musical Supervisor & Orchestrator Stephen Brooker  
 Set Designer Mark Fisher  
 Costume Designer Bonita Bryg  
 Sound Designer Lucas J. Corrubia  
 Lighting Designer Patrick Woodroffe  
 Film Editor Nick Morris  
 Film Director David Mallet  
 Film Executive Producer Helen Parker  
 Master of Ceremonies Fergus Login

**STREET DATE: APRIL 4**

**VHS PRE-ORDER CLOSE: March 6**

**DVD ORDER CLOSE: February 28**

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# Lyrick Offers Barney Bargain; Bartels Videos Update

**BARNEY BARGAIN:** For the first time ever, Lyrick Studios has repriced six Barney titles. Four of the top-selling videos from the Barney Classic Collection line have been repackaged and repriced from \$14.95 to \$12.99, and a pair of concert videos have been reduced from \$19.95 to \$14.95.

In order to push the repriced titles, Lyrick kicked off a co-sponsorship with longtime corporate partner Luvs Diapers. The cross-promotion kicks off this month and runs through June 30.

The promotion, announced to consumers in a February free-standing insert that reached approximately 50 million households, offers a coupon good for \$2 off the combined purchase of a package of Luvs diapers and one

of the repriced \$12.99 titles. The offer is also being promoted on the Barney and Luvs Web sites.

For brick-and-mortar stores, Lyrick is providing point-of-purchase materials, including 12- and 24-unit counter displays and 16-, 24-, 36-, and 48-unit floor displays.

"With over 30 Barney titles in our catalog, we felt that the time was right to offer retailers a new merchandising opportunity with some of our consumer hits," says Lyrick VP of sales **Debbie Ries**.

The four repriced titles in the classic collection are "Barney Once Upon A Time," "Barney's Sense-Sational Day," "Barney's Imagination Island," and "Barney's Alphabet Zoo." Running



by Moira McCormick

times range from 30 to 52 minutes.

The price-reduced concert videos are "Barney Live! In New York City," which runs 75 minutes, and "Barney's Big Surprise," at 78 minutes.

In addition, Lyrick continues to release new titles on DVD. The fourth, "Barney's Rhyme Time Rhythm," a DVD-ROM, will street March 21, priced at \$24.99. The VHS is \$14.95.

To promote the release, Lyrick Studios is launching a college scholarship sweepstakes for families with kids under 5. The grand prize is an annuity with an approximate value of \$40,000 for when the child turns 18. Lyrick is also awarding three DVD-ROM-equipped computers and Barney DVDs as first prizes, 50 \$50 savings bonds as second prizes, and 100 Barney DVDs as third prizes. Deadline for entries is March 31.

**FULL O' BEANS:** Sony Wonder will release two new animated titles next month, one each under its "Doors Of Wonder" and "Movie Matinee" banners. First up is the "Doors Of Wonder" release "George And Martha: Best Friends," the story of a pair of hippos based on the children's book series by author **James Marshall**.

The 45-minute, \$9.98 title will hit stores March 7; it features the voices of **Nathan Lane** and **Andrea Martin**. The title is produced by renowned kids' author **Maurice Sendak**.

"Jack & The Beanstalk," a 75-minute program priced at \$12.98, joins the "Movie Matinee" series. The program features the voices of **Ben Savage** and **Sara Gilbert**. Original songs and score are by **Chris Caswell**, whose credits include "The Muppet Christmas Carol."

Sony Wonder is promoting the release of "George And Martha" with onscreen advertising at 450 Loews/Cineplex Theatres and through the Sony Wonder Web site. Commodore Cruise Line will offer a "kids cruise free" savings coupon in all "George And Martha" and "Jack & The Beanstalk" videos. For "Jack & The Beanstalk," Sony Wonder will launch a national TV ad campaign, along with online promotions and activities.

**JOANIE JUICE:** We haven't heard much from premier female children's artist **Joanie Bartels** in quite a while, but that's about to change. A year ago, Bartels told us she was switching her emphasis from audio to video, and the fruits of that changeover will begin to be harvested next month.

According to **Tonya Santor** of Bartels' Van Nuys, Calif.-headquartered management and production firm, Vision Quest Entertainment, Bartels' most recent catalog videos, "Simply Magic, Episode 1: The Rainy Day

Adventure" and "Simply Magic, Episode 2: The Extra-Special Substitute Teacher" (both on BMG Special Products), will be released on DVD in March.

"We spent the last year concentrating on Joanie's touring," says Santor, "but this year, we're producing more product to pump into the pipeline."

First to enter the pipeline will be titles from her new video series "Musicville," which will launch in the second quarter of 2000. Santor describes the series as "entertaining, more than educational—they're dance videos."

A total of seven music video clips will be featured on each title, which are priced at \$14.98 for DVD and \$12.98

for VHS. Six titles are expected to be released this year. "In each video," says Santor, "Joanie takes a group of kids on a journey."

Their destinations, she explains, serve as titles for each program, such as "Danceville," "Sillyville," "Playville," "Storyville," or "Countryville." "We'll release the first two 'Musicville' titles in June," says Santor, noting that the debut titles "most likely will be 'Danceville' and 'Storyville.'"

The new series is self-produced by Vision Quest Entertainment in a joint venture with Kidsview Inc. (the children's division of View Studios, a Hollywood-based production company and special effects house).

## SITES + SOUNDS

(Continued from page 60)

that they don't have to share their branding with us," observes **Steve Bannerman**, director of QuickTime TV marketing at Apple. "There's no big G2 or anything in the front of their program."

Bannerman emphasizes that QuickTime maintains an ongoing partnership with its network of content providers—which includes Rolling Stone, MTV, and Warner Music—to encourage continuing innovation.

Microsoft's Windows Media Player is the one to watch, however. It has the fastest-growing market share and claims to be able to do anything Liquid Audio, MP3, QuickTime, and RealMedia can do. It also incorporates various different security options, including its own Windows Media Rights Manager.

It also has the Microsoft clout. It comes free with Windows, the world's most popular operating system, and its next version will automatically retrieve and install plug-ins or whatever else a particular download needs. All the consumer will have to do is click on the OK button. Unless they're given a compelling reason to make the effort of changing, most people will simply use the media player they've already got—and often that will be Windows Media Player.

In addition to all these licensing arrangements, Microsoft recently entered a reciprocal arrangement with Liquid Audio. It thereby acquired Liquid's reputation as the musician's choice as well as access to content from EMI, BMG, Sony, Warner Music, and others that had previously chosen Liquid.

Another factor in bringing online music to the multitudes is that media players are approaching seamless integration with hardware other than computers. Not only will this give people more opportunities to play downloaded music, but it will correct the misconception that downloaded music is poor quality. In general people have only heard these files played over dinky plastic computer speakers.

"You can organize all of your music on your PC, then burn it onto a CD to play on your stereo or in your car or anywhere else," explains **Dave Richards**, VP for consumer products at

RealNetworks. "It provides complete flexibility." Richards further notes that new PCs frequently come with everything already installed that their users need to make CDs.

Within the technology itself, the newest generation of media players already makes it more likely that people can get music on their computers at work. Previously, the firewall methods companies use to protect their computer systems often made it impossible for streaming media to get through. Anyone sitting at a desk trying to get an online radio station was likely to get gibberish error messages instead of music. The blame usually, albeit unfairly, fell upon the most popular software, RealPlayer.

Other advances are being made too. Companies are constantly improving their sound quality. Bannerman claims that QuickTime's latest server and network can guarantee that no data will get lost right up to wherever the customer logs on. Scalable technology makes it possible for the software to mix together the best of several different data streams, so that the consumer can have the highest-quality result possible.

Other innovations cut the waiting time, letting files start playing before they're completely downloaded without breaking up or jumping. Compression keeps improving as well. **Dave Fester**, director of marketing, digital media division at Microsoft, says that its newest compression methods create space-saving files that can be downloaded at half the time other formats require.

Much of today's buzz still concerns MP3 players such as WinAmp, Sonique, and SoundJam, with SoundPlay even able to play MP3 files backward. Yet this software is limited, awkward for most people to use, and offers no material advantage over media players like RealJukebox, QuickTime, and Windows Media Player.

These market leaders offer high quality, security, and convenience within a viable business model. The latest versions are almost as simple to use as E-mail, the fidelity is constantly improving, and they're now designed to be part of home and portable stereo equipment.

## Billboard®

FEBRUARY 19, 2000

Top Kid Video™					
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			<b>No. 1</b>		
1	1	3	<b>THE ADVENTURES OF ELMO IN GROUCHLAND</b> Columbia TriStar Home Video 04528	1999	21.96
2	3	10	<b>MARY-KATE &amp; ASHLEY: PASSPORT TO PARIS</b> Dualstar Video/Warner Home Video 36878	1999	19.96
3	5	16	<b>THE PRINCE OF EGYPT</b> DreamWorks Home Entertainment 84779	1998	26.99
4	2	6	<b>THE IRON GIANT</b> Warner Family Entertainment/Warner Home Video 17644	1999	22.95
5	8	6	<b>POKEMON: PIKACHU PARTY</b> Viz Video/Pioneer Entertainment 1049	1999	14.98
6	9	2	<b>BLUE'S CLUES: BLUE'S SAFARI</b> Nickelodeon Video/Paramount Home Video 839533	1999	9.95
7	10	12	<b>MUPPETS FROM SPACE</b> Columbia TriStar Home Video 04251	1999	21.95
8	4	289	<b>PINOCCHIO</b> ♦ Walt Disney Home Video/Buena Vista Home Entertainment 239	1940	14.99
9	7	20	<b>POKEMON: SEASIDE PIKACHU</b> Viz Video/Pioneer Entertainment 0008D	1999	14.98
10	6	6	<b>POKEMON: GREAT RACE</b> Viz Video/Pioneer Entertainment 1050	1999	14.98
11	20	10	<b>BLUE'S CLUES: BLUE'S BIG PAJAMA PARTY</b> Nickelodeon Video/Paramount Home Video 835963	1999	9.95
12	16	16	<b>MARY-KATE &amp; ASHLEY: FASHION PARTY</b> Dualstar Video/WarnerVision Entertainment 56502	1999	12.95
13	13	203	<b>LADY AND THE TRAMP</b> Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99
14	25	44	<b>MULAN</b> Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
15	RE-ENTRY		<b>THE KING AND I</b> Warner Home Video 17468	1998	22.95
16	RE-ENTRY		<b>BLUE'S CLUES: ABC'S AND 123'S</b> Nickelodeon Video/Paramount Home Video 835743	1998	9.95
17	17	14	<b>TELETUBBIES FUNNY DAY</b> PBS Home Video/Warner Home Video B3946	1999	12.95
18	21	13	<b>POKEMON: FASHION VICTIMS</b> Viz Video/Pioneer Entertainment 0008D	1999	14.98
19	RE-ENTRY		<b>TELETUBBIES: NURSERY RHYMES</b> PBS Home Video/Warner Home Video B3750	1999	14.95
20	RE-ENTRY		<b>POKEMON: POKEY FRIENDS</b> Viz Video/Pioneer Entertainment 0004D	1999	14.98
21	23	8	<b>TELETUBBIES: MERRY CHRISTMAS</b> PBS Home Video/Warner Home Video 3998	1999	19.95
22	NEW ▶		<b>POKEMON: JIGGLYPUFF POP</b> Viz Video/Pioneer Entertainment 241	1999	14.98
23	24	30	<b>THE BEST OF THE SIMPSONS: VOL. 4</b> FoxVideo 0296	1999	24.98
24	19	178	<b>101 DALMATIANS</b> Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961	26.99
25	12	2	<b>BARBAR: KING OF THE ELEPHANTS</b> HBO Home Video/Warner Home Video 91567	1999	19.96

♦ 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.



**I**t's taken a decade, but the learning curve associated with the children's audio business is finally leveling off. Ten years ago, when the first big wave of baby boomers' children hit the preschool stage, independent labels were thriving with their stables of kids' singer-songwriters, many of them inspired by the success of Raffi. This attracted the major labels, most of which hadn't dealt in children's product for years, and artists were signed right and left.

Within the next year or two, though, it became apparent to the majors that breaking unknown kids' acts took more time and money than they'd anticipated, and the returns weren't significant enough to make it worth their while. Live artists were out, and licensed characters, who came with built-in audiences via TV or film, were in.

Still, major labels who'd stayed in the kids' business found that, even if they released audio product connected to a popular TV property, there was no guarantee it would be a hit. What were needed were properties with multiple avenues of exposure: TV, film, toys, games, apparel, interactive media. And that's where we find the children's audio business in 2000, with major labels—and even the larger independents—developing the audio branch of franchise properties, even helping build franchises from the ground up (see accompanying story).

What the emergence of franchises as the most reliable moneymakers in kids' entertainment has meant is that labels can be profitable enough to release one-offs and non-franchise audio series, as well.

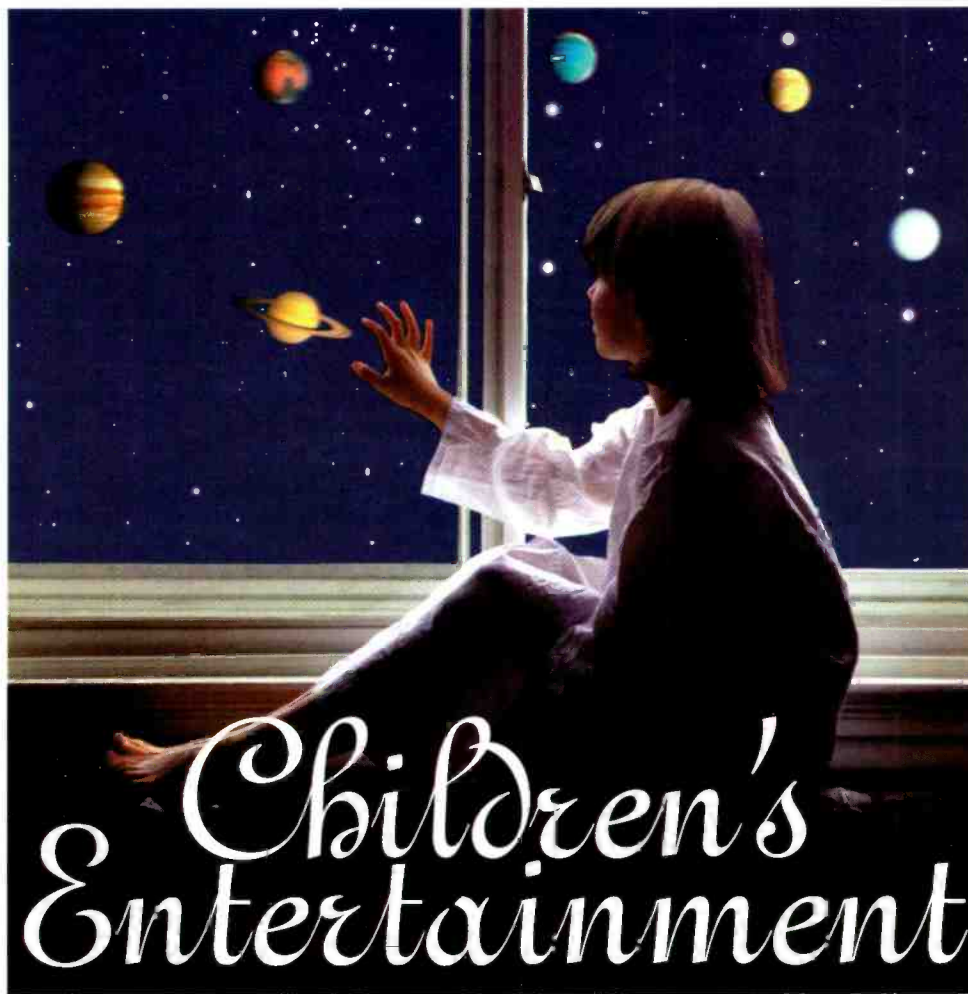
#### A&R ADVANCES

Industry leader Walt Disney Records, which has been in the character-franchise business since the beginning, experienced "a lot of change" in 1999, according to Mike Bessolo, senior VP of marketing for Walt Disney Records. Formerly a part of Walt Disney Consumer Products, the label is now part of the Buena Vista Music Group and benefits from "[increased] resources and corporate commitment," says Bessolo. "We were self-distributed; now Universal handles our distribution. We've hired a senior VP of A&R, Jay Landers. Landers most recently served as senior VP of A&R at EMI (Sector) and Angel Records.

"He's worked with everyone from New Kids On The Block to Streisand," notes Bessolo, adding that Landers and Walt Disney Records will be "working closely with the studio on developing film projects and character- and property-based projects, as well as the possibility of signing artists."

Having released the soundtrack to "Fantasia 2000" in late '99, Walt Disney Records started 2000 with a new audio-product format tied to its latest animated release, "The Tigger Movie." set to premiere Feb. 11. "The Tigger Movie: Songs & Story" (\$10.98) combines the read-along and sing-along formats, with a hardcover 40-page story and song-lyric book, with audio consisting of story narration and songs (including Kenny Loggins performing "Your Heart Will Lead You Home").

The label will concentrate on three major types of audio releases, the first being soundtrack-related projects such as "The Tigger Movie." Other releases in this category will include the direct-to-video soundtrack "An Extremely Goofy Movie Dance Party," with songs by Cleopatra and Pat Benatar, due Feb. 29; "Woody's Roundup," a "Toy Story 2"—inspired album featuring Riders In The Sky (Mar. 28); the soundtrack to the "Wonderful World Of Disney" ABC TV movie "Geppetto" (April 4); and three audio products revolving around the summer animated feature "Dinosaur" (May 2). "Consumers will be able to send in for special 3-D surround-sound 'Dinosaur' audio headsets we've cre-



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# THE SOUND OF CHILDREN'S MUSIC

labels and artists committed to family fare

BY MOIRA MCCORMICK

ated," says Bessolo. "What's flowing through all these releases are new and creative ways to approach audio product."



The other two categories, Bessolo says, are "corporate initiatives" and "catalog initiatives." Among upcoming releases in the former category is "Radio Disney Jams, Vol. 2," featuring a Disneyized version of "Mambo No. 5" by Lou Bega. "We look at ["Radio Disney Jams"] as a multi-volume compilation franchise," says Bessolo. Then there's

"La Vida Mickey," a Latin album. In the third category is, among others, "Disney Karaoke Vols. 1 and 2," due in April. "We've gotten requests to do classic Disney tunes karaoke-style," says Bessolo.

#### MAINSTREAM MARKETS

The aforementioned "Tigger Movie" track by Kenny Loggins appears on Loggins' new Sony Wonder Family Artists series release "More Songs From Pooh Corner." Loggins co-wrote "Your Heart Will Lead You Home" with classic Disney-movie songwriters the Sherman Brothers, says Sony Wonder's senior VP of creative affairs, Becky Mancuso-Winding. Country star Collin Raye released his inaugural Family Artists series album, "Counting Sheep," in late January, and Keb' Mo' is readying his first in the series, due in April.

Mancuso-Winding, who notes that Keb'



Mo's set will include a number of guest artists and classic songs like Sly Stone's "Family Affair," says Sony Wonder's Family Artists series offers promotional opportunities above and beyond what's customarily available for kids' recordings. For one thing, she says, "These are family records, not just children's." The fact that they're made by established artists in the Sony family means that "we can coordinate marketing with the artist's label, and we can go to radio with a single, reaching a broader audience." Last year's Family Artists release by John Lithgow, "Singin' In The Bathtub," will be showcased at Carnegie Hall in a live concert Saturday [Feb. 19]. "We're considering doing another record with [Lithgow]," says Mancuso-Winding, adding that Sony Wonder expects to issue at least three more Family Artists releases this year. Tom Chapin, the sole children's artist on a major label, will see a new Family Artists album this April, released in conjunction with Earth Day 2000.

Expect more soundtracks from Sony Wonder this year, such as one tied to Universal's latest direct-to-video sequel to "The Land Before Time," as well as a compilation of songs from PBS preschool series "Wimzie's House."

#### LICENSE TO RHINO

Kid Rhino continues to spin successful audio projects from its many licensed properties, including TV programs on Nickelodeon and Cartoon Network, Hanna-Barbara characters, the Star Wars universe and more. VP Carol Lee sees a distinct audio trend centering on anime and says Kid Rhino's profited from anime properties like "Sailor Moon."

One upcoming release the label's particularly excited about is a multi-artist compilation designed around the Cartoon Network's "Powerpuff Girls" animated series. "Powerpuff Girls," an anime-inspired, highly stylized and hilarious show about three kindergarten-aged girl superheroes, boasts an extensive following among teens and 20-somethings, as well as grade-schoolers. Lee says the album, due in July, will feature a roster of cutting-edge bands beloved by series creator Craig McCracken; it will include the show's end-titles song by cult British indie-pop act Bis. Mark Mothersbaugh is co-producing the album.

Working closely with Cartoon Network enables Kid Rhino to cross-market its audio releases. The label's brisk-selling soundtrack series based on the home-video cartoon features starring canine sleuth "Scooby-Doo" lets Kid Rhino partner with Warner Home Video, which handles the videos. Kid Rhino is part of the Warner family, as it's distributed by Warner Bros. Records. "We work closely with Warner Home Video so that we're part of everything they do," says Lee, who adds that the soundtrack to "Scooby-Doo And The Witch's Ghost" was "treated like that of a theatrical release. We created a music video, which appeared on the home video." The next Scooby-Doo audio soundtrack is "Scooby-Doo And The Alien Invaders," out in September.

Kid Rhino's also done well with TV soundtracks, such as its "Blue's Clues" and "Space Ghost" series. In conjunction with an upcoming Space Ghost-related release, "Brak Presents The Brak Album Starring Brak," Cartoon Network is doing a pair of half-hour TV specials, says Lee. A soundtrack based on the Kids' WB! animated series "Batman Beyond" will also come out this year. Also upcoming is a new "Blue's Clues" release in September. Lee says two more multi-artist compilations in the book-inspired series "Chicken Soup For Little Souls" are due in April, while May brings a Looney Tunes audio trivia game, "You Don't Know Doc."

Continued on page 74

# LOUD & clear



WALT DISNEY RECORDS

Woody's Roundup, Original Toy Story elements © Disney, Toy Story 2 elements © Disney/Pixar. All Rights Reserved. The Tigger Movie: Based on the "Winnie the Pooh" works © A.A. Milne and E.H. Shepard.

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# VHS Still A Staple Of The Children's Market

## DVD Looking To Be A Contender

BY DEBBIE GALANTE BLOCK

When describing the children's entertainment market and DVD, Cheryl Lodinger, senior VP of marketing, Columbia TriStar Home Video, says, "It's just a minute too soon, although more and more titles are being released day and date with VHS." DVD is expected to gain market share this year, but most sources say it will be at least another three years before there really is any impact on VHS sales. Just when someone predicts a flattening out of tape sales, a title is released that puts that prediction on hold for another year. Aggressive repricing campaigns by some studios should even generate renewed interest in older product.

### 1999 AND DVD

On the feature-film side of the business, any well-known children's title released on DVD makes it onto the VideoScan top-10 list, even if it's just for one or two weeks. So, although the children's market has not been the primary focus of the format, families are interested. Disney is placing its bets on two titles this quarter: "Tarzan" and "Extremely Goofy Movie." In January, the company also launched its Gold Classic Collection, a year-long video-release event that offers reduced prices and includes previously unreleased, special-edition and moratorium titles. With the exception of "Toy Story," all titles will be available on VHS and DVD day-and-date.

A love of classics is what led the VHS market 20 years ago, and Alexander Drosin, executive VP and general manager of Golden Books Entertainment, expects the same to be true for DVD. For the holiday season, Golden Books released "Rudolph The Red Nosed Reindeer." According to Drosin, DVD sales exceeded all expectations, and, as a result, Golden Books plans to release "Frosty The Snowman" next year. It is also looking at "Frosty Returns," "Santa Claus Is Coming To Town" and "The Little Drummer Boy."

### VHS AND 2000

"In 1999, 29 of the 50 top-selling VHS tapes of the year were family titles. These were dominated by direct-to-video animated titles," notes Ken Graffeo, executive VP of marketing, Universal Studios Home Video. As an anchor to the Universal Family Features promotion comes "An American Tale: The Treasure Of

Manhattan Island." Other titles under that banner include "Balto," "Beethoven" and "Casper," among others. All titles are VHS-only. Three other DreamWorks titles—"Paulie," "Antz" and "Small Soldiers"—are part of the promotion as well. Also from Universal this spring will be "Joseph & The Amazing Technicolor Dreamcoat."

"VHS is still the most accessible hardware in the market," says Drosin. "Right now, it is also more kid-friendly. I've seen 2-year-olds put the tape in a VCR and push play." Paramount has scored big with Nickelodeon franchises. New titles this spring include "Blue's Clues: Magenta Comes Over" and "Little Bear: Little Bear's Band," as well as "Rugrats: Discover America" and "Rugrats: Babies On Board."

A new direct-to-video Peanuts title based on a well-known fairy tale will also be released in the third quarter. Michael Arkin, Paramount Home Video's senior

Entertainment will be introducing another series for preschoolers this April, the first of which is "Miffy—Here's Miffy." Fox Home Entertainment will release "Nascar Racers," as well as original episodes of "Power Rangers." Based on the lovable turtle seen on Nickelodeon, USA Home Entertainment will offer, on VHS only, "Franklin's Birthday Party" and "Franklin Plants A Tree." MGM Home Entertainment offers an all-new feature-length animated film, "Tom Sawyer." The release will be available day-and-date on VHS and DVD. Also just available is a Family Entertainment Collection featuring VHS titles such as "All Dogs Go To Heaven" and "Hans Christian Anderson."

### DVD AND 2000

DreamWorks had two of the best-selling children's DVDs for 1999: "The Prince Of Egypt" and "Antz." "As more studios release product day-and-date on DVD and VHS, they are giving families the opportunity to decide which format they would like. I think consumers will maintain both formats in their household for a while," says Kelly Sooter, who heads domestic home video at DreamWorks.

Getting DVD out of the film-buff arena and making it something a child can love is key to success, sources say. Golden Books and Warner Bros. have been considering two different screens for the adult and child, for example. Pricing is also key. "When prices drop below \$20, that's when you get into the family market," says Sooter. Whether or not DVD extras make it more acceptable to charge more is also being debated.

On March 21, Warner Bros. Home Video will release "Pokémon: The First Movie" on both formats. Two of its strongest franchises will also have their first simultaneous VHS/DVD releases with "Scooby Doo's Original Mysteries" and "Tom And Jerry's Greatest Chases," due out in March. Although there has been no announced date as yet, the plan is to introduce Looney Tunes on DVD this year, according to Dan Capone, VP of marketing and development, family entertainment.

Columbia TriStar is set to offer "Hook" on DVD, as well as three episodes of "Bear In The Big Blue House." Coming from Sony Wonder on VHS and DVD Feb. 29 is "CinderElmo," which aired

*Continued on page 75*



# Children's Entertainment

## Children's Radio: IT'S A SMALL WORLD, AFTER ALL

BY JEFF SILBERMAN

Kids enjoy a wealth of choices in video and television entertainment, from the programming blocks of Saturday-morning cartoons and the daily morning pre-school fun of PBS' "Sesame Street" to such kid-friendly cable outlets as Nickelodeon, the Disney Channel, Cartoon Network and the Fox Family Channel. However, their choices are far more limited on the radio.

Apparently, commercial radio stations only care about reaching listeners over 12 years old, with the lion's share focusing their efforts on 18-to-54-year-olds. Why? The nation's sole radio ratings service, Arbitron, only measures the listening habits of those 12 and over, and businesses want to advertise their products to those with the ability to purchase them. Obviously, to commercially succeed in children's radio, one must create a quality product that would not only attract a loyal audience, but would have the heritage and brand-name clout to inherently attract the interest of advertisers. Only one brand name immediately comes to mind: Disney.



It is its regular music programming and promotions that separate Radio Disney from its commercial-hit music brethren. Although it plays heaping helpings of teen-appeal acts, such as Britney Spears, 'N Sync, Backstreet Boys and Christina Aguilera, these are seasoned with film and TV-soundtrack hits ("Aladdin," "Go Speed Racer Go," "Rugrats Rock" and "Pokémon") and joke/gimmick songs ("Monster Mash" and practically anything by "Weird Al" Yankovic). The music is programmed by PD Robin Jones and her staff. Phone and

Web-site requests factor into her music-rotation decisions, as does regular research with focus groups of both kids and parents. The latter group helps them edit objectionable parts out of hit songs, such as the gunfire in Will Smith's "Wild Wild West." "Lou Bega cut a special version of 'Mambo No. 5' because of objections from a focus group," Jones says. "Now, instead of him singing about going to a liquor store, we have a version where he goes into a candy store."

Radio Disney augments its music with hourly and daily contests and heavy listener interaction. Other features include ABC News and ESPN sports updates (tailored for kids, of course), as well as trivia, kids' jokes and environment-awareness spots.

### SYNDICATED KIDS

Elsewhere, syndicated commercial fare includes 10-minute "Bedtime With Barney" spots heard on about 50 stations; "The Magical Forest," a half-hour variety series; "Mrs. Bush's Story Time," where former First Lady Barbara Bush and character voices read children's books once a week between Thanksgiving and Christmas; and a "kidtalk" segment on the "On Computers" syndicated talk show that's heard on about 80 stations.

The biggest non-Disney source is the Fox Family Countdown, a two-hour program that's heard every Sunday on 185 stations, including KHS Los Angeles; WWZZ Washington, D.C.; WBMX Boston; WKIE Chicago and WPOW Miami. On top of music programming, there's a "Talkateria," where family members share their opinions on-air with host Chris Leary; also featured are interviews with music and show-business personalities and a rate-a-record segment

*Continued on page 76*

# FANTASTIC FRANCHISES

From Barney To Pokémon, Familiar Characters Show Up On TV, Film And Video, As Well As Toys, Books And Bedding

**M**ore and more, the success of a children's audio and/or video company depends on the success of its franchise properties. You know who the big ones are: Mickey Mouse, "Sesame Street," Pokémon, Barney, Teletubbies... For purveyors of kids' media product, nothing helps move a music album, video or CD-ROM more than popular characters who also boast TV shows, films, video games, toys, books, apparel, bedding and so forth.

How do properties become franchises? There isn't a set procedure, nor do all franchises spring from the same source. Mickey was a cartoon character. Pokémon began as a Nintendo Game Boy game. Barney's first exposure was on home video. "Sesame Street" and Teletubbies started out as TV series. Arthur the Aardvark debuted as a picture-book series.

## POKEMON PHENOMENON

The planet's most omnipresent franchise at the moment is Pokémon, which, according to a Nintendo spokesman, represents a \$7 billion worldwide business. More than 50 licensees are cranking out Pokéstuff at a ferocious rate, and still the demand continues unabated. There are the Game Boy games and Nintendo 64 games, the infamous trading-card game, the top-rated animated TV show, the film, the best-selling audio and home-video releases, the books, the toys, clothes, accessories, snacks.

Of course, all fads fade eventually, but the Pokémon franchise, which is still huge in its native Japan, where it broke out in 1996, and where a Pokémon theme park recently opened, may hang on longer than most. "It's the first property that married interactivity and entertainment," says Al Kahn, chief executive of 4Kids Entertainment, the New York-based media company that oversees Pokémon licensing outside Southeast Asia. In fact, he says, "The TV show was created to help you play your Game Boy game."

Conversely, says Kahn, the game helps viewers understand the show. "It just adds to the depth [of the property] when new characters and games are added," he says. "It creates an ongoing desire with the target audience to keep up with it."

Significantly, whereas previous kid crazes like Teenage Mutant Ninja Turtles were almost solely a young-boys' phenomenon, Pokémon is beloved by a wide range of

**BY MOIRA MCCORMICK**

ages and both genders. Kahn says this broad-based appeal is reflected in the number and type of corporate partners that have been attracted to the property. "There's a Pokémon cereal coming out, by a manufacturer that's never done a licensed-character cereal," he

Frank. In the meantime, Koch is releasing three more Pokémon audio titles this year, including the limited-edition "Pokémon Enhanced Collector's Edition," which hit stores Feb. 11 and includes a Pokémon screensaver and wallpaper; a Pokémon sing-along, complete with songbook, in May; and the sequel to "Pokémon: 2.B.A. Master."

## CROSS-MARKETING THE STREET

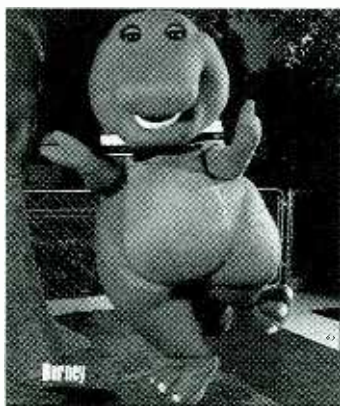
Naturally, one of the major advantages to working with a franchise property is the opportunity to work with other licensees in cross-marketing the property. Sony Wonder's senior VP of creative affairs, Becky Mancuso-Winding, says that marketing for the "Sesame Street" franchise, for which Sony Wonder handles audio and video, is often discussed among the companies that manufacture its products. For instance, when Tyco was readying the release of its Rock 'N' Roll Elmo toy, Sony Wonder was part of the discussions over what music the Elmo doll would play.

Right now, Sony Wonder is working on building a new franchise, "The Rainbow Fish." First there was the hit picture book (10 million copies sold) by Marcus Pfister, published by North-South Books. Then came Sony Wonder's video version. Now, the company has developed an animated TV series—52 11-minute episodes—which debuts Feb. 19 on HBO Family and will run seven days a week, twice a day. By April, another video will be released on DVD, as well, and there will be a "Rainbow Fish" audio title. Plenty of licensed merchandise exists at this point, including notecards, hand puppets and address books.

## ARTHUR, ARTHUR

Another book property that's turned into a popular and much-respected franchise is Arthur The Aardvark, created by author Marc Brown and now the subject of an acclaimed animated PBS TV series, "Arthur." Rounder Kids handles the audio license, having released the audio title "Arthur & Friends" in 1998 and readying a second Arthur album for spring. "We did a lot of informational cross-referencing with Random House [which does "Arthur" home video, distributed by Sony Wonder]," notes Rounder's director of special marketing, Bing Broderick, discussing the cross-pollination that occurs with other companies involved in a franchise.

*Continued on page 74*



# Kid-Size Multimedia

Children Make Up Growing Segment Of Computer Users And Game Players

BY STEVE TRAIMAN

**W**ith sales through November pointing to another record year for computer and video-game console software, the children's multimedia market is particularly robust. Retail sales reported to the NPD Group Leisure Activities division indicate solid gains in edutainment, and in the education categories of creativity and early-learning titles. More releases for the next-generation video-game platforms for Sony PlayStation (PSX) and Nintendo 64 (N64) and the phenomenal success of younger kids' titles for the portable Nintendo Game Boy Color (GBC) format indicate continuing expansion through 2000.

"These solid gains in games for younger players are just another reflection of the deepening demographic profile of interactive entertainment," says Doug Lowenstein, president of the Interactive Digital Software Assn. "As prices continue to come down and technology continues to leap forward, more companies are providing a full spectrum of entertainment choices appealing to people of all ages and tastes."

## INCREASINGLY INTERACTIVE

Until the 1998 holiday season, the video-game console market was virtually a teen domain, but NewKidCo changed all that with its first releases of licensed "Sesame Street" titles from the Children's Television Workshop for Nintendo's GBC and Sony's PSX platforms. NewKidCo president Hank Kaplan believes the young-children's console market will grow substantially in 2000, simply because of two converging trends.

He notes that U.S. Census demographics indicate there's a child under 6 years old in about one-third, or 35 million, U.S. households. This means that, every year, 4 million potential gamers come of age, with a growing appetite for age-appropriate interactive experiences. This is an enormous potential market for specifically designed titles featuring characters that are well-known and highly regarded by children and their parents.

"As the penetration of video-game consoles in households grows steadily this year, we anticipate the relevant market for younger-kids' releases to exceed 10 million households," says Kaplan, who also points to "age compression," with children becoming

more interested in playing video games and other software at a much younger age.

This past December, "Elmo's Letter Adventure" and "Elmo's Number Journey" were released on N64, with some new features and additional graphic elements from the PSX versions. For PSX, "Disney Story Studio, Mulan" hit stores in late December; for GBC, dual-compatible with Game Boy, "The Adventures Of Winnie The Pooh" is due in March and "Hello Kitty's Cube Frenzy" (Sanrio) bowed in late December.

"Hasbro Interactive [HI] has built its business on the foundation of the family and children's lines," emphasizes John Hurlbut, HI senior VP/GM. "These lines will continue to be the pillars of our business, and we're also expanding our presence in the children's console market with the introduction of titles for the Sony PlayStation in 2000. Recognizing the importance of the Apple iMac market, we plan to license our products to Macintosh developers in order to meet this demand."

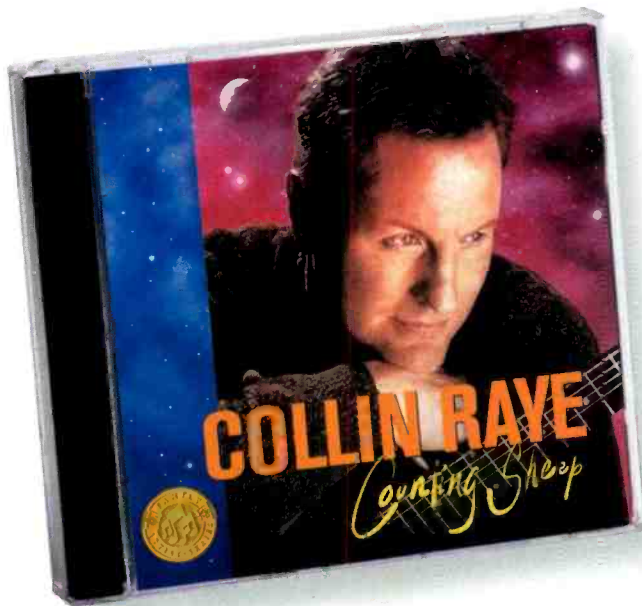
HI has a number of new releases for this fall, including more dual products for the PC and Sony PSX, as well as several new playsets that let kids interact through "keytop" units that fit over the keyboard. Most have complementary Hasbro toys, cross-merchandised in game-package inserts. Due in both PC and PSX versions are "Action Man," "Nickelodeon CatDog In Saving Mean Bob" and "Nicktoons Racing" (Viacom), "NASCAR Racers" (NASCAR) and Hasbro's own "Tonka Space Station." Also due are PC CD-ROMs for "Barney Goes To The Neighborhood" (Lyric Studios), "Spot The Dog" (Golden Books) and "Thomas & Friends II" (Britt Allcroft Co). New CD-ROM Playsets include Hasbro's own "Tonka Power Tools" and "Tonka Dig 'N Rig," "Barney Playset" (Lyric) and a Hasbro/Fisher Price "Playskool Store."

According to Mike Salvadore, Humongous Entertainment director of marketing and business development, "Children's multimedia will continue to experience growth as more kids—and younger kids—enter the world of computers, videogames and the Internet. Whether they are getting their first taste of the Internet, being introduced to video-game console systems or having fun interacting with their favorite characters on the comput-

*Continued on page 72*

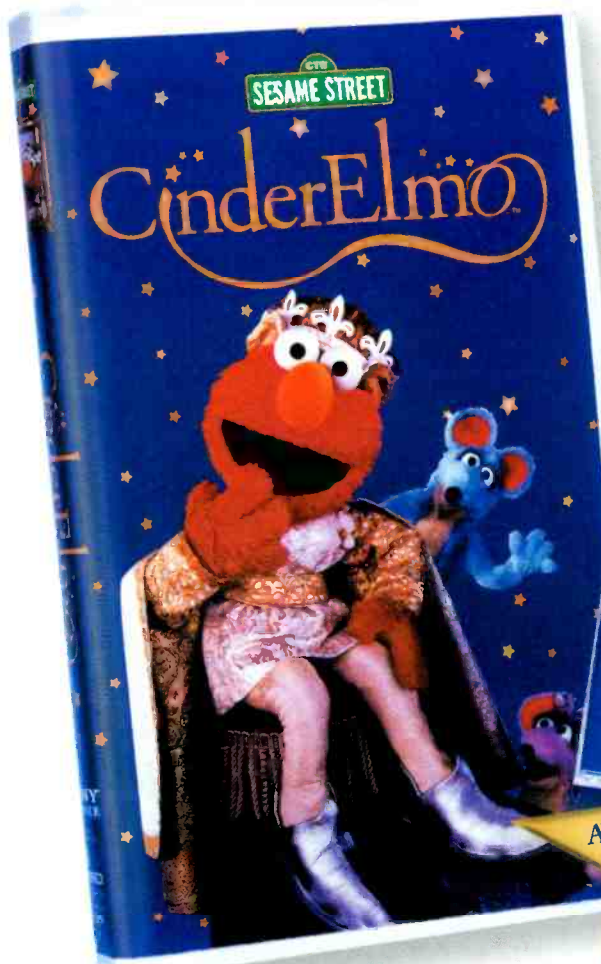
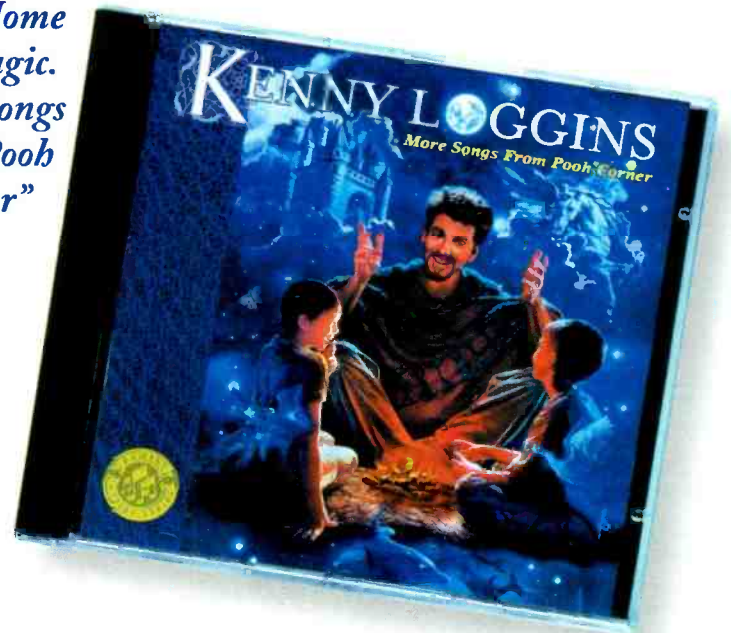


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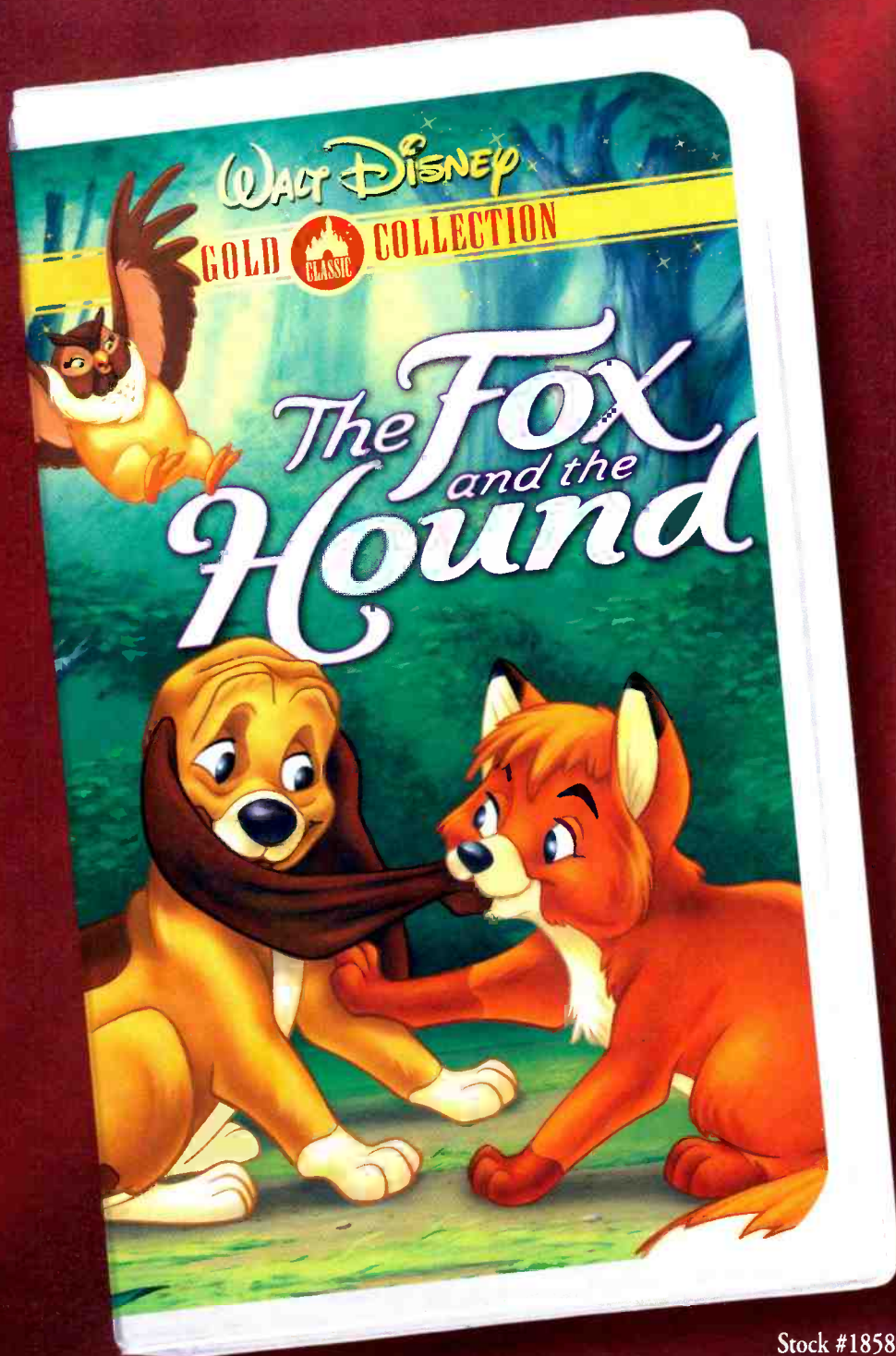


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May buddies up *The Fox And The Hound*, *The Three Caballeros* and *Saludos Amigos*. Three remarkable tales of friendship from the Walt Disney Gold Classic Collection — timeless animated films that inspire wonder and imagination for a lifetime, and feature a new low price, special savings offers and Disney's *Satisfaction Guaranteed Program*.

Virtually unavailable at retail for six years and never before offered on Disney DVD, *The Fox and the Hound* is a heartwarming tale of two unlikely friends is ready for a new generation.

The video and DVD both include an in-pack booklet on the importance of friendship. In addition, DVD bonus materials feature an interactive read-along and interactive trivia game.

VIDEO PRICE:

\$22.<sup>99</sup> SRP \$14.<sup>95</sup> MAP

DVD PRICE:

\$29.<sup>99</sup> SRP \$19.<sup>95</sup> MAP



Running Time:  
Approx. 83 Minutes  
Color / Stereo  
Stock #18453

Disney  
DVD

Stock #18453



# Good As Gold.



**NEVER BEFORE RELEASED!**



Stock #19863

Stock #19602

Not Rated

Program Running Time: Approx. 62 Minutes / Color

A vault classic available for the first time ever, *Saludos Amigos* loosely translated as "Greetings, Friends," is a whimsical blend of live-action and animation featuring the south-of-border travels of Donald Duck and Goofy. Perfectly timed for Cinco de Mayo celebrations, *Saludos Amigos* includes the Academy Award-nominated\* song of the same title.

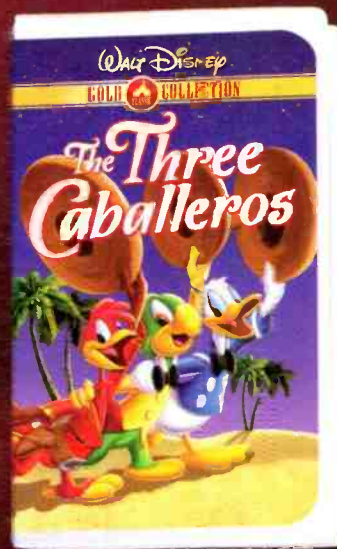
The video and DVD both feature the live-action short, "South Of The Border With Disney." In addition, the DVD features the original theatrical trailer. \*1943.

**VIDEO PRICE:**  
\$19.99 SRP \$12.95 MAP

**DVD PRICE:**  
\$29.99 SRP \$19.95 MAP

A timeless favorite packed with fun-filled adventure and song, *The Three Caballeros* stars Donald Duck on a magical musical journey with friends José Carioca and Panchito.

The video and DVD both feature the hilarious Donald Duck cartoon "Don's Fountain Of Youth" and "Pueblo Plano." In addition, the DVD features the original theatrical trailer.



**FIRST TIME ON DVD!**



Stock #19866

Stock #19599



Feature Running Time: Approx. 72 Minutes / Color

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- Up To \$5 In Consumer Savings From Energizer®!††



†When consumers purchase Disney's Gold Collection *The Fox And The Hound* or *The Three Caballeros* on Video or DVD -AND- mail in proof-of-purchase tab from their original *The Fox And The Hound* or *The Three Caballeros* video. Offer valid May 2, 2000, through May 2, 2001, in U.S.A. only. Void where prohibited. Complete details inside video or DVD.

††\$2 instant savings coupon attached to *The Fox And The Hound*, *The Three Caballeros* and *Saludos Amigos* videos or DVDs with additional \$3 savings inside packaging. Additional purchase required. Complete details on video or DVD packages. Offer good, and purchases must be made, May 2, 2000, through May 2, 2001, in U.S.A. and Canada only. Void where prohibited.

Prebook: **March 21, 2000** NAAD: **May 2, 2000**

Visit us at [www.DisneyGold.com](http://www.DisneyGold.com) or contact your Buena Vista Home Entertainment sales representative for more information.



KID-SIZE MULTIMEDIA

Continued from page 68

er, they are playing and learning in an ever-growing world of interactive fun."

"Pajama Sam 3: You Are What You Eat From Your Head To Your Feet" is slated for release in April (Win/Mac). The third adventure of the "world's youngest caped crusader" made its worldwide debut at the January MacWorld Expo 2000 in San Francisco.

GIRL POWER

"Girls continue to encourage us with their enthusiasm for new technology and their love of Barbie software," says Lauren Berzins, Mattel Media marketing director. "We're very pleased with the market's response to our first Barbie products released for console gaming systems—'Barbie Race & Ride' (PSX) and 'Barbie Ocean Discovery' (GBC). In 2000, we'll continue to release a broad array of girls' CD-ROM and videogame console products, starting with 'Barbie Super Sports' for PlayStation and 'Barbie Digital Makeover' CD-ROM, both now available at retail." Also due in the first quarter are the "Detective Barbie 2" CD-ROM and "Barbie Super Sports" for PSX.

At Disney Interactive, a trio of first-quarter releases is being supported by an extensive marketing campaign. "Disney's 3-D Adventure, Tigger's Family Tree" (PC) is timed with the February big-screen release of "The Tigger Movie"; "Disney's Activity Center, Pooh" (Win/Mac) is based on the third A.A. Milne Pooh story, "The Blustery Day"; and "Disney's Princess Fashion Boutique" (PC) enables little girls to become Sleeping Beauty, Snow White and Cinderella, including Internet access to a fun Web site with a variety of online features.

In addition to the new "Scholastic's The Magic School Bus: Explores The World Of Bugs," the eighth title licensed to Microsoft, Scholastic New Media will release four CD-ROMs during 2000, including two new titles in the best-selling I SPY series—the sequel to "I SPY Junior" and an expanded original "I SPY," both in time for back-to-school. Due this summer are "Clifford's Big Birthday Adventure" and "Clifford's Big Reading Adventure," the first two products in the Scholastic Learning Playground series, based on "Clifford, The Big Red Dog" books, which will make a TV debut this fall. Another licensed "Animorphs" title, based on the hit book and TV series, is expected to ship in August.

For Simon & Schuster Interactive, a PSX game based on ABC-TV's "Sabrina, The Teenage Witch," ships in October, starring Melissa Joan Hart. A Win/Mac version of the animated Saturday-morning spin-off series is due in November. Expected in October are "Miss Spider's Tea Party 2," a Win/Mac sequel based on the best-selling animated children's-book character; "M&M's The Lost Formulas," a Win/Mac title (M&M/Mars); and "Daria" (title pending),

Continued on page 75

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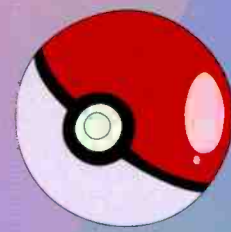
Pictured (from left to right): Linda Tillery from *Shakin' A Tailfeather & Hippy Hop*, Boy from *All You Need Is Love*, Beatles Songs for Kids, The Persuasions from *On The Good Ship Lollipop*, Turkey from *Adventures At Catfish Pond*

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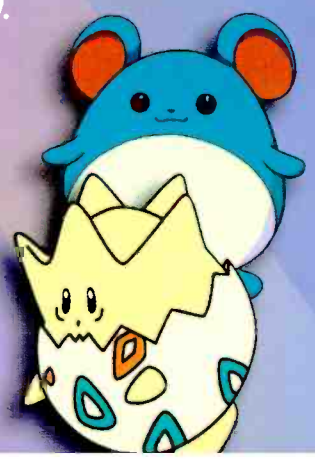
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## SOUND OF CHILDREN'S MUSIC

Continued from page 65

### BIG ARTISTS FOR LITTLE PEOPLE

The Kid Rhino-distributed indie Music For Little People had a tremendous 1999, according to president and COO Sharon Sherman—total revenues were up 46% over 1998, she says—and is kicking off 2000 with a 15th anniversary celebration. A multi-artist compilation album, "15th Anniversary Collection," is the label's primary first-quarter focus. It features 15 tracks culled by Sherman and label founder Leib Ostrow from award-winning MFLP albums, by artists such as Buckwheat Zydeco, Los Lobos, John McCutcheon, the Persuasions, Raffi, Ladysmith Black Mambazo, Michelle Shocked, Faith Hill and others. MFLP is aggressively promoting the release. "We're doing a lot of consumer advertising," says Sherman, "in magazines like *Parenting*, *Family Fun* and *American Baby*, plus regional parenting publications."

For the first time, the label is considering TV advertising. "We are talking about doing a 60-second mini-infomercial, hosted by Shelley Duvall," says Sherman, "which would run on the TV Guide Channel through March. We're also pitching cable nets like Nickelodeon, as well as network daytime TV, about doing interviews with our artists."

Sherman adds that MFLP's mail-order business is thriving, as is its online ordering (the label is self-distributed to gift and specialty accounts, as well), and that "the education market is definitely an area of targeted growth. We sent out 125,000 school and library catalogs last year."

Upcoming releases will strengthen MFLP's assorted audio series, which the label has been carefully



building up over the last few years. The second release in bilingual line Uni Verse Of Song, "Uni Verse Of Song French," is scheduled for release, as is the latest in the For Kids series, "Surfin' Safari Beach Songs For Kids," in which classics by the Beach Boys and others are sung by children.

There's a new multi-artist Child's Celebration title due for fall, "A Child's Celebration Of Motown." The second release in Ted Jacobs' Famous Author series, in which poems by Emily Dickinson, Edgar Allen Poe and others are set to

music, comes out in August. The popular Toddler Favorites series, which has made a significant showing on Billboard's Top Kid Audio chart, will see a new release, "Storytime Favorites," in which preschoolers sing story-related songs. And the label will be releasing its first album by Shelley Duvall.

### WELL-ROUNDED ARTISTS

Rounder Records' Rounder Kids imprint started the year with a release by a new-to-the-label artist, Jessica Harper. The singer-songwriter, actress and now chil-



dren's-book author's fifth album, "Rhythm In My Shoes," is being worked by Rounder via listening-station programs, digital downloads and advertising in parenting publications, according to Bing Broderick, director of special marketing.

Similar marketing procedures are under way for the latest release from Cathy Fink & Marcy Marner, "Pillow Full Of Wishes." A follow-up to the multiple-award-winning lullaby album "Blanket Full Of Dreams," "Pillow" is also being pushed in imaginative ways.

"We're looking into the possibility of doing evening 'Blanket And Pillow' concerts, held at stores or in concert venues," says Broderick. "Parents would bring kids in their pajamas for a quiet-time experience before bed."

A new Raffi three-CD boxed set, "Raffi's Box Of Sunshine," due April 4, packages the children's-music superstar's albums "Everything Grows," "Rise & Shine" and "One Light, One Sun" and will include free Raffi cover-art stickers. Its predecessor, the three-title "Singable Songs Collection," has sold some 75,000 copies, according to Broderick. In late spring, Rounder Kids will release the first boxed-set collection of its popular artist John McCutcheon, called "John McCutcheon's Four Seasons." The four albums, which were each issued individually, are "Springsongs," "Summersongs," "Autumnsongs" and "Wintersongs." Also in May or June, Rounder will put out another album spun off PBS' series "Arthur."

### LIVE-ARTIST ROOTS

Rounder isn't the only label adding new live artists. The Children's Group in Toronto, home of acclaimed classical-music series Susan Hammond's Classical Kids and The Mozart Effect, will release a new series with Juno Award-winning kids' act Judy & David. On Aug. 1, The Children's Group will debut the duo's Once Upon A Time series with a pair of albums, "Pigmania" and "Goldi-Rocks." Label spokesperson Beth Davey describes the series as "a new twist on old classics." The Children's Group, which is celebrating its 10th year in 2000, will release a Classical Kids music-only compilation with the working title of "Classical Sweets," says Davey; three new "Mozart Effect" albums are also due.

Then there's independent Cameron Records, based in Orange County, Calif., which has signed a children's artist, Holly Robinson, to its newly created Cameron Kidz imprint. Robinson's debut album, "Beautiful One," featuring guest performances by David Benoit and others, will be distributed by Phoenix/BMG Entertainment.

The wellsprings of the industry, veteran children's singer/songwriters, continue to provide kids with original, creative music and spoken-word albums. One of the finest is singer and storyteller Bill Harley, who recently released a compilation album, "Play It Again," as well as a spoken-word recording, the Grammy-nominated "You're Not The Boss Of Me," on independent Round River Records. Harley diversified into the children's-book world several years ago, turning songs into picture books, and he says he's working on putting together a children's novel, a sort of "Don Quixote" for kids. "While some of the more successful kids' acts derive most of their income from writing songs for everything from soundtracks to CD-ROMs, Harley, who's a major name in the field, gets his from performing. "Unless you're in Wal-Mart or Toys R Us," Harley says—and few, if any, indie kids' artists are—"most records are hand-sold. I depend on the people who'll tell other people, 'You've gotta try this.'" ■

## FANTASTIC FRANCHISES

Continued from page 68

"We also did a cassette single of the album cut 'Library Card,' which [the TV show's Boston-based producer] WGBH used as a premium for its outreach drive. We've also partnered with a German company, Ravensburger, which does board games; we packaged an 'Arthur And Friends' cassette with their Arthur game. There's a cooperative sense among the various partners, largely engendered by WGBH."



Carol Greenwald, director of development for children's programming at WGBH and executive producer of "Arthur," says she promoted the idea of developing Marc Brown's savvy, humorous Arthur books for TV after learning of a study "that said kids were more likely to read a book if they were exposed to it on television. Then Marc Brown appeared at our local library, and he was mobbed by fans as if he were a rock star. He liked our idea of using it as a tool for literacy." The series premiered in 1996, and the first videos came out in spring '97. "The video revenues helped us continue funding the series," notes Greenwald. "Now, it's settled into a steady stream of popularity." Arthur licensed merchandise has burgeoned, as well, now encompassing clothing, puzzles, games, toys and CD-ROMs. There's also a touring show, "Arthur Live," which premiered in October.

### BARNEYMANIA

Keeping a veteran franchise fresh can be a challenge, but it's a challenge that Lyrick Studios, for one, feels it's up to. The purple dinosaur was first seen on a series of home videos that premiered in 1988. By and large, they were well-received, but in a best-kept-secret kind of way, until PBS TV spinoff "Barney & Friends" hit the airwaves in April 1992. Barneymania was officially underway, given extra momentum by J.C. Penney's Barney boutiques. Then came Barney audio, books, a plethora of licensed merchandise, a movie, several live shows and more. "Through early 1994," says Lyrick's VP of marketing, Sue Bristol Beddingfield, "people just couldn't get enough purple."

The initial hysteria died down, as it always does, and now Barney has settled into steady-selling classic-character status, as his creators, Sheryl Leach and Kathy Parker, say they always intended for him to do. When it came time to freshen up the property a bit, though, Lyrick was ready. "We know that, with a preschool program, it's hard to 'age up,'" says Beddingfield. "If your audience tops out at 5, it's difficult to attract 7-year-olds. So we decided to extend down and add something

## INTRODUCING KITTY GILL'S SECRET DOOR



Here's a rousing collection of songs by Kitty Gill that kids will want to listen to over and over (and their parents won't mind). Called *Secret Door*, it pulls us into the magic and sometimes mystifying world of childhood. Some songs ("Horse and Me") celebrate young passions; others ("It's OK to be Angry") tap into the emotional roller coaster of childhood. *Secret Door* will make listeners dance, and sing...and think.

-Offspring Magazine (reviewed by Jane Margolies)



CHECK OUT HER WEB SITE AT [WWW.PIXIESAGE.COM](http://WWW.PIXIESAGE.COM)

for kids in their early years." The result is a new book, toy and audio line, Barney For Baby, which Lyrick developed after "talking to moms—expectant, first-time and veteran moms—in focus groups."

Beddingfield notes, "It's different from classic Barney audio. Barney appears on it, but there's a lot of instrumental music and children singing, too. We've incorporated soothing outdoor sounds, as well; it's like new-age music for kids."

For 2000, Lyrick is "refreshing everything about Barney," says Beddingfield. "We're updating the artwork, getting things to look more hip and fresh." That freshness extends to personal appearances by the purple dino himself. "For instance, Barney appeared on Rosie O'Donnell's show in December and did a rap version of 'Jingle Bells.' We're tweaking and updating him a bit, to make him more relevant to moms, who are, after all, the purchasers. We're also coming out with a new line of Barney apparel."

"We're not noticeably changing Barney, as far as the children perceive him. What makes Barney different is that he's always appealed to kids [without courting grownups]. The integrity of the brand hasn't changed; we're just having a bit of levity with it." ■

#### VHS A STAPLE

*Continued from page 67*

during the holidays on the Fox network. The DVD has a lot of special features, including a day on the set and interviews with the cast.

Lyrick Studios, which has released such Barney titles on DVD as "More Barney Songs," "Let's Play School" and "Night Before Christmas," is planning at least five more this year. "We're hoping word of mouth will work beyond advertising," says Dan Merrell, director of product marketing. Barney's "Rhyme Time Rhythm," a Mother Goose title, will be out in March on VHS and DVD. Lyrick also has several repriced and repackaged products, including "Imagination Island" and "Barney Live!"

From Pioneer comes "Sailor Moon R: The Movie." Sailor Moon has an established franchise of action figures, apparel, books and merchandise. The movies will be available on DVD and VHS. "Sailor Moon S: The Movie" will also be released later this year. ■

#### KID-SIZE MULTIMEDIA

*Continued from page 72*

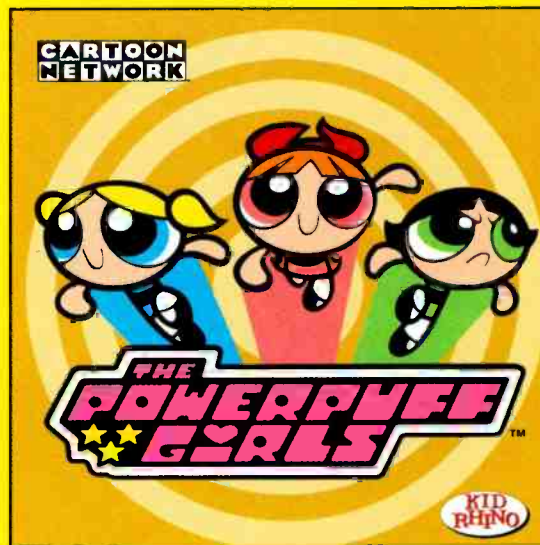
a PC game based on the hit MTV cartoon (Viacom).

For the Knowledge Learning subsidiary of Havas Interactive, the new Play Zone! series will feature "Bear In The Big Blue House: Bear's Imagine That!" in the second quarter, the second title based on the Jim Henson-produced Disney Channel TV series (Win/Mac). Other titles in the second half from licensed properties include Teletubbies and Noddy. For back-to-school, a series of Scholastic workbooks is due to accompany the popular Blaster and Jump Start CD-ROMs. ■



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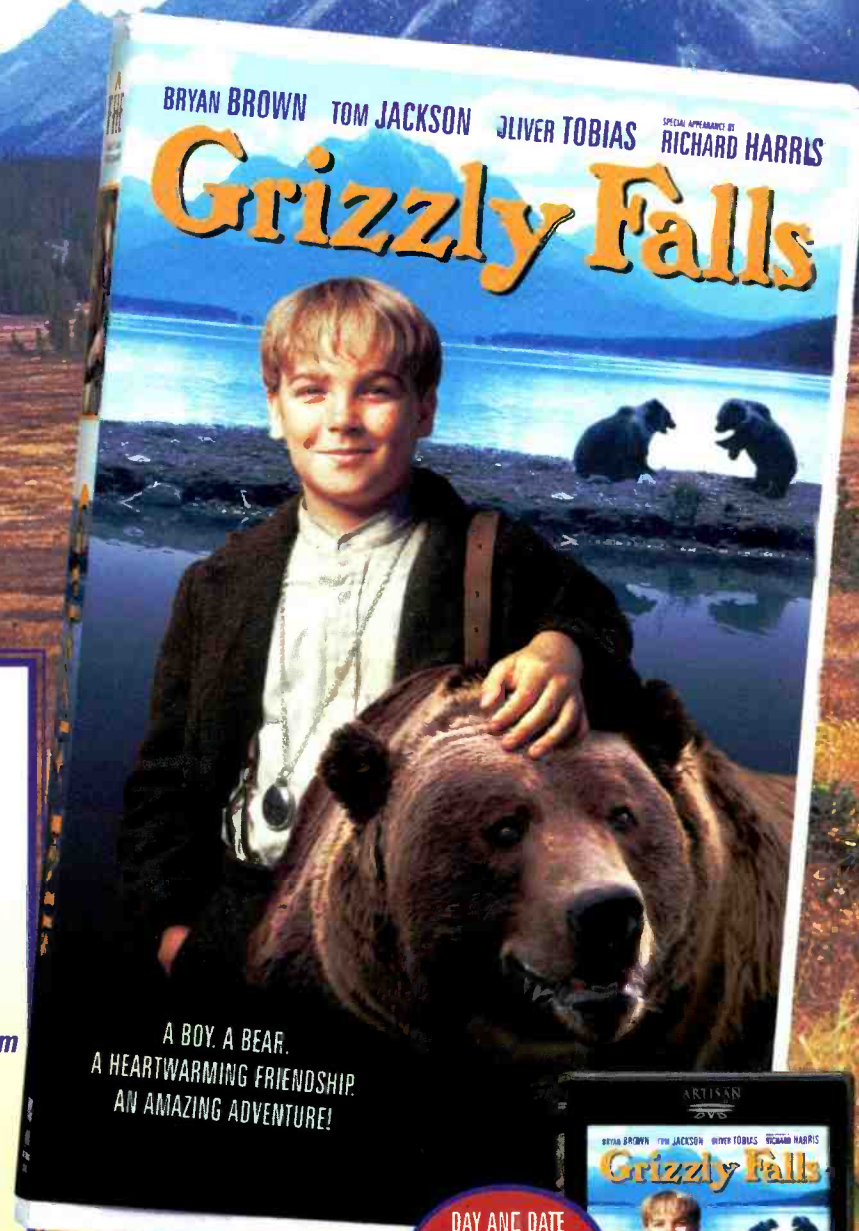
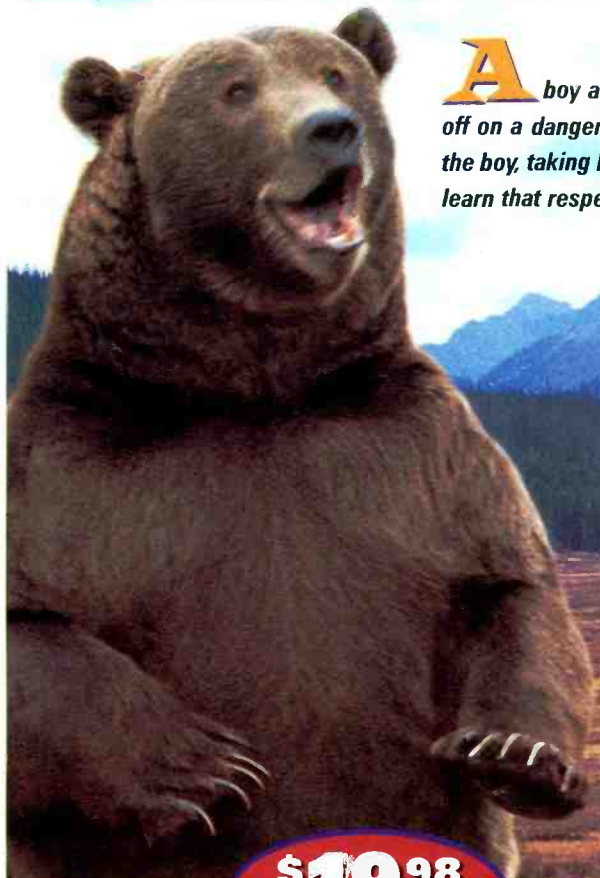
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## CHILDREN'S RADIO

Continued from page 67

called "Jam It Or Slam It." The show, which used to be called "Fox Kids Countdown," changed its name to better appeal to the entire family, as its target demo is basically mothers 18 to 34. Which brings up the issue of commercial viability in programming to kids.

"Almost every major market has children's radio programming," says entertainment attorney and former kids-radio producer Howard Leib. "The thing is, nobody knows it. The first one to publicize it was Radio Disney, but they and Fox are more for older kids and their parents, which helps them get advertising. That's why most kids' programming is on non-commercial radio, although, ironically enough, National Public Radio has never been very big on it."

As listed on the Web site [kidsentertainment.com](http://kidsentertainment.com), under "Member Benefits," there are still dozens of children's shows on university-owned and individual public-radio stations, such as the Peabody Award-winning "Kids' Corner" on WXPB Philadelphia. Another award-winning series, PJ Swift's "The Pie Factory," is still heard on many stations, although it, too, has ceased production due to financial constraints. Which raises the question: Why hasn't NPR and the Corporation For Public Broadcasting, with all the "Sesame Street" product at hand, developed national children's-radio programming? "It doesn't generate donations," Swift says. "The last time they supported children's radio was in 1986, when they pulled the funding on the daily kids' call-in show, 'Kids America.'" Swift has since redirected her efforts to starting a children's Web site, [www.childrensmusic.org](http://www.childrensmusic.org), a nonprofit venture that unites a substantial number of artists and a dozen kids' programs.

Back on the dial, children's-radio believers like Jeff Brown carry on. He originally debuted the half-hour "We Like Kids" variety show on NPR back in 1989. "It was a national program for five years on over 50 stations, from senior care facilities and cable stations to a variety of small public-radio stations," he says. "It featured the wonderful songs and stories that are out there for kids."

Now, it's only heard every Tuesday at 6:30 p.m. on eclectic-formatted KTOO Juneau, Alaska, where Brown works as co-program director. Local kids are invited to come into the studio to announce songs, do weather forecasts and run contests. Brown programs music by the likes of Peter Alsop, Lois Lafond and John McCutcheon.

"Even though we did it at a fairly low budget for a long time and had a great program that won awards, after a while, even the best intentions dry up if there's no money there," Brown says. "Budget cuts in Alaska left me with no money to offer it on satellite anymore, but it's still a kick in the pants to do locally." ■

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## LIFELINES

### BIRTHS

Girl, Emily Sarah, to **Jodi** and **Michael Nagle**, Dec. 6 in New York. Mother works for Bear Stearns. Father is director of sales and affiliated marketing for the Box Music Network.

Girl, Frances Hathaway, to **Suzanne MacNary** and **Robert Kranes**, Jan. 8 in New York. Mother is VP of national

publicity for Virgin Records. Father is an executive at the Programming Group.

Boy, Jesse Quinn, to **Lynette Bosco** and **Matthew Eberhart**, Oct. 27 in New York. Mother is director of office services for Atlantic Records.

### DEATHS

**Henry Nemo**, 92, of respiratory com-

lications, Nov. 26 in Santa Monica, Calif. Nemo was a songwriter, music publisher, and vaudeville performer. He wrote for the Cotton Club in the 1930s and collaborated with Duke Ellington and John Redmond on "I Let A Song Go Out Of My Heart." He also wrote "Don't Take Your Love From Me," recorded by Frank Sinatra, John Coltrane, and Lena Horne, and "Tis Autumn," recorded by Nat "King" Cole, Les Brown, and Ray Anthony.

**Thomas "Beans" Bowles**, 73, of prostate cancer, Jan. 28 in Detroit. Bowles played flute solos on the Marvin Gaye hits "Stubborn Kind Of Fellow" and "What's Going On." He also played saxophone on the Supremes track "Baby Love." Early in his career, he played with Billie Holiday and Billy Eckstine at Detroit jazz bars. He soon landed a management job at Motown and helped organize the Motown Revue traveling tour with Berry Gordy Jr. Additionally, Bowles composed the harmonica solo for Stevie Wonder's first hit, "Fingertips Part I," and arranged Wonder's "Fingertips Part II." Services were held Feb. 5 in Detroit. Attendees included Wonder, who played the Duke Ellington song "Satin Doll" in honor of Bowles. Bowles is survived by two sons, an adopted daughter, a sister, and a brother.

**Doris Kenner-Jackson**, 58, of complications from breast cancer, Feb. 3 in

Oakland, Calif. Kenner-Jackson was a member of the Shirelles, the 1960s pop group known for the hit single "Soldier Boy," which reached No. 1 on The Billboard Hot 100. The act also recorded the No. 1 hit "Will You Love Me Tomorrow," and "Dedicated To The One I Love," which featured Kenner-Jackson on lead vocals. The act broke up in the late 1960s but reunited for several concert dates in the 1970s. She is survived by a daughter, three sons, two sisters, and a brother.

**Christopher Rios**, known as rapper **Big Punisher**, 28, of an apparent heart attack, Feb. 7 in New York. Rios became known after recording a track on "The Mix Tape Vol. 1," put together by Funkmaster Flex. His hit "You Ain't A Killer" was featured on the soundtrack to the 1997 film "Soul In The Hole." Rios' debut album, "Capital Punishment," peaked at No. 5 on The Billboard 200 in 1998. His single "I'm Not A Player" reached No. 57 on The Billboard Hot 100, and "Still Not A Player" peaked at No. 24. In 1999, Rios joined with Fat Joe, Cuban Link, and Triple Seis to form Terror Squad. Its self-titled album reached No. 22 on The Billboard 200. Rios most recently appeared with Fat Joe on Jennifer Lopez's latest single, "Feelin' So Good." His second album, "Yeeah Baby," is due April 4 on Loud Records. Rios is survived by his wife, a son, and two daughters. Services were held Feb. 10 in the Bronx, N.Y.

**John Vincent Imbragulo**, 74, of heart failure, Feb. 4 in Jackson, Miss. Imbragulo, known as Johnny Vincent, was the founder of Ace Records, a New Orleans-based independent label. By 1959, Ace was the largest independent label in the U.S. Imbragulo also owned Ace Music Publishers. He produced Frankie Ford's hit single "Sea Cruise" and the Huey "Piano" Smith track "Rocking Pneumonia And The Boogie Woogie Flu." He also worked with blues artists such as Charles Brown, Lightning Hopkins, and Jimmy Clanton. In the mid-1990s, Imbragulo sold Ace Records and became the owner of Avanti Records. He is survived by his wife and a daughter. Services were held Feb. 8 in Jackson.

**Dave Peverett**, 57, of complications from cancer, Feb. 7 in Orlando, Fla. Peverett was the founding member of Foghat, a 1970s boogie blues band. The group's single "Slow Ride" reached No. 20 on The Billboard Hot 100 chart. Peverett had been part of the British blues band Savoy Brown before forming Foghat in the early 1970s. The act signed with Bearsville Records and produced 13 records before disbanding in the 1980s. Its most successful album was 1977's "Foghat Live," which peaked at No. 11 on The Billboard 200. Peverett is survived by his wife, a son, two daughters, and a grandson.

continued from page 52

## HELP WANTED

### 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:

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Outrageously funny writer needed to write play. Scenario: Two married couples who in the past dated each other's partners are meeting after 15 yrs. **Please submit character descriptions, 2-3 page sample scene, along with resume to: PO Box 9050, 1515 Broadway, NYC, NY 10036.**

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Distributor in Southern California seeking a buyer with knowledge of all types of music, especially World, Latin, and Dance. Responsibilities include purchasing product from overseas, negotiating terms, and corresponding with suppliers. Computer skills and buying experience required.

**Please e-mail at: BUYCDS2000@YAHOO.COM or send resume to P.O. Box 1274, Manhattan Beach, CA. 90266.**

### PRODUCT MANAGER

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## CALENDAR

### FEBRUARY

Feb. 21, **10th Annual MusicCares Person Of The Year Tribute**, Los Angeles. 310-201-8816.

Feb. 22, **Songwriter Open Mic**, presented by the Songwriters' Hall of Fame and One Vision, Makor, New York. 212-957-9230.

Feb. 22-24, **Mobile Beat DJ Show And Conference**, Tropicana Hotel, Las Vegas. 716-385-9920.

Feb. 23, **2000 Grammy Awards**, Staples Center, Los Angeles. 310-201-8816.

Feb. 24-25, **Marketing To Women On The Web**, presented by the Marketing Institute, New York Helmsley, New York. 888-670-8200.

Feb. 25-27, **Building A Songwriting Career—Memphis Style**, presented by the Songwriters Guild Foundation in association with the Songwriters Guild of America, Heartbreak Hotel, Memphis. 615-329-1782.

Feb. 26, **How To Start And Run Your Own Record Label**, New Yorker Hotel, New York. 212-688-3504.

Feb. 27, **Music Career Expo And Job Fair 2000**, sponsored by Berklee College of Music, Boston Conservatory, and New England Conservatory of Music, Hynes Convention Center, Boston. 617-747-8970.

Feb. 27-March 2, **NARM Convention And Trade Show**, presented by the National Assn. of Recording Merchandisers, Marriott Rivercenter and Marriott Riverwalk, San Antonio. 856-596-2221.

### MARCH

March 1, **Marketing An Artist**, ASCAP, New York. 212-512-1427.

March 6-8, **DJ Expo West**, presented by DJ Times, Cathedral Hill Hotel, San Francisco. 516-767-2500.

### APRIL

April 7, **Ninth Annual Music Video Production Assn. Awards**, Directors Guild of America, Los

Angeles. 323-469-9445.

April 8, **California Music Awards**, Bill Graham Civic Auditorium, San Francisco. 415-864-2333.

April 8, **Digital Broadcasting: What Are We Doing? Where Are We Going?**, presented by SMPTE, Las Vegas Hilton, Las Vegas. 914-761-1100, ext. 110.

April 13, **13th Annual Kahlua Boston Music Awards**, Orpheum Theater, Boston. 617-357-6997.

April 13-15, **NEMO Music Showcase And Conference**, Swissôtel, Boston. 617-357-6997.

April 25-27, **Billboard Latin Music Conference And Awards**, Sheraton Biscayne Bay, Miami.

212-536-5002.

April 27, **Esther Van Wagoner Tufty Award, Board Of Directors Award, And Leadership Awards**, presented by the Washington, D.C., Chapter of American Women in Radio and Television, National Press Club Ballroom, Washington, D.C. 301-718-6555.

### MAY

May 11-13, **Electronic Entertainment Expo**, Los Angeles Convention Center, Los Angeles. 800-315-1133. www.e3expo.com.

May 12-13, **WFMU Record Fair**, Metropolitan Pavilion, New York. 201-541-1416, ext. 230.

## GOOD WORKS

**ON THE BEAM:** Jim Beam, the distilled spirits and wine company, has increased to \$75,000 the funds it makes available through BEAM (Benefiting Emerging Artists in Music), a program that provides financial assistance, musical resources, and exposure to musicians of all genres. Last year, BEAM had awards totaling \$50,000 to 27 unsigned musicians. Applications are available on the Jim Beam Bourbon Web site at [www.jimbeam.com](http://www.jimbeam.com) or by writing BEAM at P.O. Box 4723, New York, N.Y. 10163-4723. Application deadlines for each round of giveaways are April 29, July 31, and Oct. 31. Applicants must be at least 21 years of age. Contact: **Megan**

**McDonagh** at 612-841-6226 or [mmedonag@shandwick.com](mailto:mmedonag@shandwick.com).

**FEEDING THE HUNGRY:** Acts including **Moby**, **G. Love & Special Sauce**, **Eve 6**, **Blur**, and **Megadeth** have contributed to a compilation CD to benefit the "Music 4 Food Campaign," sponsored by Food.com. The CD is part of a March 11 concert event featuring **Guster** at the Fenix in Seattle. A portion of each \$5 entrance charge will benefit the Seattle food bank Food Lifeline. Attendees will receive a free copy of the CD and are encouraged to bring at least one can of food. Contact: **Lydia Sherwood** at 520-579-8064.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



**A Killer Visit.** Slayer recently stopped by the studios of KNAC.com, a hard-rock online radio station that features 24/7 radio Webcasts, in-studio rock act guests, and a chat room hosted by on-air DJs. Pictured, from left, are Kerry King of Slayer, KNAC.com's Long Paul, Slayer's Tom Araya, KNAC.com on-air personality "The Rack," and station founder/GM Rob Jones.

## Stations Targeted By More Lawsuits

### Controversy, Consolidation May Have Set Off Nationwide Trend

This story was prepared by Airplay Monitor's Frank Saxe.

NEW YORK—With more outlets pushing the envelope both on the air and on the street, and with large, publicly traded mega-groups representing an increasingly tempting target, communications lawyers say lawsuits are now simply a cost of doing business. They also say the recent litigiousness mirrors a national trend in all industries.

In recent months, stations have been sued or publicly threatened with lawsuits as the result of various contests and on-air stunts. The plaintiffs range from a contestant in a station promotion who contends that one of the promotion's judges was unfavorably disposed to him and should have been eliminated, to a woman hit with a pie by a morning-team member at the behest of her co-workers.

Some of the lawsuits have centered on discrimination, sexual harassment, or noncompete clauses, rather than wacky station promotions—such as the KOMA Oklahoma City morning co-host who was fired after refusing to play a stereotypical black character, or WCMF Rochester, N.Y., morning host Brother Wease, charged in two sexual-harassment suits by female co-workers. But some have multiple elements, i.e., KLOS Los Angeles being sued for racial discrimination following its now infamous giveaway of "black hoes."

#### ON-AIR REMARKS STEM SUITS

There have also been lawsuits stemming from on-air remarks by jocks. The most recent was filed Jan. 20, when top 40 WVKs Toledo, Ohio, morning host Denny Schaffer was sued for \$25,000 by a local newspaper reporter claiming she was slandered by his on-air accusations that she was having a relationship with her boss.

Fearing future legal implications,

most programmers and GMs involved in these suits were willing to speak only anonymously, if at all. One, KOMA PD Kent Jones, says he cannot discuss his station's case but says, "Anybody can sue anybody; it doesn't mean that it has any merit."

"There's a level of madness out there that's become very contagious," says lawyer Richard Zaragoza of Fisher, Wayland, Cooper & Leader, citing a restaurant that was recently sued for singing "Happy Birthday" to an embarrassed customer. "The broadcast industry is just like any other business, and all businesses are facing more and more lawsuits."

Communications attorney Howard Weiss, with Washington, D.C., law firm Fletcher, Field & Hildrith, sees lawsuits as a potential cost of doing business. "The problem is that broadcasters are driven by ratings to be more and more controversial, and the problem is they just don't have a lot of control. In fact,



WEISS

they are sending subtle encouragement to the jocks to go as far as you can go to reach the line."

"There's no question that controversy attracts listeners," says Jeff Baumann, executive VP of legal and regulatory affairs at the National Assn. of Broadcasters, which, among other things, advises stations on how to avoid lawsuits. "It is a real challenge to a station to try to maintain or increase its ratings and, on the other hand, make sure on-air personalities don't go into the area of defamation."

The industry's consolidation may also be spurring the recent spate of suits. "As these companies consolidate and Wall Street moves in with them, that gives many the perception

that these are very healthy and wealthy companies, so they're a logical target," says Zaragoza.



BAUMANN

One GM of a CBS/Infinity station considers his station a sitting target. "We have a pretty big eye that everybody is familiar with. That eye, time and time again, is something that people focus in on. That eye means one thing to a lot of people, and that is lots of money. The bigger you get, the more you have a bull's-eye on your back."

A GM at group owner AMFM agrees. "I think in a lot of ways the big companies are able to withstand something like that, whereas if you were a single station owner, one lawsuit could bring you down. A lawsuit against a CBS or an ABC—that, in a lot of ways, becomes a cost of doing business."

#### JOCKS SUING EMPLOYERS

Broadcaster-turned-media-lawyer Barry Skidelsky thinks the industry will see more jocks suing employers as well. "We have large publicly traded companies that own market clusters of stations, and they have mighty leverage over most air talent, who frequently face a constricting choice of employers. So one disturbing trend emerging is where all but the most profitable air talent is seen as commodities."

It is not just the courts that can levy a large fine against a station. When on-air content is involved, a Federal Communications Commission (FCC) fine is a possibility. Some lawyers say some potential plaintiffs head to the commission first, knowing it will rule on a potential violation more quickly. In turn, that FCC ruling

(Continued on page 81)

## newslines...

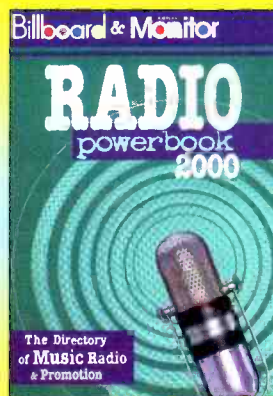
**LPFM TO HAVE DAY IN COURT.** The National Assn. of Broadcasters (NAB) is preparing to file a lawsuit in U.S. District Court to block the Federal Communications Commission's (FCC) implementation of low-power FM (LPFM). The suit will be filed as soon as the FCC publishes its LPFM ruling in the Federal Register, which is expected within a week.

The FCC approved LPFM Jan. 20, despite intense lobbying by the NAB and most broadcasters. The NAB has hired Donald Verrilli of the Washington, D.C., law firm Jenner & Block. This is not the first time the NAB has turned to Verrilli—his firm went to the Supreme Court and won a ruling for the NAB requiring cable-TV companies to carry local broadcast stations. During a Feb. 2 NAB board meeting, says one insider, Verrilli said the case is "not a slam-dunk, but we have a good chance of overturning the ruling on grounds that the FCC actions were arbitrary and capricious."

The NAB will also file a motion to expedite, which could put the case on the court's docket as early as this summer. "We want to cause a lot of pain and suffering," quipped one NAB executive. Later this month, Congress will hold hearings on LPFM, and at least one bill has been introduced to block its rollout. Sponsored by Rep. Michael Oxley, R-Ohio, it now has 70 co-sponsors, 65 of whom have signed on since the FCC approved LPFM. Hill staffers say Sen. Judd Gregg, R-N.H., is expected to introduce similar legislation in the next few weeks.

**RADIO EARNINGS TOP \$17 BILLION FOR 1999.** The Radio Advertising Bureau reports that 1999 brought about another annual sales record for radio, with revenue topping the \$17 billion mark. Earnings for the industry were up 15% for the year, with local ad sales increasing 14% for the year, national spot dollars advancing 16%, and network advertising jumping 19%.

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Adult Contemporary

Table with columns: T. WK, L. WK, 2 WKS, WKS ON, TITLE, ARTIST. Top entry: 1 KNEW I LOVED YOU SAVAGE GARDEN.

Adult Top 40

Table with columns: T. WK, L. WK, 2 WKS, WKS ON, TITLE, ARTIST. Top entry: 1 SMOOTH SANTANA FEATURING ROB THOMAS.

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

Radio PROGRAMMING

FALL '99 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 2000, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Main table of radio programming data with columns: Calls, Format, Fa '98, W '99, Sp '99, Su '99, Fa '99. Includes sections for NEW YORK, LOS ANGELES, CHICAGO, SAN FRANCISCO, PHILADELPHIA, DETROIT, BOSTON, SAN DIEGO, NASSAU-SUFFOLK, SAN JOSE, CALIF., RIVERSIDE, CALIF., SACRAMENTO, CALIF., and PROVIDENCE, R.I.

Table of radio programming data with columns: Calls, Format, Fa '98, W '99, Sp '99, Su '99, Fa '99. Includes sections for RIVERSIDE, CALIF., SACRAMENTO, CALIF., and PROVIDENCE, R.I.



(Continued from page 79)

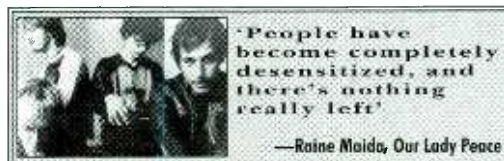
Our Lady Peace might be called the thinking person's rock band. The group's single, "Is Anybody Home?"—this issue's No. 29 on Modern Rock Tracks—is a case in point.

Lead singer Raine Maida explains, "It deals a lot with isolation in a kind of twisted way. Feeling isolated in your home but being barraged by media, television, and the Internet. It is conceivable now that you can just stay home and surf the Internet. It leaves us with a lot of nonhuman contact. Hopefully, there will be some sort of revolution that will stop moral and cultural values from coming from TV."

"'Is Anybody Home?' is about trying to console that person desperate for human attention," he

says. "Lyrically, I tried to bring this down to a conversation level. It is still ambiguous enough that people can interpret it themselves."

Though the song discusses negative aspects of



People have become completely desensitized, and there's nothing really left.  
—Raine Maida, Our Lady Peace

the media, Maida himself doesn't even have cable. And he admits that he has yet to go on the Internet. He says, "It's not to say that the Internet is not a good thing, or television, for that matter. But

I got sick of being told what to do. You get insulted by the advertisements."

The popular act from Canada is eager, though, to advertise its third album, "Happiness... Is Not A Fish That You Can Catch," released last fall.

In the process of creating the Columbia Records project, Maida says, the band "talked a lot about mortality, which stems from a lack of spirituality. The institution of religion has been exposed over the last 20 years."

He remarks, "It's all about needing to find something. I've had interviews with porn directors who have said, 'We've done all we can do with porn.' People have become completely desensitized, and there's nothing really left."

Billboard®

FEBRUARY 19, 2000

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Mainstream Rock Tracks™

T. WK	L. WK	WKS ON	WKS ON CH	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	1	17		<b>NO LEAF CLOVER</b>	METALLICA
				◀ No. 1 ▶	
2	2	24		HIGHER	CREED
3	5	7		WHAT IF	CREED
4	6	13		OTHERSIDE	RED HOT CHILI PEPPERS
5	7	10		ONLY GOD KNOWS WHY	KID ROCK
6	9	8		VOODOO	GODSMACK
7	3	3		LEARN TO FLY	FOO FIGHTERS
8	4	4		TAKE A PICTURE	FILTER
				◀ AIRPOWER ▶	
9	NEW	1		STIFF UPPER LIP	AC/DC
10	11	6		BREADLINE	MEGADETH
11	8	5		THE CHEMICALS BETWEEN US	BUSH
12	10	9		FALLING AWAY FROM ME	KORN
13	14	12		PUT YOUR LIGHTS ON	SANTANA FEATURING EVERLAST
14	12	11		RE-ARRANGED	LIMP BIZKIT
15	20	26		KRYPTONITE	3 DOORS DOWN
16	13	15		GUERRILLA RADIO	RAGE AGAINST THE MACHINE
17	16	17		KEEP AWAY	GODSMACK
				◀ AIRPOWER ▶	
18	19	21		WAS	KENNY WAYNE SHEPHERD BAND
19	23	23		WEAPON AND THE WOUND	DAYS OF THE NEW
20	17	19		HEAVEN & HOT RODS	STONE TEMPLE PILOTS
21	15	14		THE EVERLASTING GAZE	THE SMASHING PUMPKINS
22	22	20		NOBODY'S REAL	POWERMAN 5000
23	30	—		STACKED ACTORS	FOO FIGHTERS
24	26	30		DAY AFTER DAY	DEF LEPPARD
25	24	22		PARDON ME	INCUBUS
26	21	18		THE DOLPHIN'S CRY	LIVE
27	28	33		LETTING THE CABLES SLEEP	BUSH
28	25	24		OPEN YOUR EYES	GUANO APES
29	36	—		RUN TO THE WATER	LIVE
30	40	—		HOME	STAIN'D
31	27	28		INTO THE VOID	NINE INCH NAILS
32	31	35		36-22-36	ZZ TOP
33	29	25		LIFE JACKET	SIMON SAYS
34	39	—		IS ANYBODY HOME?	OUR LADY PEACE
35	NEW	1		CHECK YOUR HEAD	BUCKCHERRY
36	NEW	1		MAKE ME BAD	KORN
37	34	37		WAIT AND BLEED	SLIPKNOT
38	35	31		PUSH IT	STATIC-X
39	RE-ENTRY	2		SOUTHTOWN	P.O.D.
40	33	27		IN 2 DEEP	KENNY WAYNE SHEPHERD BAND

Modern Rock Tracks™

T. WK	L. WK	WKS ON	WKS ON CH	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	2	4		OTHERSIDE	RED HOT CHILI PEPPERS
				◀ No. 1 ▶	
2	1	1		ALL THE SMALL THINGS	BLINK-182
3	3	2		RE-ARRANGED	LIMP BIZKIT
4	4	3		TAKE A PICTURE	FILTER
5	5	8		NEVER LET YOU GO	THIRD EYE BLIND
6	7	6		LITTLE BLACK BACKPACK	STROKE 9
7	11	14		LETTING THE CABLES SLEEP	BUSH
8	18	38		EX-GIRLFRIEND	NO DOUBT
9	9	9		LEARN TO FLY	FOO FIGHTERS
10	6	5		THE EVERLASTING GAZE	THE SMASHING PUMPKINS
11	14	16		EVERYTHING YOU WANT	VERTICAL HORIZON
				◀ AIRPOWER ▶	
12	21	33		MAYBE SOMEDAY	THE CURE
13	10	10		GUERRILLA RADIO	RAGE AGAINST THE MACHINE
14	8	7		FALLING AWAY FROM ME	KORN
				◀ AIRPOWER ▶	
15	16	19		MISERABLE	LIT
16	13	12		HIGHER	CREED
17	12	11		THE CHEMICALS BETWEEN US	BUSH
18	19	21		GO LET IT OUT	OASIS
19	20	18		ONLY GOD KNOWS WHY	KID ROCK
20	17	17		PARDON ME	INCUBUS
21	22	20		WHAT IF	CREED
22	15	13		INTO THE VOID	NINE INCH NAILS
23	26	27		STOP THE ROCK	APOLLO FOUR FORTY
24	23	15		THE GREAT BEYOND	R.E.M.
25	32	—		RUN TO THE WATER	LIVE
26	24	22		NO LEAF CLOVER	METALLICA
27	29	28		NATURAL BLUES	MOBY
28	25	23		NOBODY'S REAL	POWERMAN 5000
29	30	30		IS ANYBODY HOME?	OUR LADY PEACE
30	31	32		SOMETIMES I DON'T MIND	THE SUICIDE MACHINES
31	35	—		STACKED ACTORS	FOO FIGHTERS
32	28	25		MUDSHOVEL	STAIN'D
33	27	24		THE DOLPHIN'S CRY	LIVE
34	33	35		FLOWING	311
35	NEW	1		MAKE ME BAD	KORN
36	34	26		AROUND THE WORLD	RED HOT CHILI PEPPERS
37	NEW	1		VOODOO	GODSMACK
38	36	29		HANGINAROUND	COUNTING CROWS
39	37	34		CRUSHED	LIMP BIZKIT
40	38	37		PUT YOUR LIGHTS ON	SANTANA FEATURING EVERLAST

INSURANCE IS KEY

And because even the best-thought-out station policies may not necessarily be followed when the on-air light goes red, most broadcasters now carry insurance to protect themselves from a huge lawsuit judgment.

Leib Dodell is media underwriting manager for Chubb Insurance, one of a handful of insurers offering policies that cover both group owners and personalities. While most employees are covered by their employer's policies, Dodell recommends that jocks make sure Webcasts are covered. He also notes that independent contractors who may do per diem work for a station are not typically covered.



SKIDELSKY

Skidelsky believes many of the lawsuits being filed might never have been filed in radio's mom-and-pop era. "In response, we've seen several stations just fake their own phony phone calls. There's nothing illegal about putting on character voices and pretending to be some fictitious caller."

"Which of course chills creativity and spontaneity, and there's a sadness in that," counters Zaragoza. He believes increased litigiousness has replaced America's "work hard to move ahead" mind-set. "Lawsuits, either the threat of them or their results, represent a way to do that, and so lawsuits will only increase in numbers and significance."

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 mainstream rock stations and 67 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.

# Top 40 Tracks™

T. WK	L. WK	WKS. ON	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	1	1	13	WHAT A GIRL WANTS RCA	CHRISTINA AGUILERA
2	2	2	18	I KNEW I LOVED YOU COLUMBIA	SAVAGE GARDEN
3	9	11	4	BYE BYE BYE JIVE	'N SYNC
4	5	7	8	SHOW ME THE MEANING OF BEING LONELY JIVE	BACKSTREET BOYS
5	4	3	30	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
6	3	4	12	BLUE (DA BA DEE) REPUBLIC / UNIVERSAL	EIFFEL 65
7	6	9	13	THAT'S THE WAY IT IS 550 MUSIC / 550-WORK	CELINE DION
8	7	6	20	BRING IT ALL TO ME TRACK MASTERS / COLUMBIA	BLAQUE
9	10	8	17	THEN THE MORNING COMES INTERSCOPE	SMASH MOUTH
10	8	5	24	BACK AT ONE MOTOWN	BRIAN MCKNIGHT
11	11	10	27	I NEED TO KNOW COLUMBIA	MARC ANTHONY
12	14	18	4	NEVER LET YOU GO ELEKTRA / EEG	THIRD EYE BLIND
13	12	12	16	MY LOVE IS YOUR LOVE ARISTA	WHITNEY HOUSTON
14	13	13	21	MEET VIRGINIA AWARE / COLUMBIA	TRAIN
15	21	28	4	IT FEELS SO GOOD FARM CLUB / REPUBLIC / UNIVERSAL	SONIQUE
16	15	20	7	FALLS APART LAVA / ATLANTIC	SUGAR RAY
17	18	23	5	SAY MY NAME COLUMBIA	DESTINY'S CHILD
18	17	24	7	ALL THE SMALL THINGS MCA	BLINK-182
19	16	17	8	TAKE A PICTURE REPRISE	FILTER
20	20	25	5	AMAZED BNA	LONESTAR
21	31	34	5	THANK GOD I FOUND YOU COLUMBIA	MARIAH CAREY FEATURING JOE & 98 DEGREES
22	38	—	2	AMERICAN PIE MAVERICK / WARNER BROS	MADONNA
23	28	35	3	MARIA MARIA ARISTA	SANTANA FEATURING THE PRODUCT G&B
24	27	30	5	EVERYTHING YOU WANT RCA	VERTICAL HORIZON
25	22	21	12	SEXUAL (LI DA DI) TOMMY BOY	AMBER
26	23	19	14	HANGINAROUND DGC / INTERSCOPE	COUNTING CROWS
27	24	26	4	FROM THE BOTTOM OF MY BROKEN HEART JIVE	BRITNEY SPEARS
28	33	37	3	DEAR LIE LAFACE / ARISTA	TLC
29	25	15	20	WAITING FOR TONIGHT WORK / 550-WORK	JENNIFER LOPEZ
30	30	27	12	RHYTHM DIVINE INTERSCOPE	ENRIQUE IGLESIAS
31	35	—	2	I TRY EPIC	MACY GRAY
32	29	29	11	LEARN TO FLY ROSWELL / RCA	FOO FIGHTERS
33	26	16	16	I WANNA LOVE YOU FOREVER COLUMBIA	JESSICA SIMPSON
34	32	32	10	GOT YOUR MONEY ELEKTRA / EEG	OL' DIRTY BASTARD FEATURING KELIS
35	39	—	2	GET IT ON TONITE DEF SOUL / DJMG	MONTELL JORDAN
36	NEW	1	1	BREATHE WARNER BROS	FAITH HILL
37	NEW	1	1	FORGOT ABOUT DRE AFTERMATH / INTERSCOPE	DR. DRE FEATURING EMINEM
38	RE-ENTRY	2	2	BRAND NEW DAY A&M / INTERSCOPE	STING
39	NEW	1	1	FEELIN' SO GOOD WORK / 550-WORK	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
40	37	36	20	BACK THAT THANG UP CASH MONEY / UNIVERSAL	JUVENILE FEATURING MANNIE FRESH & LIL' WAYNE

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. 235 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. **○** Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

## Radio

### PROGRAMMING

# WKTU New York's Goumba Johnny Is Sadder, Wiser With Tax Fraud Sentence

**NO ONE EVER** said there isn't a potential price for fame, a time when the eminence of celebrity brings dark repute to what might normally be considered a regrettable but hardly historic bungle.

Bronx, N.Y.-born **Johnny Sialiano**—known as **Goumba Johnny** to thousands of New Yorkers who tune in mornings to highly rated dance/top 40 **WKTU**—is paying that price, enduring the nethermost days of his life following a federal tax evasion charge that started with high-profile accusations of extortion alongside **John Gotti Jr.**

On Jan. 21, Sialiano began serving a five-month prison sentence after pleading guilty to tax fraud Oct. 29, 1999. Publicity of the ordeal spanned the nation, including coverage on CNN and New York newscasts and enough ink in the region's newspapers to paint the side of a building.

"This has taken over two years to come to an end for me," Sialiano said days before his sentence began. "It has been so difficult emotionally. I've been doing my work and my appearances, and then I come home and isolate myself. I've been paralyzed, just waiting for this whole thing to get worked out."

By the time it is all said and done, Sialiano estimates that attorney fees, fines, and lost income will have cost him half a million dollars. But his salvation is that his job will be waiting for him once he's out of the pen, thanks to the faith of **WKTU PD Frankie Blue**, who acknowledges Goumba Johnny's on-air talent and the market's belief in the station's main morning man.

"I'm disappointed, but you've got to adjust to reality and make what you feel is the right decision," Blue says. "When John's sentence is over, we welcome him back. He's a very popular air personality, not just for **KTU** but on New York radio, and he's too talented not to put back on the air. It's a short sentence, and we're just going to count the days."

In the fall 1999 Arbitron ratings, Goumba Johnny, along with his a.m. team **Michelle Visage** and **Freddie Colon**, ranked No. 5 12-34 among New York morning shows. While Johnny is away, mornings continue with Visage and Colon, with celebrity guests filling in for the absent host.

Ironically, Sialiano's sentencing comes just 10 months after former morning team partner **Hollywood Hamilton** was fired from the station for contest fixing.

Hamilton continues to host a nationally syndicated radio countdown for **WKTU** owner **AMFM**. Instead of New York, however, he is now based on the other side of the country, in Los Angeles.

The tale behind Sialiano's conviction began Jan. 21, 1998, when he

was indicted on charges of extortion by federal authorities, along with 22 others, in connection with the **Gambino** crime family—including modern-day outlaw **Gotti**—according to documents obtained by Billboard from the U.S. attorney's office in



by Chuck Taylor

New York.

A subsequent indictment, filed Jan. 20, 1999, charged Sialiano with extorting money from the owners of **Scores**, a popular topless nightclub in Manhattan, where he had worked since 1991 and had remained after being hired at **WKTU** in 1996. According to the court papers, he evaded paying taxes on more than \$230,000 in income from **Scores**, as well as \$40,000 in winnings in a football pool there. His tax liabilities amounted to more than \$87,000 from 1993-95.

"I never had any fear of the extortion charges, because I knew I was innocent. They were related to being



GOUMBA JOHNNY

an employee of **Scores**," he says. "I admitted from day one to owing the money and tried to reach some sort of settlement with the government. I pleaded guilty to the tax evasion, where I was paid cash and had won the football pool."

But, according to Sialiano, federal authorities asked that he cooperate in a deeper investigation into **Gotti**, a man Sialiano says he never met until the day they both appeared in court.

"They asked me to testify, and I said no. They knew I didn't know **Gotti**, but they told my lawyer I was a 'credible and charismatic witness' because of what I did for a living, and they wanted me on their side. When I couldn't help them, they told

me they were going to lock me up under charges of extortion, knowing I would be worried about the outcome of my career," he says. "I was doomed."

**Cari Robinson**, the assistant U.S. attorney in charge of the prosecution, declined to comment on the case; a spokesman says it is against the policy of the Department of Justice to make officials available for interviews.

In the end, the extortion charges were dropped.

On Oct. 29, 1999, based on three counts of tax evasion, federal judge **Burlington Parker** sentenced Sialiano to five months in prison and five months of home confinement, which will allow him to return to **WKTU**.

Says Sialiano, "I was hoping for house arrest only, so that I could hold my job and pay off the taxes, but it didn't work out that way. The sentencing wasn't about rehabilitating me or getting the money back. It was about disabling me. If you don't cooperate with the federal government, they decapitate you."

"It didn't help being Italian or being known as Goumba Johnny on the radio," he adds, "but when you deal with the federal government, it's a big, powerful machine, and they can just steamroll you. Out of all those people involved, you heard about two people: **John Gotti Jr.** and **Johnny the Italian**."

"My position in this case was overstated because of what I do for a living," he adds. "It got much more attention [in the press] than it should have."

As he begins his sentence in a minimum-security prison in **Loretto, Pa.**, Sialiano is assessing the ordeal's impact on his life. "Any gains that I have made in my career have been impossible to enjoy, so it's a weird paradox. It's like I'm running through quicksand. There's no time to say, 'Hey, this is good'; I've just been trying to stay one step ahead. I wouldn't wish this on anybody or any family."

One salve is a book he intends to write. "It's turning out to be quite interesting," Sialiano says. "It's definitely a story that hasn't been heard before, in or out of this industry."

And as a result, he now has a firm grasp on the burdens of being a public figure.

"I wasn't used to perceiving myself that way; I'm not any news," he says. "But now I watch everything I do, down to lights on red. I realize that with a high-profile job, everything is inspected. If I go to the cleaners and I'm not polite, well, Goumba Johnny is a scumbag. I don't have the opportunity to be in a bad mood."

Looking to the future, he says in a light moment, "I guess the one good thing that's changed: Now I can get a good seat in a restaurant."

# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 D'Angelo, Untitled (How Does It Feel)
- 2 Dr. Dre F/Eminem, Forgot About Dre
- 3 Montell Jordan, Get It On Tonight
- 4 Jagged Edge, He Can't Love U
- 5 Eve, Love Is Blind
- 6 DMX, What's My Name
- 7 Jay-Z, Do It Again (Put Ya Hands Up)
- 8 Missy "Misdemeanor" Elliott, Hot Boyz
- 9 J-Ship, One Night Stand
- 10 Notorious B.I.G., Notorious B.I.G.
- 11 2Pac + Outlawz, Baby Don't Cry
- 12 Ginuwine, None Of Ur Friends Business
- 13 Blaque, Bring It All To Me
- 14 Q-Tip, Breathe & Stop
- 15 Angie Stone, No More Rain (In This Cloud)
- 16 Black Rob, Whoa
- 17 Sisqo, Got To Get It
- 18 Goodie Mob, Get Rich To This
- 19 Method Man/Redman, Y.O.U.
- 20 Mariah Carey, Thank God I Found You
- 21 Dave Hollister, Can't Stay
- 22 Lauryn Hill & Bob Marley, Turn Your Lights Down Low
- 23 Ice Cube, You Can Do It
- 24 Ideal, Creep Inn
- 25 The Lox, Wild Out
- 26 Da Brat, That's What I'm Looking For
- 27 Chico DeBarge, Give You What You Want
- 28 Ginuwine, R.L., Tyrese, Case, The Best Man...
- 29 Guy, Dancin'
- 30 Will Smith, So Fresh
- 31 LL Cool J, Shut 'Em Down
- 32 Lil' Zane, Money Stretch
- 33 Hot Boys, I Need A Hot Girl
- 34 Eastsidaz, G'd Up
- 35 Santana, Maria Maria
- 36 Donell Jones, U Know What's Up
- 37 Macy Gray, I Try
- 38 Juvenile, U Understand
- 39 Kelis, Caught Out There
- 40 Amel Larrieux, Get Up
- 41 Mary J. Blige, Deep Inside
- 42 Jennifer Lopez, Feelin' So Good
- 43 Catero, Something I Cannot Have
- 44 The Artist, The Greatest Romance Ever Sold
- 45 E-40, Earl That's Yo Life
- 46 Sammie, I Like It
- 47 Youngstar, Knocking Pictures Off The Wall
- 48 Master P, Da Ballers
- 49 Drag-On, Spit These Bars
- 50 Murderers, We Don't Give A What

NEW ONS

- Joe, I Wanna Know  
Guy, Why Ya Wanna Keep Me From My Baby  
Nas F/Ginuwine, You Owe Me  
Will Smith, Freakin' It  
Warren G, Game Don't Wait  
Kelly Price & Friends, Love Sets You Free  
Mos Def, Umi Says  
Capone-N-Noreaga, Blood Money Part 3  
F.O.D., Frontline  
Ice Cube F/Krazy Bone, Until We Rich



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Faith Hill, Breathe
- 2 Tracy Lawrence, Lessons Learned
- 3 Toby Keith, How Do You Like Me Now?!
- 4 Trace Adkins, More
- 5 Gary Allan, Smoke Rings In The Dark
- 6 Reba McEntire, What Do You Say
- 7 LeAnn Rimes, Big Deal
- 8 Keith Urban, Your Everything
- 9 Chely Wright, It Was
- 10 Dixie Chicks, Cowboy Take Me Away
- 11 Lonestar, Smile
- 12 Ty Herndon, Steam
- 13 Mark Wills, Back At One
- 14 Jo Dee Messina, Because You Love Me
- 15 Martina McBride, Love's The Only House
- 16 Shedaddy, This Woman Needs \*
- 17 Joe Diffie, It's Always Somethin'
- 18 The Wilkinsons, Jimmy's Got A Girlfriend
- 19 Yankee Grey, Another Nine Minutes \*
- 20 Chalee Tennison, Just Because She Lives There \*
- 21 Shania Twain, Rock This Country! \*
- 22 Rebecca Lynn Howard, Out Here In The Water \*
- 23 Collin Raye/Melissa Manchester, A Mother & Father's Prayer
- 24 Clint Black, When I Said I Do
- 25 Kenny Rogers, Buy Me A Rose \*
- 26 Asleep At The Wheel, Cherokee Maiden \*
- 27 Julie Reeves, What I Need \*
- 28 Jessica Andrews, Unbreakable Heart \*
- 29 Alan Jackson, Pop A Top
- 30 Kenny Chesney, She Thinks My Tractor's Sexy
- 31 Brooks & Dunn, Beer Thirty \*
- 32 Barbra Streisand/Vince Gill, If You Ever Leave Me
- 33 Jennifer Day, The Fun Of Your Love
- 34 Jerry Kilgore, The Look
- 35 Andy Griggs, She's More
- 36 Clay Davidson, Unconditional
- 37 George Jones, The Cold Hard Truth
- 38 Phil Vassar, Carlene
- 39 Steve Wariner, I'm Already Taken
- 40 Steve Holy, Don't Make Me Beg
- 41 Sherrie Austin, Little Bird
- 42 Alecia Elliott, I'm Diggin' It
- 43 Trini Triggs, The Wrecking Crew
- 44 Ty Herndon, No Mercy
- 45 Marty Raybon, Cracker Jack Diamond
- 46 Brad Paisley, He Didn't Have To Be
- 47 Montgomery Gentry, Daddy Won't Sell The Farm
- 48 Martina McBride, Valentine
- 49 Wade Hayes, Up North
- 50 Tim McGraw, Something Like That

\* Indicates Hot Shots

NEW ONS

- Collin Raye, Couldn't Last A Moment  
Trisha Yearwood, Real Live Woman



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 'N Sync, Bye Bye Bye
- 2 Christina Aguilera, What A Girl Wants
- 3 Backstreet Boys, Show Me The Meaning...
- 4 Dr. Dre, Forgot About Dre
- 5 Britney Spears, From The Bottom Of...
- 6 Korn, Falling Away From Me
- 7 Red Hot Chili Peppers, Otherside
- 8 Mariah Carey, Thank God I Found You
- 9 DMX, What's My Name
- 10 Eve, Love Is Blind
- 11 Santana F/The Product G&B, Maria Maria
- 12 Savage Garden, I Knew I Loved You
- 13 Blaque, Bring It All To Me
- 14 Missy "Misdemeanor" Elliott, Hot Boyz
- 15 Kid Rock, Only God Knows Why
- 16 Jay-Z, Do It Again (Put Ya Hands Up)
- 17 Jennifer Lopez, Feelin' So Good
- 18 2Gether, U + Me = Us (Calculus)
- 19 Filter, Take A Picture
- 20 2Pac + Outlawz, Baby Don't Cry
- 21 Third Eye Blind, Never Let You Go
- 22 Nine Inch Nails, Into The Void
- 23 Moby, Natural Blues
- 24 Q-Tip, Breathe & Stop
- 25 Bush, Letting The Cables Sleep
- 26 Fia Apple, Limp
- 27 Notorious B.I.G., Notorious B.I.G.
- 28 D'Angelo, Untitled (How Does It Feel)
- 29 P.O.D., Southtown
- 30 Oasis, Go Let It Out
- 31 Montell Jordan, Get It On Tonight
- 32 Mandy Moore, Candy
- 33 Creed, What If
- 34 01 Dirty Bastard, Got Your Money
- 35 Mandy Moore, Walk Me Home
- 36 System Of A Down, Sugar
- 37 Ice Cube, You Can Do It
- 38 Powerman 5000, Nobody's Real
- 39 Smash Mouth, Then The Morning Comes
- 40 R.E.M., The Great Beyond
- 41 Da Brat, That's What I'm Looking For
- 42 Pink, There You Go
- 43 Blink-182, All The Small Things
- 44 Foo Fighters, Learn To Fly
- 45 The Smashing Pumpkins, The Everlasting Gaze
- 46 The Lox, Wild Out
- 47 Lou Bega, Tricky, Tricky
- 48 Juvenile, U Understand
- 49 Eastsidaz, G'd Up

\*\* Indicates MTV Exclusive

NEW ONS

- Madonna, American Pie  
Buckcherry, Check Your Head  
Bloodhound Gang, The Bad Touch  
No Doubt, Ex-Girlfriend  
Vertical Horizon, Everything You Want



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Santana Feat. Rob Thomas, Smooth
- 2 Savage Garden, I Knew I Loved You
- 3 Smash Mouth, Then The Morning Comes
- 4 Christina Aguilera, What A Girl Wants
- 5 Celine Dion, That's The Way It Is
- 6 Third Eye Blind, Never Let You Go
- 7 Vertical Horizon, Everything You Want
- 8 Backstreet Boys, Show Me The Meaning...
- 9 Brian McKnight, Back At One
- 10 Santana F/The Product G&B, Maria Maria
- 11 Sting, Brand New Day
- 12 Foo Fighters, Learn To Fly
- 13 Red Hot Chili Peppers, Otherside
- 14 Macy Gray, I Try
- 15 Train, Meet Virginia
- 16 Sugar Ray, Falls Apart
- 17 Mariah Carey, Thank God I Found You
- 18 R.E.M., The Great Beyond
- 19 Counting Crows, Hanginaround
- 20 Filter, Take A Picture
- 21 Lenny Kravitz, American Woman
- 22 Faith Hill, Breathe
- 23 Goo Goo Dolls, Black Balloon
- 24 Jennifer Lopez, Feelin' So Good
- 25 Lenny Kravitz, I Belong To You
- 26 Tina Turner, When The Heartache Is Over
- 27 Oasis, Go Let It Out
- 28 Red Hot Chili Peppers, Scar Tissue
- 29 Whitney Houston, My Love Is Your Love
- 30 Lit, My Own Worst Enemy
- 31 Moby, Natural Blues
- 32 Beth Hart, L.A. Song
- 33 ♪, The Greatest Romance Ever Sold
- 34 Backstreet Boys, I Want It That Way
- 35 Alanis Morissette, That I Would Be Good
- 36 Sugar Ray, Someday
- 37 Marc Anthony, I Need To Know
- 38 Enrique Iglesias, Rhythm Divine
- 39 Jennifer Lopez, Waiting For Tonight
- 40 Lou Bega, Tricky, Tricky
- 41 Christina Aguilera, Genie In A Bottle
- 42 R.E.M., Losing My Religion
- 43 Sixpence None The Richer, Kiss Me
- 44 Celine Dion, My Heart Will Go On
- 45 Beck, Debra
- 46 Smash Mouth, All Star
- 47 Shania Twain, That Don't Impress Me Much
- 48 Lenny Kravitz, Fly Away
- 49 Everlast, What It's Like
- 50 Mariah Carey, Dreamlover

NEW ONS

- No Doubt, Ex-Girlfriend  
Madonna, American Pie  
Sting, Desert Rose  
Bob Dylan, Things Have Changed  
The Smashing Pumpkins, The Everlasting Gaze  
Megadeth, Breadline  
Staind, Home

## Music Video

PROGRAMMING

### MTV2 Marathon Isn't Using Full Library; Stevenson Joins Qwest

MTV2'S MARATHON COUNTDOWN: Late last year, MTV2—MTV's free-form sister channel available mainly on satellite TV—announced that it would be having a marathon "Videos A-Z" countdown showing all the music videos in the MTV/MTV2 libraries (almost 19,000 videos) in alphabetical order by song title.

Well, it hasn't quite turned out that way.

Since MTV2's countdown began on Jan. 1, dozens of videos have been skipped with no on-air explanation.

Among the better-known videos skipped in the countdown: Don Henley's "All She Wants To Do Is Dance," Tiffany's "All This Time," George Harrison's "All Those Years Ago," Heart's "All I Wanna Do Is Make Love To You," Def Leppard's "Animal," Queen's "Body Language," Joan Jett's "Crimson And Clover," and the Jacksons' "Can You Feel It."

MTV2 GM David Cohn says of the omissions, "In any given hour, we have to time our programming to the second, and there has to be a number of droppable videos if a VJ or promo segment runs overtime.

Pushing the dropped videos to a later time would compound the problem.

"We apologize to viewers who may have missed the videos they were looking for, but it just isn't within our resources to make room for the videos that had to be dropped," he says. "Videos aren't always being dropped every hour, and we've done a great job of following our original intention, which is to show our vast catalog of videos."

Those who want to see the complete list of videos from the MTV/MTV2 library can go to MTV's Web site (www.mtv.com).

In its on-air promos, MTV2 has backed off from its original claim to show "all" the videos from the MTV/MTV2 library, but because videos are still being shown in alphabetical order, it's still technically an "A-Z" countdown.

The countdown shows a block of videos from 6 a.m.-6 p.m. every day, with the same block repeated

from 6 p.m.-6 a.m. MTV2's "Videos A-Z" countdown is expected to continue over the next few months.

ON THE MOVE: Qwest Records has named Steve Stevenson senior director of visual marketing. Prior to joining Qwest, he was an independent promoter and Warner Bros. Records VP of video promotion for black music.

April Moser has replaced Barri Klutznick as the main music video contact for Tunes.com

Priority Records has appointed Kris Toledo-Foster to the post of video commissioner. She was previously a rep at production company Villains

Tim Smith has replaced Montez Miller as music director for Detroit-based R&B/hip-hop show "Video Request."

Production company Little Minx has added director Andrew Dosumnu to its roster. He was previously with Propaganda Films

Director Marlene Rhein has joined the roster at Notorious Pictures

Production company U Groun has signed director Mike Olszewski



by Carla Hay

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 19, 2000.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

BOXTOPS

- Dr. Dre F/Eminem, Forgot About Dre  
Eve Feat. Faith Evans, Love Is Blind  
The Notorious B.I.G., Notorious  
Pink, There You Go  
Santana F/The Product G&B, Maria, Maria  
Hot Boys, I Need A Hot Girl  
D'Angelo, Untitled (How Does It Feel)  
LFO, Girl On TV  
Eiffel 65, Blue (Da Ba Dee)  
Ginuwine, R.L., Tyrese, Case, The Best Man I Can Be  
♪, The Greatest Romance Ever Sold  
Ginuwine, None Of Ur Friends Business  
'N Sync, Bye Bye Bye  
LL Cool J, Shut 'Em Down  
Backstreet Boys, Show Me The Meaning...  
DMX, What's My Name  
Lenny Kravitz, I Belong To You  
Christina Aguilera, What A Girl Wants  
Juvenile, U Understand  
Jennifer Lopez, Feelin' So Good  
Britney Spears, From The Bottom Of My...  
Lil' Wayne, Tha Block Is Hot  
P.O.D., Southtown  
Methods Of Mayhem, Get Naked  
2Pac + Outlawz, Baby Don't Cry  
Blaque, Bring It All To Me  
Kottonmouth Kings, Bump

NEW

- Bloodhound Gang, The Bad Touch  
Bone Thugs-N-Harmony, Resurrection (Paper, Paper)  
Jay-Z, I'll Do Anything  
Irv Gotti, We Don't Give A What  
Len, Cryptik Souls Crew  
Limp Bizkit, Breathe Still  
Lit, Miserable  
Master P F/Jermaine Dupri, Da Ballers  
Montell Jordan, Once Upon A Time  
Trina, Da Baddest B\*\*\*h  
Will Smith, Freakin' It



Continuous programming  
1515 Broadway  
New York, NY 10036

- Gang Starr, Jazz Thing  
A Tribe Called Quest, Jazz (We've Got)  
Soul II Soul, Jazzie's Groove  
OutKast, Jazzy Belle  
Bill Wyman, Je Suis Un Rock Star  
Gene Loves Jezebel, Jealous  
The Black Crowes, Jealous Again  
Patty Loveless, Jealous Bone  
Another Bad Creation, Jealous Girl  
Luna, Jealous Guy  
John Lennon & The Plastic Ono Band, Jealous Guy  
Liz Phair, Jealousy  
Natalie Merchant, Jealousy  
David Bowie, The Jean Genie  
David Sylvian & Robert Fripp, Jean The Birdman  
Falco, Jeannie  
Blue Murder, Jelly Roll  
Lloyd Cole And The Commotions, Jennifer She Said  
Pearl Jam, Jeremy/Yellow Ledbetter  
Neurotic Outsiders, Jerk



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- The Smashing Pumpkins, The Everlasting Gaze (NEW)  
No Doubt, Ex-Girlfriend (NEW)  
Lit, Miserable (NEW)  
D-Cru, I Will Be Waiting (NEW)  
Enrique Iglesias, Be With You (NEW)  
'N Sync, Bye Bye Bye  
Christina Aguilera, What A Girl Wants  
Backstreet Boys, Show Me The Meaning...  
Eiffel 65, Blue (Da Ba Dee)  
Matthew Good Band, Load Me Up  
Britney Spears, From The Bottom Of...  
Foo Fighters, Learn To Fly  
The Tea Party, The Messenger  
Our Lady Peace, Is Anybody Home?  
S Club 7, S Club Party  
Choclaire, Let's Ride  
Korn, Falling Away From Me  
Jennifer Lopez, Feelin' So Good  
Souldecision, Faded  
McMasters & James, Love Wins Every Time



Continuous programming  
Hawley Crescent  
London NW18TT

- Backstreet Boys, Show Me The Meaning...  
Britney Spears, Born To Make You Happy  
Lauryn Hill & Bob Marley, Turn Your Lights Down Low  
Christina Aguilera, What A Girl Wants  
Alice Deejay, Back In My Life  
Enrique Iglesias, Rhythm Divine  
Whitney Houston, I Learned From The Best  
Oasis, Go Let It Out  
Blink-182, All The Small Things  
Tom Jones, Sex Bomb  
Red Hot Chili Peppers, Otherside  
LJC, Dear Lie  
Macy Gray, I Try  
Puff Daddy Featuring R. Kelly, Satisfy You  
Kim Lucas, All I Really Want  
Jennifer Lopez, Feelin' So Good  
Him, Join Me  
Thomas D, Liebesbrief  
Herbert Gronemeyer, Da Da Da  
Bloodhound Gang, The Ballad Of Chasey Lain



24 hours daily  
32 E 57th Street  
New York, NY 10022

NEW

- Lauryn Hill & Bob Marley, Turn Your Lights Down Low  
Our Lady Peace, Is Anybody Home?  
Santana F/The Product G&B, Maria, Maria  
Stroke 9, Little Black Backpack  
Vertical Horizon, Everything You Want  
311, Flowing  
Aimee Mann, Save Me  
Ben Harper And The Innocent Criminals, Burn To Shine  
Big Kenny, Under The Sun  
Collective Soul, Needs  
Creed, What If  
Destiny's Child, Bug A Boo  
Dixie Chicks, Cowboy Take Me Away  
Eiffel 65, Blue (Da Ba Dee)  
Folk Implosion, Free To Go



Three hours weekly  
216 W Ohio  
Chicago, IL 60610

- Folk Implosion, Free To Go  
Joe Strummer, Tony Adams  
311, Flowing  
Len, Cryptik Souls Crew  
Nine Inch Nails, Into The Void  
Crazy Town, Toxic  
Buckcherry, Check Your Head  
Clorine, Way Out  
The Chemical Brothers, Hey Boy Hey Girl  
Creed, What If  
Gay Dad, Joy  
Powerman 5000, Nobody's Real



1/2-hour weekly  
46 Gifford St  
Brockton, MA 02401

- Reveille, Permanent  
P.O.D., Southtown  
Static X, Push It  
Korn, Falling Away From Me  
Methods Of Mayhem, Get Naked  
Crazytown, Toxic  
Gay Dad, Joy  
The Suicide Machines, Sometimes I Don't Mind  
Clorine, Way Out  
Oasis, Go Let It Out  
Gomez, We Haven't Turned Around  
Handsome Boy Modeling School, Rock N' Roll

## PRODUCTION NOTES

LOS ANGELES  
Korn's "Make Me Bad" video was directed by Martin Weisz.  
Cameron Casey directed Ice Cube Featuring Krayzie Bone's

"Until We Rich."  
Lit teamed up with director Evan Bernard for the "Miserable" video featuring Pamela Anderson Lee.

## JIVE'S PLAN: 'N SYNC EVERYWHERE

(Continued from page 1)

street Boys, and R. Kelly, among many others, is just amazing.”

Originally planned for a pre-Christmas release, “No Strings Attached” was pushed back due to ongoing litigation between the band and BMG Entertainment, among other parties, which ignited when ‘N Sync sought to move from BMG-owned RCA (via a production deal with Trans Continental) to Jive. A settlement in the suits was announced Dec. 29, 1999, with one result being the act’s move to Jive (Billboard, Jan. 8).

Weiss contends that the delay only helped the label gain momentum.

“The public has been waiting with bated breath for the new album,” Weiss says. “The fact that the drama played out in the public forum only heightened awareness of the new album. Fans are crying for it.”

“We’re all very excited,” says band member Joey Fatone. “We’ve had to wait way too long to release an album of new material. Because of that, we knew we had to move ahead musically.”

Offers JC Chasez, “The new album has a slightly different sound, more of an R&B edge, and more uptempo. We’re just taking pop music to another level.”

Weiss seconds the sentiment. “This new album has lots of new flavors and textures,” he says. “It’s definitely going to surprise many people, especially the group’s core pop audience, who haven’t heard an album like this before.”

In Japan, “No Strings Attached” will be issued April 5. According to Joann Kaeding, VP of international at Jive, the country is a priority. “‘N Sync’s debut album had a low sales base there, compared to everywhere else,” she says. “We want to make sure the new album does much better in that market.”

In March, the group will travel to Japan for a promotional tour, encompassing radio, TV, and press, says Kaeding. While there, she says, the band will perform at a fan-based showcase/press conference.

“No Strings Attached” finds ‘N Sync completely in control of its destiny. “We were given total control in the studio,” says Fatone. “We chose the songwriters and producers we wanted to work with. With this album, we are being completely true to ourselves.”

“No Strings Attached” includes contributions from Kristian Lundin and Jake Schulze (“Bye, Bye, Bye”); Max Martin, Rami, and Andreas Carlsson (“It’s Gonna Be Me”); Richard Marx (“This I Promise You”); Guy Roche and Diane Warren (“That’s When I’ll Stop Loving You”); Teddy Reilly (a faithful cover of Johnny Kemp’s ’80s R&B/dance hit “Just Got Paid”); and She’kspere (“Makes Me Ill”).

The album also includes two songs co-penned/co-produced by Chasez (“Space Cowboy” and “Digital Get Down”) and one co-penned/co-produced by band member Justin Timberlake (“Good For You”).

The album’s release was preceded

by the noncommercial single “Bye, Bye, Bye,” which was delivered to radio the week of Jan. 10.

According to Jive, the track broke the record for most adds at mainstream top 40 stations in a one-week period. Notes Janet Kleinbaum, VP of artist marketing at Jive, “We got over 200 adds the week of Jan. 17.”

Frankie Blue, PD at WKTU New York, embraced “Bye, Bye, Bye” the moment it arrived in the mail. “There was an immediate impact after just one play,” says Blue. “It instantly became the No. 1-requested song at the station. It’s several thousand phone calls above our No. 2 song.”

Blue says that ‘N Sync is a core act for WKTU. “All we have to do is mention the name ‘N Sync and the phones blow up. For us, and without question, ‘N Sync equals ratings.”

On March 20, ‘N Sync is scheduled to do a live radio interview on the syndicated AMFM, as well as play tracks from “No Strings Attached.”

Helping in fueling the fire at radio was ‘N Sync’s performance of “Bye, Bye, Bye” on the American Music Awards Jan. 17.

This was followed, three days later, by a worldwide chat on America Online (AOL), which provided fans the first opportunity to discuss the new single and album with the five members of the group.

Evan Hosie, program director of music at AOL, confirms that ‘N Sync’s worldwide chat set “an AOL record for simultaneous chatters, with 38,000 fans jamming the lines at one point. This beats the previous record, which was set by Britney Spears.”

Hosie says a total of 95,000 fans participated in the 30-minute chat. “Fans in Germany, Japan, Brazil, Canada, Australia, the U.K., and the U.S. were all there,” she notes.

In addition to the chat, Hosie says

that AOL, as part of an agreement with Jive, was “the first place on the Internet to hear [a 30-second wav file of] ‘Bye, Bye, Bye.’”

### BIG VIDEO PUSH

On Jan. 24, the Wayne Isham-directed video for the single debuted on MTV’s “Making The Video.” Two days later, the group—Chris Kirkpatrick, Lance Bass, Timberlake,

## ‘Everyone in the world knows about this record’

— JOHN GRANDONI —

Chasez, and Fatone—appeared on MTV’s “Total Request Live.”

And then on Jan. 29, the group appeared on a special Super Bowl-themed “Total Request Live” from Atlanta. On Feb. 5 and 6, the act co-hosted and performed on MTV’s “Snowed In.”

“Yes, you could say that we’ve been hitting MTV pretty hard with ‘N Sync,” says Jive’s Kleinbaum, who adds that MTV is a key partner in the label’s marketing of ‘N Sync.

“We took a meeting with MTV last December, wherein we said how important it was for us to have them as a media partner,” Kleinbaum recalls. “Like us, MTV sees the importance of working together and having ‘N Sync on the network. It’s a win-win situation for both of us.”

Half joking, she adds, “Right now, the band is traveling throughout Europe on a promotional tour; so don’t expect to see them again on MTV until next month.”

Of course, once March rolls around, expect ample ‘N Sync coverage on the music network. Kleinbaum

confirms forthcoming appearances on “Total Request Live” (March 7) and “Ultra Sound” (March 18).

On March 21, the day of the album’s release, Kleinbaum says to “expect to see the boys on ‘Total Request Live.’”

“They’re definitely a big part of the channel,” says Michele Dix, VP of music and talent programming at MTV. “We like to work hand in hand with all big releases—and we like to have a marketing plan for each one. It’s important for us to have big events for acts our audience loves.”

While Jive is still scheduling other TV appearances, Kleinbaum confirms the following: “Saturday Night Live” (March 11), “Good Morning America” (March 13), “The Rosie O’Donnell Show” (March 20), Nickelodeon’s “All That” (March 25), “The View” (March 27), and “The Tonight Show with Jay Leno” (April 4).

### WAL-MART & MORE

On the retail front, Jive says to expect a major promotional blitz that will encompass light boxes, dump bins, point-of-purchase displays, and advertising.

Wal-Mart will air a special broadcast in all stores on March 21, says Kleinbaum. “It will be like a release party at each location, with exclusive video footage being shown through video and radio networks,” she says.

Adds Kleinbaum, “You won’t be able to turn around in any music store without knowing about this album.”

“The setup for this album has been fabulous,” says John Grandoni, VP of purchasing for the 18486-store Pittsburgh-based National Record Mart. “Everyone in the world knows about this record.”

Grandoni expects “No Strings At-

tached” to be one of the biggest sellers of 2000. Additionally, says Grandoni, “I expect the album to debut at No. 1 and challenge the Backstreet Boys’ ‘Millennium’ for most units sold in its first week of release.”

‘N Sync’s eponymous 1998 RCA debut has sold 7.8 million units in the U.S., according to SoundScan.

On the Internet, Kleinbaum says the label is targeting lifestyle Web sites and chat rooms, as well as doing “a lot of banner-ing, E-post-cards, and E-mail.”

She also says to expect much audio streaming on a variety of sites, including [www.jiverecords.com](http://www.jiverecords.com) and [www.nsync.com](http://www.nsync.com). “There will be absolutely no music downloads anywhere,” she says.

Managed by Johnny Wright of Orlando, Fla.-based Wright Entertainment Group and booked by David Zedeck of New York-based Evolution Talent Agency, ‘N Sync is scheduled to begin rehearsing in April for its comprehensive North American summer tour, commencing in May.

Looking back, Kleinbaum says Jive has been doing everything in its power to spread the word about ‘N Sync. “The minute we received word that ‘N Sync was on the label, it was ‘Go,’” she remembers. “We knew what we had to achieve. We had to make sure people knew of the new album, its release date, and the group’s new affiliation with Jive.

“Additionally,” continues Kleinbaum, “we wanted to make sure that people realized the growth between the group’s first album and this one—both artistically and from a marketing standpoint.”

## COLUMBIA HOUSE READIES FOR THE FUTURE

(Continued from page 1)

years with the company, although executives say he will stay on full time supervising finance, legal affairs, and fulfillment during a transition period and work as a consultant to the company after the merger (*Billboard Bulletin*, Feb. 8).

Appointed to head two of the three divisions are Bill Ostrow, who will be president of [columbiacolumbiahouse.com](http://columbiacolumbiahouse.com), and Brian Wood, who will be president of Columbia House. Ostrow has been VP of Columbia House Interactive, and Wood has been executive VP of the company’s video club. Jason Olim will remain president of CDnow. All report to Scott Flanders, who was named chairman/CEO of the combined company last year.

It is clear that a major reason for the reorganization is to reduce the soaring costs of direct marketing. Profit margins for record clubs have been squeezed in recent years.

“Mailings each month are very expensive,” says Flanders. “Our research shows that 50% of our packages are never opened. Postage costs continue to escalate. That would force us to deliver lower value to our members unless we do it more efficiently.”

Although the company will continue to mail materials to its members, Flanders says that “the most effi-

cient way to interact with Columbia House will be online.” For instance, he notes that Columbia House has 16,000 music titles and 7,000 video titles in its catalog, all of which can be listed online but not in a monthly mailing.

“Our near-term goal is 8 million members interacting online,” he adds. That could mean customers receiving E-mail messages from the company about product offerings as well as actually buying music and video online. He says that about half of Columbia House’s 16 million members have online access.

The company will be making a “significant” investment in its online operations, but Flanders adds that the amount has not been determined yet. “We’re going from 3 million to 8 million members [online], and we have to invest aggressively to achieve that target.”

He believes that the music and video club is “significantly underpenetrated” and that it “should” have 40 million members.

Also named to a new post is Tom Beauchamp, who will be senior VP and chief information officer of Columbia House. He will be in charge of building the Web infrastructure. He had been senior VP/chief information

officer at Oxford Health Plans.

Columbia House is a 50-50 joint venture between Sony Music Entertainment and Warner Music Group. Last year it acquired CDnow. The Federal Trade Commission is now reviewing the deal, which executives say should be completed by early in the second quarter.

Some observers believe that the Columbia House reorganization is related to the lawsuit the National Assn. of Recording Merchandisers (NARM) filed against Sony Music, charging the record company with unfair competition in placing links on packaged CDs sold in stores to label-operated Web sites (Billboard, Feb. 12). These observers say that the post-merger strategy will be to direct visitors from label Web sites to CDnow to buy music, bypassing traditional retailers.

Flanders says, “There is no linkage whatsoever between the Columbia House restructuring and the NARM suit. There have been no discussions with Sony executives about that suit. The [merged] company will be a stand-alone company with a board of directors that will answer to shareholders. Their principal duty is to the public shareholders.”

After the merger, the company

will be owned 37% by Sony, 37% by Warner, and 26% by public stockholders.

In a response to NARM’s lawsuit, Sony has withdrawn all of its companies, people, and recording acts from participation in the trade association’s annual convention Feb. 27-March 1 in San Antonio (*Billboard Bulletin*, Feb. 7). Sony declines to comment on the pullout.

Pamela Horovitz, NARM president, says, “We are disappointed by Sony’s decision and hoped that they would have chosen to see the litigation as simply a strategy for resolving a business issue over which we had come to an impasse.”

To fill the void left by the departure of the Sony artists, she adds, “we are working aggressively to ensure that we have good music for the NARM Scholarship Foundation dinner. The evening is supposed to be a night that celebrates the music and the kids, and our goal is to ensure that happens.”

Sony recording artist Gloria Estefan had been scheduled to perform that night.

Assistance in preparing this story was provided by Ed Christman in New York.

## PROPOSAL MAKES CDS TAX-EXEMPT

(Continued from page 1)

selling entertainment products available in digitized and non-digitized form (**BillboardBulletin**, Feb. 10).

Not surprisingly, the "parity" plan for making all CDs tax-exempt is resonating well with brick-and-mortar merchants, many of whom have been vocal opponents of any online taxation scheme that would give special exemption to pure-play E-tailers (**Billboard**, Oct. 9, 1999).

"It would be fabulous," says John Sullivan, senior VP/CFO at Trans World Entertainment. "It would be terrific for business."

In Europe, meanwhile, the latest proposal on the online taxation issue seems headed in the opposite direction.

Officials at the International Federation of the Phonographic Industry (IFPI) in Brussels are taking a low-key stance on the European Commission's (EC) alert on Feb. 7 that it is considering the introduction of a sales tax on music, video, and other downloadable commodities bought over the Internet. If enacted, the proposal would introduce the first harmonized sales tax in Europe (**BillboardBulletin**, Feb. 9).

Hanne Thorboll, IFPI's Brussels-based senior European affairs executive, tells **Billboard** that the organization expects the distribution of a European Union consultation document on the issue within 60 days.

"We're keeping a close eye on it. It's an ongoing issue for the record industry, and we must try to find a solution which is fair and which can

be enforced," she says.

Stephen Bill, head of the EC's taxation and customs unit, could not be reached. In a report earlier in the week, he was quoted as saying it is unclear "whether downloads could be classed as taxable services falling under world trade rules."

### EFFORT TO BREAK STALEMATE

The ACEC's business caucus, which represents telecommunications and E-commerce companies, has also proposed extending the current sales tax moratorium to five years and giving telecommunications companies access to tax breaks.

In another concession to Internet superstores, such as Amazon.com, and catalog merchants, the proposal calls for the simplification of rules that allow a state to impose taxes on companies that have operations in that state.

In exchange for the exemptions, the proposal says, state governments should be given authority to collect sales taxes from other E-commerce companies that sell non-digitized products as well as mail-order companies that sell across state lines.

With the proposal, the caucus hopes to forge a swing-vote block between warring state government pro-tax forces on the ACEC and no-tax advocates on it. The ACEC is charged by Congress to develop recommendations for an Internet tax plan, thereby helping to chart new tax models for this country in the

new century.

Such a proposal must first be approved by the commission, which is composed of a wide variety of parties, from pro-tax state and local government officials to pro-business no-tax advocates.

The caucus includes America Online, Charles Schwab Corp., AT&T, MCI WorldCom, Gateway, and Time Warner.

The 19-member ACEC must now vote on the proposal at its final meeting March 20-21 in Dallas. Says one member of the caucus, "This is just a basis for trying to form a consen-

## Also proposed: Extending the current tax moratorium to five years

sus—it will receive a lot of attention and will probably be modified. They [the ACEC] could take some of, or most of, the proposal."

Before any recommendations become law, they must first be approved by Congress and the White House.

The ACEC was created by Congress to study federal, state, local, and international taxation and tariffs on transactions using the Internet and

Internet access. The commission's 19 members include three governors, heads of several major information technology corporations, and other government and business leaders from across the nation. Virginia Gov. James Gilmore chairs the commission.

### GLOBAL IMPLICATIONS

The ACEC is charged with producing what is arguably the most important policy initiative of the information age. Its recommendations on the critical issues of E-commerce and tax policy will have global implications as the U.S. seeks to balance E-commerce tax and tariff policies with those of other trading nations.

Lawmakers also directed the American delegation at the World Trade Organization meeting last November in Seattle to give priority to a permanent ban on global Internet tariffs and discriminatory taxes.

In addition to the upcoming Dallas meeting, the ACEC last year met June 20-21 in Williamsburg, Va.; Sept. 14-15 in New York; and Dec. 14-15 in San Francisco. The commission must report its recommendations to Congress by April and will then be disbanded.

In recent developments, federal lawmakers who enacted the 1998 temporary moratorium on new Internet taxes have introduced a bill to ban any new or discriminatory Internet taxes and make permanent the temporary moratorium. The Senate

version of the new bill, S. 2028, targets only taxes that might be applied to E-commerce. It was introduced Feb. 3 by Sen. Ron Wyden, D-Ore., along with co-sponsors Patrick Leahy, D-Vt., and Spenser Abraham, R-Mich. It has not yet been referred to committee. On the House side, Rep. Chris Cox, R-Calif., is introducing companion legislation.

In a joint statement, Wyden and Cox say online consumers "have been threatened by a growing number of tax schemes" that are "potentially unconstitutional" and would be "a bureaucratic nightmare for millions of Americans."

The new legislation joins several other E-commerce tax bills from last session, including one by Republican presidential hopeful Sen. John McCain, R-Ariz., that seek to make the temporary moratorium on Internet taxes permanent. Another bill, sponsored by Sen. Ernest Hollings, R-N.C., called for Internet taxes to help budget-strapped states fund education programs. There have been no hearings on those bills.

Also, the Senate Budget Committee held a hearing on the E-commerce tax issue Feb. 8, with testimony from academics and the governors of Michigan and Massachusetts. The recommendations from the witnesses ranged from anti-tax to pro-tax.

*Assistance in preparing this story was provided by Ed Christman in New York and Kai Lofthus in Oslo.*

## AEC RESTRUCTURES WITH EYE ON DIGITAL BUSINESS

(Continued from page 1)

pany into two groups.

The Media and Internet Services Group will consist of Digital On-Demand (DOD), the All Media Guide (AMG), and Medalist, a new special-markets label created as a joint venture with CAK Enterprises, one of the principals of which is music mogul Charles Koppelman. Tom Szabo, formerly CEO of DOD, has been named president of the group.

The Distribution and Fulfillment Services Group will consist of the Alliance One Stop Group, One Way Records, and Innovative Distribution Network. Alan Tuchman, formerly president of the One Stop Group, has been named president of the group.

Just as it provides complete fulfillment and distribution services to labels and retailers selling hard goods, Alliance is moving to provide the equivalent services for digital distribution, says Eric Weisman, president/CEO of Coral Springs, Fla.-based AEC.

On the digital distribution side, Weisman says AEC is in the process of trying to find a digital-rights-management solution so that it can offer labels and retailers a full set of services for that side of the business. He declines to say if this means an acquisition is in the works.

But he says that, thanks to DOD, which the company acquired in November, a whole new area of opportunities has opened up for Alliance.

"We have to digitize product so it is coded and ready for transmission to our kiosks," Weisman explains. "What we are experiencing, since we are early in the curve, is that as the

labels make the content available to us, they want us to do the digitalization for them as well. It is giving us a platform to do an encoding business in general."

Also, some labels are looking to Alliance to help them with digital rights management.



WEISMAN

When Alliance is done building its digital media services infrastructure, it will have the capability of doing encoding, digital rights management, and digital distribution, whether through a Web-based platform to the consumer, to a kiosk in a store, or as a plug-in package for a third-party online store. "All of these are technological services that we can market to retailers and labels," Weisman says.

On the kiosk side, Weisman says that the industry already knows about its efforts through DOD to place kiosks at retail for the in-store manufacturing. But he adds that the Media and Internet Services Group will be able to provide other services through that vehicle as well.

For instance, the company plans

to place the AMG, covering music, books, video, and video games, on the kiosk, as well as the ability to preview the various media through streaming. Also, the kiosks will have real-time information about upcoming product releases or relevant entertainment news.

Also a part of the Media and Internet Services Group is AEC's joint venture with Koppelman partners in the Medalist label, a newly created imprint focusing on special markets, whether it be creating private-label compilations or those that can be sold on television. "The only label product that I want to be involved in is low risk" in nature, says Weisman.

But even as AEC prepares for the digital age, Weisman says that strategy will complement nicely the company's core business of distribution and fulfillment of packaged goods. He says there are plenty of examples of synergy between the two business groups.

For instance, the DOD kiosk will allow shoppers to special-order product in real time, with the order transmitted back to AEC's distribution center, where it can be picked and packed for shipping back to the store or to the home. Also, he points out that AMG's data is regularly used by E-commerce merchants who get fulfillment services from the one-stop group.

In addition to reorganizing the company into separate operating groups, Weisman points out, AEC has been beefing up its senior management team to help it meet the challenges of the new economy.

As part of this strategy, two senior

executives from parent the Yucaipa Companies have joined the company. Darren Karst has been named executive VP/CFO of AEC, in charge of finance and administration, legal, and human resources, and Larry Kalantari has been named executive VP of corporate development for

## As the labels make the content available to us, they want us to do the digitalization for them as well'

- ERIC WEISMAN -

AEC, in charge of mergers and acquisitions, strategic planning, marketing, and public relations.

Kalantari says his mandate is to make sure that AEC has the capabilities to be a total solution provider to companies competing in the home entertainment marketplace. "My mandate is increasing shareholder value, and sometimes that means building from scratch instead of buying, and other times it could mean an acquisition, or partnerships, or joint ventures, or a combination of these approaches."

Whatever option AEC pursues, he says, the company will use "equity financing, not debt." For example, he notes that when AEC was merged with DOD in a deal that was mainly

a stock swap, Yucaipa injected another \$70 million in equity into the company.

"A lot of people are looking for dance partners now because of the transforming landscape," observes Kalantari. This could potentially apply to strategic investors looking to invest, acquire, or merge with AEC, as well as companies looking for Alliance to play the same role, he says. Also, he doesn't rule out AEC returning to the public markets, whether through an initial public offering or by merging into a public company.

In addition to the two former Yucaipa executives, other key executives at AEC are, in the Media and Internet Services Group, Tim Sexton, formerly founder of Magstripe, consulting firm for peermusic, who serves as COO of the group and president of DOD; John Mazzacco, formerly president of Ignition Records, who serves as senior VP of the group; and Vladimir Bogdanov, who is president of AMG.

In the Distribution and Fulfillment Services Group, other key executives are Jerry Bassin, who is vice chairman of the group; David Schlang, vice chairman of the group and president of One Way; Peter Blei, COO of the group; and Todd Van Gorp, president of Innovative Distribution Network.

"The idea of being a simple wholesaler doesn't exist any longer," says Weisman. "It is critical for Alliance to be successful in implementing its strategies, so it must have the best qualities of management available."

## BILLBOARD NAMES LATIN AWARD FINALISTS

(Continued from page 1)

ing *en fuego* actors/singers Marc Anthony and Jennifer Lopez, merengue titan Elvis Crespo, and merengue diva Olga Tañón, who has earned nods in both pop and tropical/salsa categories.

Apart from his half-dozen citations, Solís will be inducted into Billboard's Latin Music Hall of Fame. Inductees are selected based on their commercial impact and artistic influence on the Latin music industry.

Certainly, Solís' presence in the stateside Latin market has been prominent for 20 years. He has topped Billboard's



SOLÍS

Hot Latin Tracks 10 times, five times as a solo artist and five times with his famed former group Los Bukis.

The Mexico native also has scaled The Billboard Latin 50 once as a solo artist. Solís not only has written nearly all of his chart-topping singles, but he has authored and produced hits for an array of Hispanic stars, such as Tañón, Laura Flores, and Rocío Dúrcal.

Solís, perhaps best known for his soaring tenor voice and lyrical, romantic pop ballads, already has won six trophies at previous Billboard Latin Music Awards ceremonies. Three awards were in the songwriter of the year category, and two were in the producer of the year category.

Also due to receive a special award during the awards program is Jorge Pinos, VP of the international department of the William Morris Agency, who will be given El Premio Billboard for his contributions to broadening the exposure of Latin music to non-Latino markets.

Pinos was one of the first U.S. agents to book Hispanic acts in the U.S. and international markets. Among his current clients are Enrique Iglesias, Shakira, and Thalía.

Finalists for the awards ceremony were chosen based on their performances on Hot Latin Tracks and The Billboard Latin 50. The measuring period for the selection ran from Jan. 30, 1999, to Jan. 29, 2000.

Billboard's awards show, which will be taped for a subsequent broadcast by Spanish television network Telemundo, is the only awards ceremony whose winners are based on radio and retail chart performances.

The show caps Billboard's International Latin Music Conference & Awards, which is being held April 25-27 at Miami's Sheraton Biscayne Bay and is sponsored by Heineken USA as part of its En Vivo initiative to celebrate the music of the Latino community.

Following are the finalists for the Latin Music Awards.

### POP

**Album of the year, male:** "Amarte Es Un Placer," Luis Miguel (WEA Latina); "Trozos De Mi Alma," Marco Antonio Solís (Fonovisa); "Mi Vida Sin Tu Amor," Christian Castro (Ariola/BMG Latin); "Todo Lo Que Soy," Carlos Ponce (EMI Latin).

**Album of the year, female:** "Noelia," Noelia (Fonovisa); "Llegar A Tú," Jaci Velásquez (Sony Discos); "Corazón," Ednita Nazario (EMI Latin); "Te Acordarás De Mí," Olga

Tañón (WEA Latina).

**Album of the year, group:** "MTV Unplugged," Maná (WEA Latina); "Amor, Familia Y Respeto," A.B. Quintanilla Y Los Kumbia Kings (EMI Latin); "Mi Gloria, Eres Tú," Los Tri-O (Ariola/BMG Latin); "Un Poco Más," MDO (Sony Discos).

**Album of the year, new artist:** "Amor, Familia Y Respeto," A.B. Quintanilla Y Los Kumbia Kings (EMI Latin); "Llegar A Tú," Jaci Velásquez (Sony Discos); "Luis Fonsi," Luis Fonsi (Universal Latino); "Noelia," Noelia (Fonovisa).

**Latin pop track of the year, male:** "Livin' La Vida Loca," Ricky Martin (C2/Sony Discos); "Bella," Ricky Martin (C2/Sony Discos); "Bailamos," Enrique Iglesias (Fonovisa/Interscope/Universal Latino); "Loco," Alejandro Fernández (Sony Discos).

### TROPICAL/SALSA

**Album of the year, male:** "Píntame," Elvis Crespo (Sony Discos); "Buena Vista Social Club Presents Ibrahim Ferrer," Ibrahim Ferrer (World Circuit/Nonesuch/AG); "Inconfundible," Víctor Manuelle (Sony Discos); "El Amor De Mi Tierra," Carlos Vives (EMI Latin).

**Album of the year, female:** "Sola," India (RMM); "Olga Viva... Viva Olga," Olga Tañón (WEA Latina); "Atada," Gisselle (Ariola/BMG Latin); "Con Los Pies Sobre La Tierra," Melina León (Sony Discos).

**Album of the year, group:** "Gotchal," DLG (Sony Discos); "Masters Of The Stage: 2000 Veces Manía," Grupomanía (Sony Discos); "Para El Bailador," La Makina (J&N/Sony Discos); "Séptima Harmonía," Límite 21 (EMI Latin).



MARTIN

**Album of the year, new artist:** "Buena Vista Social Club Presents Ibrahim Ferrer," Ibrahim Ferrer (World Circuit/Nonesuch/AG); "Caminando," Tonny Tun Tun (Caimán); "Sublime Illusion," Eliades Ochoa (Higher Octave); "Entrega," George Lamond (Prestigio/Sony Discos).

**Tropical/salsa track of the year:** "El Niágara En Bicicleta," Juan Luis Guerra 440 (Karen/Universal Latin); "No Me Ames," Jennifer Lopez With Marc Anthony (Sony Discos); "Píntame," Elvis Crespo (Sony Discos); "Peró Dile," Víctor Manuelle (Sony Discos).

### REGIONAL MEXICAN

**Album of the year, male:** "Mi Verdad," Alejandro Fernández (Sony Discos); "Por Una Mujer Bonita," Pepe Aguilar (Musart/Balboa); "Por El Amor De Siempre," Pepe Aguilar (Musart/Balboa); "Los Más Grandes Exitos De Los Dandy's," Vicente Fernández (Sony Discos).

**Album of the year, male group:** "Nuestro Amor," Los Tri-O (Ariola/BMG Latin); "Alma," Conjunto Alma Norteña (CDM); "Contigo," Intocable (EMI Latin); "Herencia De Familia," Los Tigres Del Norte (Fonovisa).

**Album of the year, female group or solo artist:** "Corazón Al Cristal," Priscila Y Sus Balas De Plata (Fonovisa); "En Vivo—En Concierto," Límite (Universal Latino); "Arráncame A Puños," Yesencia Flores (Fonovisa); "Todo Por Ti," Priscila Y Sus Balas De Plata (Fonovisa).

**Album of the year, new artist:** "Nuestro Amor," Los Tri-O (Ariola/BMG Latin); "Alma," Conjunto Alma Norteña (CDM); "La Magia Del Amor," Los Angeles De Charly (Fonovisa); "Dónde Estás Corazón," Pablo Montero (Ariola/BMG Latin).

**Regional Mexican track of the year:** "Lágrimas," Los Tigres Del Norte (Fonovisa); "El Peor De Mis Frascos," Marco Antonio Solís (Fonovisa); "Si Te Pudiera Mentir," Marco Antonio Solís (Fonovisa); "Te Quiero Mucho," Los Rieleros Del Norte (Fonovisa).

**Hot Latin track of the year:** "Loco," Alejandro Fernández (Sony Discos); "No Me Ames," Jennifer Lopez With Marc Anthony (Work/Sony Discos); "Livin' La Vida Loca," Ricky Martin (C2/Sony Discos); "Si Te Pudiera Mentir," Marco Antonio Solís (Fonovisa).

**Hot Latin track of the year, vocal duo:** "No Me Ames," Jennifer Lopez With Marc Anthony (Work/Sony Discos); "Santo, Santo," Só Pra Contrariar & Gloria Estefan (RCA/BMG Latin); "Escondidos," Olga Tañón With Christian Castro (WEA Latina); "La Persona Equivocada," Melina León With Víctor Manuelle (Sony Discos).

**Hot Latin Tracks artist of the year:** Enrique Iglesias (Interscope/Universal Latino); Ricky Martin (Sony Discos); Marco Antonio Solís (Fonovisa); Chris-

tian Castro (Ariola/BMG Latin).

**Rock/fusion album of the year:** "Fundamental," Puya (Surco/Universal Latino); "Bajo El Misterio De Tu Misterio," Jaguares (Ariola/BMG Latin); "Resurrection," Chris Perez Band (Hollywood/Universal Latino); "Tres," Fiel A La Vega (EMI Latin).

**Rap album of the year:** "Los Grandes Exitos En Español," Cypress Hill (Ruffhouse/Columbia/Sony Discos); "Apocalypshit," Molotov (Universal Latino); "El Padrino," Fulanito (Cutting).



IGLESIAS

**Latin dance maxi-single of the year:** "Santo Santo," Só Pra Contrariar & Gloria Estefan (Ariola/BMG Latin); "Ritmo Total," Enrique Iglesias (Interscope/Universal Latino); "Bailando," Angelina (Upstairs); "Que Te Vas," George Lamond (Prestigio/Sony Discos).

## MP3.COM SUIT QUESTIONS RIAA'S ACTIONS

(Continued from page 1)

that the trade organization tried to manipulate its stock price and damage its business relationships goes beyond typical industry disputes over broken artist contracts and unpaid royalties.

The lawsuit, filed Feb. 7 in Superior Court in San Diego, where MP3.com is based, alleges that RIAA president/CEO Hilary Rosen and the RIAA have committed "disparaging" acts to undermine MP3.com's business and malign MP3.com's stock on Wall Street (**Billboard Bulletin**, Feb. 9).

The public company has a current market capitalization of more than \$1.95 billion.

"The RIAA has been engaged in a pattern of actions with agents and have put pressure on advertisers to interfere with our business in any way they can," alleges MP3.com



chairman Michael Robertson. "We have a huge mountain of evidence to prove this."

Robertson says that as a result of the RIAA's alleged actions, the company has lost business.

"This is supposed to be a trade organization, and I don't think it has the right to meddle in our business relationships," says MP3.com attorney Michael Rhodes.

"You have to ask Hilary if it's part of her job to call analysts about our stock," adds Robertson. "That's not part of her job description."

In a statement, Rosen calls the claims in the lawsuit "ridiculous."

"This is a transparent attempt on the part of MP3.com to silence criticism of its infringing tactics," Rosen says. "It won't work."

That criticism came in the form of a copyright-infringement lawsuit filed by the RIAA on Jan. 21 against MP3.com, claiming that the company's new My.MP3.com service copied songs from 45,000 CDs onto its server without proper license.

My.MP3.com features the Instant Listening Service, which allow users to purchase CDs from MP3.com E-

tailer partners and instantly listen to them from a personal My.MP3.com account as soon as it receives a receipt of purchase from the customer; and Beam It technology, which allows customers to store, customize, and listen to their CDs from any Internet connection (**Billboard**, Feb. 5).

Rosen's statement says that the RIAA's legal action and comments about the My.MP3.com service are within hers, and the organization's, rights.

"The lawsuit against MP3.com has nothing to do with MP3 technology. It has to do with MP3.com, the company, taking music they don't own and haven't licensed to offer new services to make money for themselves. And there is nothing illegal in my saying so," Rosen's statement said.

The statement does not specifically address whether Rosen called analysts about MP3.com. Rosen could not be reached for further comment.

One attorney familiar with the case says that if MP3.com can prove its allegations, the consequences could be severe.

"If the allegations are true, it's very serious," says the lawyer, who asked not to be identified. "The securities market is completely regulated, and it has incredible power."

The lawyer equated the power of the government agencies that regulate Wall Street securities to that of the Internal Revenue Service over a citizen who doesn't pay taxes.

One analyst—who follows MP3.com but says he was not contacted by Rosen or anyone at the RIAA—says that the trade organization's suit over My.MP3.com has negatively affected MP3.com to some degree.

"I would say the lawsuit is impacting the propensity of buyers to buy the stock," says the analyst. "The My.MP3.com service is highly appealing and is almost certain to be a commercial success. But if I'm looking at buying the stock because I like that business, then I've got to think a second time about buying it because that business may not be able to withstand the legal test."

The company's stock price, though, has remained stable, trading

between \$28 and \$31 since the RIAA filed its lawsuit.

The MP3.com action is not a direct countersuit to the RIAA lawsuit and does not specifically address it. However, the lawsuit cites several examples of behavior by RIAA and Rosen that it alleges constitute interference with prospective investors and unfair business practices.

The lawsuit contends that as far back as July 1998, the RIAA has publicly stated that the MP3 format is "akin to stealing a CD from a record store."

It also alleges that the RIAA and Rosen sent a letter in January to managers, agents, and artists stating that MP3.com commits "theft and exploitation" of music and warning artists, "Don't be ripped off."

Another allegation in the lawsuit claims that the RIAA and/or Rosen "communicated disparaging statements directly to one of MP3.com's investment bankers and a key securities analyst who covers MP3.com stock. The analyst is not named in the suit.

The lawsuit alleges that Rosen, on or about Jan. 18, "asked the analyst what would happen to MP3.com's stock if the RIAA or its members sued the company." On Jan. 21, the trade organization filed its copyright-infringement lawsuit.

Robertson remains adamant that the RIAA has targeted the company and is aggressively seeking its demise.

Rhodes says MP3.com has letters and E-mail correspondence to back up its claims. This is not just a bunch of upset people on the playground of life," he says. "This is a question of the legitimacy of taking the debate [over MP3.com] to analysts and telling them things that are not true."

MP3.com seeks unspecified compensatory damages and punitive damages in an amount to punish defendants and "deter them from future bad conduct."

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

# newsline...

**GEORGE JACKSON**—the former president/CEO of Motown Records—died Feb. 10 in New York. In his early 40s, he had suffered a reported stroke a week earlier. Harvard grad Jackson was appointed to Motown's executive helm in November 1997, succeeding former label chief Andre Harrell. Jackson had built his reputation as a producer of African-American-oriented television programs and movies, most notably the series of films and soundtracks he produced with partner Doug McHenry under the Jackson-McHenry Entertainment banner. Those movies included "Krush Groove," "New Jack City," the second and third installments in the "House Party" series, "Jason's Lyric," and "A Thin Line Between Love And Hate." Among the music acts he worked with on those projects were LL Cool J, Raphael Saadiq, Keith Sweat, Color Me Badd, Levert, Teddy Riley, Bobby Brown, and Brian McKnight.



JACKSON

Along with screenwriter McHenry and Rob Lee, Jackson was a partner at production and management company Elephant Walk Entertainment. Under that umbrella, Jackson operated Jackson-McHenry Films, Elephant Walk Management, Elephant Walk Television, JacMac Records, music publishing companies Harlem Boys Music and Oaktown Boys Music, and the Web site SLANG.

Jackson exited Motown in 1998 as a result of the Universal/PolyGram merger. He was developing a new Internet venture called ubo.net (Urban Box Office) at the time of his death. Funeral arrangements were pending at press time.

GAIL MITCHELL

**MITCH GLAZIER**, the chief majority counsel for the House Intellectual Property Subcommittee and the staffer who inserted a provision at the request of the Recording Industry Assn. of America (RIAA) that made sound recordings a new work-made-for-hire category under the Copyright Act, has been hired by the RIAA as its new Washington lobbyist.

Glazier's action at the end of last session set off a furor within the recording artists' community because they were not consulted on the issue and because the change means that, in the future, featured recording artists cannot reclaim their authorship rights under rights-reversion provisions once guaranteed. The provision, inserted in a giant budget bill, was signed into law by President Clinton Nov. 29 (Billboard, Jan. 15). Glazier's boss, Rep. Howard Coble, R-N.C., chairman of the subcommittee, along with several other members of the subcommittee and the parent Judiciary Committee, have called for hearings to review the issue. Hilary Rosen, president/CEO of the RIAA, says that the change was a "technical correction" that codifies long-held industry practices and that it was necessary to protect artists in the new anti-cyber-squatting act.

A spokesman for Coble confirmed on Feb. 10 that Glazier, chief majority counsel since 1996, had informed the chairman of the offer. The RIAA later sent out an announcement that he had been hired as senior VP of government relations and legislative counsel. Glazier replaces Jennifer Bendall, who left to work as a lobbyist for Seagram's Washington office. Glazier did not return phone calls.

BILL HOLLAND

**PAUL McCARTNEY** is readying at his home studio in the U.K. a new album scheduled for release on EMI Records (Capitol in the U.S.) in the fourth quarter. With the album, he returns to a collection of self-penned songs, following last year's release of "Run Devil Run," which featured B-sides from the catalog of rock'n'roll oldies.

IRV LIGHTMAN

**ONLINE BROADCASTER** NetRadio reports increased losses for the fourth quarter and full year to Dec. 31, 1999, but the results, announced Feb. 10, outperformed analysts' expectations. Fourth-quarter net loss was \$5.6 million, or 60 cents per share, compared with net loss of \$1.9 million, or 33 cents per share, in the same period a year earlier. Net revenues for the quarter were \$669,000, up from \$92,000. For the full year, net loss was \$15 million, or \$2.21 per share, vs. loss of \$4 million, or 67 cents per share, in 1998. Stock in Minneapolis-based NetRadio, which was recently spun off from Navarre Corp., closed up 2.66% to \$6.03.

CAROLYN HORWITZ

**WITH A PLEDGE** of \$16 million to assist its battle against cancer, the Vanderbilt-Ingram Cancer Center (VICC) in Nashville is to be renamed after Frances Preston, president/CEO of performance right group BMI, a VICC board member, and president of the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. The Martell Foundation has pledged a \$10 million gift, while an anonymous donor has pledged another \$6 million. The donations have been committed to further research in the ongoing Imagine a World Without Cancer Campaign sponsored by VICC, in which a laboratory is already named after Preston. The naming of the building and the donations were made known by VICC director Dr. Harold Moses during the opening festivities Feb. 9 of the sixth annual Country in the Rockies, a celebrity ski event that benefits the Martell Foundation and its Preston Laboratories.

IRV LIGHTMAN

## TLC LEADS NOMINEES FOR SOUL TRAIN MUSIC AWARDS

(Continued from page 10)

association with Tribune Entertainment, the Soul Train Awards honors 1999 musical achievements in 10 categories ranging from R&B/soul and rap to gospel.

Following is a complete list of nominations.

**Best R&B/soul single (female):** Lauryn Hill, "Ex-Factor" (Ruffhouse/Columbia); Mariah Carey Featuring Jay-Z, "Heartbreaker" (Columbia); Whitney Houston, "My Love Is Your Love" (Arista); Chanté Moore, "Chanté's Got A Man" (Silas/MCA).

**Best R&B/soul single (male):** Ginuwine, "So Anxious" (550 Music/Epic); Donell Jones, "U Know What's Up" (LaFace/Arista); Maxwell, "Fortunate" (Rock Land/Interscope/Columbia); Brian McKnight, "Back At One" (Motown).

**Best R&B/soul single (group, band, or duo):** Destiny's Child, "Bills, Bills, Bills" (Columbia); Dru Hill, "Beauty" (Island/Def Jam); Ideal, "Get Gone" (Noontime/Virgin); TLC, "No Scrubs" (LaFace/Arista).

**Best R&B/soul album (female):** Mary J. Blige, "Mary"

## Blige and DMX will receive the Sammy Davis Jr. Award for entertainers of the year

(MCA); Macy Gray, "On How Life Is" (Epic); Whitney Houston, "My Love Is Your Love" (Arista); Jennifer Lopez, "On The 6" (Work/Epic).

**Best R&B/soul album (male):** Eric Benét, "A Day In The Life" (Warner Bros.); Ginuwine, "100% Ginuwine" (550 Music/Epic); Donell Jones, "Where I Wanna Be" (LaFace/Arista); Brian McKnight, "Back At One" (Motown).

**Best R&B/soul album (group, band, or duo):** Destiny's Child, "The Writing's On The Wall" (Columbia); K-Ci & JoJo, "It's Real" (MCA); Les Nubians, "Princesses Nubiennes" (Higher Octave/Virgin); TLC, "Fanmail" (LaFace/Arista).

**Best R&B/soul or rap album**

of the year: Mary J. Blige, "Mary" (MCA); DMX, "Flesh Of My Flesh Blood Of My Blood" (Ruff Ryders/Def Jam); R. Kelly, "R." (Jive); TLC, "Fanmail" (LaFace/Arista).

**Best R&B/soul or rap new artist:** Eve, "Gotta Man" (Ruff Ryders/Interscope); Ideal, "Get Gone" (Noontime/Virgin); Juvenile Featuring Manny Fresh & Lil' Wayne, "Back That Azz Up" (Cash Money/Universal); Angie Stone, "No More Rain (In This Cloud)" (Arista).

**Best R&B/soul or rap music video:** "Missy "Misdemeanor" Elliott Featuring Nas, Eve, & Q-Tip, "Hot Boyz" (Gold Mind/East-West); Q-Tip, "Vivrant Thing" (Violator/Def Jam); Busta Rhymes Featuring Janet Jackson, "What's It Gonna Be?!" (Elektra); Will Smith Featuring K-Ci, "Will 2K" (Columbia).

**Best gospel album:** Dorothy Norwood, "The Lord Is A Wonder" (Malaco), Dottie Peoples, "God Can & God Will" (Atlanta International); Richard Smallwood, "Healing/Live In Detroit" (Verity/BMG); Vicki Winans, "Live In Detroit" (CGI/Platinum).

## MOVIE MUSIC TO PLACE CD VENDING MACHINES IN LOBBIES

(Continued from page 10)

primarily sell soundtrack titles from current films and popular artists as determined by Movie Music research. Up to 24 titles will be stocked. The CD stock can be customized according to theater and region. Regular release availability may tie in to the soundtracks. For instance, a "Wild Wild West" soundtrack featuring Will Smith may be placed next to a current Smith album.

Additionally, a special Regal Artist of the Month promotion will focus on regular artist releases each month. Onscreen ads during movie pre-shows and posters on the machine itself will serve to spark interest in the featured artists.

Starting at the end of 1998, the Movie Music machines underwent over a year of testing. Machines were placed at two theaters in Nashville, two in San Diego, and one outside of Chicago.

"The machines definitely enhance the total entertainment package," says Blevins. "Just as we will put in seats and screens in our new theaters, so we will put in Movie Music machines."

The venture has enticed other theaters as well, and Movie Music says it's currently negotiating with national and regional chains; it declined to mention names. The company anticipates placement in up to 2,000 theaters within the next two years.

Ratner says Movie Music offers its titles below suggested retail price, although he declined to give specific prices. However, he expects the vending machines to complement traditional retailers rather than compete with them. "This won't stop those people who want to go into record stores. We're covering a niche market, the lost or forgotten audience that

won't go to a record store."

The lure of Movie Music vending machines is their ability to offer quick fixes to sudden consumer impulses. Ratner says, "The impulse buy will never be replaced. How many times have you gone to a movie and said, 'I love that soundtrack'? We are a society that likes to have things here and now. Now you can take that feeling of the movie home with you right away."

"We've positioned ourselves to be the dominant retailer in the soundtrack industry," he adds. "We want people to buy popcorn on the way in and a soundtrack on the way out."

Two years ago, a similar program involving General Cinema Theatres and High Level Marketing was in existence (Billboard, Feb. 7, 1998). High Level placed

CD listening stations in select theater lobbies, and product offered in the machines could then be purchased at concession stands and kiosks.

The program did not expand nationwide due to a high number of returns. Ken Rubin, president of High Level, recalls, "The problem was, how much product do you buy in anticipation in sales, and how much product do you have to return to manufacturers? Our returns exceeded 10%. Also, consumer buying after the film was difficult, because theater personnel would steer people towards the exits."

Although General Cinema did not continue the listening stations, it has added vending machines in 13 theaters. The machines are provided by Media Express and CD Vend.

## UNIVERSAL SEES EARNINGS RISE

(Continued from page 10)

comment on speculation that Seagram was in talks with News Corp. about a possible acquisition of Seagram's music and film assets. But he did say he "intended to continue managing" the businesses for some time.

And, responding to questions about the company's digital music strategy, Bronfman said that he was "encouraged" about Universal's joint-venture E-commerce business, GetMusic, and that Universal was "getting along very well with its partner, Bertelsmann." He conceded that it had "taken a little longer" than expected to launch GetMusic and added that it would be "relaunched prior to the Grammys."

For the six months that ended Dec. 31, 1999, Seagram reports

that its music unit's cash flow increased 5.5% to \$650 million from \$616 million on a 7.5% decline in revenue, to \$3.45 billion from \$3.73 billion.

Seagram reports that revenue from its filmed entertainment unit, Universal Studios, fell to \$903 million from \$945 million, with negative cash flow of \$20 million, compared with negative cash flow of \$95 million a year earlier.

Overall, Seagram reports net income of \$557 million on \$4.97 billion in revenue in the second quarter, compared with a loss of \$226 million on \$3.32 billion in revenue in the same period the year before.

The company's stock rose \$4.3125, or 7.7%, to \$60.125 in New York Stock Exchange trading the day the results were announced.

# Newsmakers



**Missy's 'World.'** Elektra recording artist Missy Elliott's second album, "Da Real World," has earned the singer a plaque for platinum sales status. "Da Real World" is also nominated for a Grammy for best rap album. The album's current single, "Hot Boyz," is No. 1 on the Hot Rap Singles chart. Elliott plans to release albums on her Gold Mind label by TC, Mocha, Nicole, and Lil' Mo. Shown, from left, are Richard Nash, senior VP of the black music division at Elektra Records; Mona Scott, Elliott's manager; Steve Heidt, senior VP of sales at Elektra Records; Sylvia Rhone, chairman/CEO of Elektra Entertainment Group; Bill Pfordresher, VP of promotion for Elektra Records; Elliott; Merlin Bobb, senior VP of A&R for Elektra Records; lawyer Louise West; and Steve Kleinberg, senior VP of marketing for Elektra Records.



**On His Mind.** Steve Tyrell is shown recording "Georgia On My Mind" in his Tyrell Music studios in Los Angeles. The song, with vocals from All-4-One, is featured on the soundtrack to Diane Keaton's movie "Hanging Up." Tyrell released his first solo album, "A New Standard," last year, and it is currently No. 8 on the Top Jazz Albums chart. Shown, from left, are All-4-One's Delious, Alfred Nevarez, Jamie Jones, and Tony Borowiak, along with Tyrell.



**Suicide Machines Mission.** Hollywood Records recording act the Suicide Machines were recently in Los Angeles working on the video for their first single, "Sometimes I Don't Mind," with director Marcos Siega. The single is dedicated to bass player Royce Nunley's dog, Chewy, who makes his debut in the video. The Suicide Machines' self-titled third album will be released on Hollywood Records. Shown, from left, are Jason Navarro, singer; Nunley, bassist; Dan Lukacinsky, guitarist; Chewy; Siega; and Ryan Vandebergher, drummer. (Photo: Johnny Buzzerio)



**All Lit Up.** While on MTV's Campus Invasion tour with Garbage, RCA recording act Lit recently received a plaque marking 1 million-plus sales of its debut album, "A Place In The Sun." Pictured standing, from left, are Ron Fair, senior VP of A&R/staff producer, RCA Records; Ruta Sepetys of Sepetys Entertainment; Bruce Flohr, senior VP of A&R/artist development, RCA Records; and A. Jay Popoff and Kevin Baldes of Lit. Kneeling are Allen Shellenberger and Jeremy Popoff of Lit.



**Jazz On The Table.** The seventh annual Grammy Jazz SoundTable recently took place in Santa Monica, Calif. Sponsored by the National Academy of Recording Arts and Sciences (NARAS), the Grammy Jazz SoundTable series is held to provide opportunities for professionals and young people. Panel discussions address major concerns in the industry. Jazz SoundTable runs in conjunction with the International Assn. of Jazz Educators (IAJE) Conference. Shown, from left, are Ron McCurdy, president of IAJE and director of jazz studies at the University of Minnesota; flutist Herbie Mann; pianist Eliane Elias. Bruce Lundvall, moderator and Blue Note Records president; trumpet player Wallace Roney; singer Kurt Elling; and Michael Greene, president/CEO of NARAS.



**Taking The High Road.** Blues artist John Hammond, featured on Shanachie Entertainment's upcoming album "Every Road I Take, Vol. II," donated \$1,000 on behalf of Shanachie to the Westchester Coalition for the Hungry & Homeless (WCH&H). Proceeds from the album will also go to WCH&H. Shown, from left, are Joe Ferry, producer; Hammond; Rosa Boone, executive director of WCH&H; Charlie Dahan, A&R director for Shanachie Entertainment; and Frank Young, WCH&H board member.





**Sounds Of Papoulis' World.** Composer Jim Papoulis recently presented "Sounds Of A Better World=Small Voices Calling" at New York's Carnegie Hall. The performance featured the Norwegian Children's Choir, the Harlem Boys Choir, Martha Wash, and Matt Goss, among others. As the first performance of a planned international fund-raising tour sponsored by Hyatt Hotels, the concert served as a showcase for Papoulis' album, which will be raising money for children's causes internationally. Shown after the show, from left, are Wash, Goss, Papoulis, and artists Wendy Moten and Elisabeth Andreasson.

## HOT 100 SPOTLIGHT



by Silvio Pietroluongo

**MARIAH & HIGHER:** Mariah Carey lands her 15th Billboard Hot 100 No. 1 single with "Thank God I Found You" (Columbia). "God," which features Joe and 98, improves on its initial week's sales total by 9%, scanning 118,000 units. While the sales jump contributed to Carey's surge to the top, it is her airplay gain that accounts for more than half of her overall point increase. "God" picks up an additional 9.5 million listeners, the second largest gain on the chart, for a total audience of 56.5 million, which moves the title 21-15 on the Hot 100 Airplay chart.

Carey's displacement of labelmate **Savage Garden** from the No. 1 slot is the first time in nine years that Columbia has replaced one of its own titles at the top of the Hot 100 (Billboard, Feb. 12). The last label imprint to accomplish this feat was **Bad Boy** on Aug. 30, 1997, when "Mo Money Mo Problems" by the **Notorious B.I.G. Featuring Puff Daddy & Mase** took over at No. 1 from "I'll Be Missing You" by **Puff Daddy & Faith Evans Featuring 112**.

**THREE LETTER REVERSAL:** **ODB** and **R.E.M.** climb back up the Hot 100 with "Got Your Money" (Elektra/EEG) and "The Great Beyond" (Warner Bros.), respectively, as the songs are now available at retail. "Money," fully billed to **Ol' Dirty Bastard Featuring Kelis**, scans 8,000 units and debuts at No. 33 on the Hot 100 Singles Sales chart while moving 64-54 on the Hot 100. "Beyond" does "Money" a couple of thousand units better, moving 10,000 pieces and debuting at No. 29 on the sales chart while rising 66-60 on the main chart.

**RISING STAR:** **Hoku**, a 17-year-old Hawaii native (her name means "star" in Hawaiian), debuts on the Hot 100 at No. 69 with the tongue-in-cheek-titled "Another Dumb Blonde" (Geffen/Interscope). Hoku, the daughter of legendary singer **Don Ho**, moves 24-12 on the sales chart with 30,000 units scanned (a 142% increase from a week ago). "Blonde" is from the Nickelodeon/Paramount Pictures film "Snow Day," which opens on Feb. 11.

**SLICE OF AMERICANA:** **Madonna** has the Hot Shot Debut title on the Hot 100 at No. 43 with her cover of **Don McLean's** 1972 No. 1 opus "American Pie" (Maverick/Warner Bros.); it becomes the 33rd of **Madonna's** 44 charted singles (75%) to have earned Hot Shot Debut honors. "Pie" is one of two new Madonna tunes from the forthcoming soundtrack to her Lakeshore/Paramount motion picture "The Next Best Thing," and it features her co-star **Rupert Everett** on backup vocals. The soundtrack, which also features **Christina Aguilera**, **Moby**, and **Beth Orton**, will reach retail on Feb. 22, while the movie opens on March 3.

**DEBUT VIEW:** Last issue, Arista landed the top three debuts on the Hot 100 with **Santana Featuring The Product G&B's** "Maria Maria," **TLC's** "Dear Lie" (LaFace), and **Puff Daddy's** "Best Friend" (featuring **Mario Winans & Hezekiah Walker & the Love Fellowship Crusade Choir**). After paging through 26 years' worth of Hot 100s, our staff finally tracked down the last time a label pulled off this hat trick. On March 9, 1974, Capitol Records had the top three debuts with **Ringo Starr's** "Oh My My" (No. 65, Apple), **Grand Funk Railroad's** "The Loco-Motion" (No. 82), and **Helen Reddy's** "Keep On Singing" (No. 86).

# FTC May Demand Info On Mktg. Policies

## Trade Commission's Velvet Glove Study Could Carry A Big Stick

BY BILL HOLLAND

WASHINGTON, D.C.—The head of the ongoing federal probe of the entertainment industry's impact on violence by children characterizes it as a "study" but warns that if the industries don't cooperate and provide information voluntarily, they could be subpoenaed.

The study by the Federal Trade Commission (FTC) and the Department of Justice (DOJ) was initiated by President Clinton last June, following the Columbine High School shootings. The FTC is conducting the study; the DOJ role is limited to providing partial funding (Billboard, June 12, 1999).

Mary Engle, FTC assistant director, enforcement, Bureau of Consumer Protection, and the head of the staff study, downplays the agency's tough-guy role but says that that stance could change.

"Yes, it definitely is a study; it's not a law-enforcement investigation or anything like that," she says. The purpose is "to look at the self-regulatory systems that the industries already have in place—the movies, the music recordings, the video games—in terms of their having parental advisory or labeling rating systems, and whether their marketing to kids is rated as 'specific content' or 'mature' or 'R' or whatever it is."

A source at the Recording Industry Assn. of America (RIAA), however, says there are concerns within the industry about the "attitude" that the investigators are taking and characterizes the investigators as having "presumptions" in conversations with the source.

"There is some serious concern about the attitude of this investigation and the possible outcome," says the source. "There's an upfront presumption that 'music is bad for teenagers.' It's a mind-set that's hard to work with."

Engle says the study is not being undertaken "with the intention of saying, 'Well, you've done this, and now we're going to sue you for it.' We're not

alleging that what they're doing is violating Federal Trade Commission acts or anything like that."

As to the debate over existing ratings systems employed by the RIAA, the Motion Picture Assn. of America, and video game manufacturers, Engle says, "I think what we'll do is report on the kinds of suggestions that people

we are going to be asking them for documents and information on how their games or movies or records are marketed. That's the only way we can determine how they are marketed.

"There's some information that is publicly available, but a lot of it will be the company records. So we're going to ask for that, and we're asking for them to provide it voluntarily," she says. "We're not going to be issuing subpoenas right off the bat," she adds. "If, down the road, people refuse to provide us with any information, then [FTC] Chairman [Robert Pitovsky] has indicated we're willing to go for a compulsory process, but we're not there yet."

The RIAA source says, "The threat of compulsion treads on some serious First Amendment issues."

Engle also says the FTC has just begun to request documents from labels and has been held up because of a red-tape issue with the Office of Management and Budget (OMB), which requires agencies conducting noncriminal investigations to comply with the Paperwork Reduction Act.

"The concern [at OMB] was that government agencies should not just go willy-nilly collecting information without some oversight," she says.

Engle says the FTC is planning to complete and deliver its report to the White House "probably" before summer. "It depends on the reaction of the companies—if they decide to fight, then it could be sooner," she says.

*'It's not a law-enforcement investigation. But we are going to be asking them for documents'*

— MARY ENGLE —

are making. There are certainly some people who think that it would be better if there were one uniform system for all three [industries], and there are definitely good arguments on the other side of that too. So I think we will present the criticisms of the existing systems that are being made, but we're not going to be trying to be the arbiter."

As to early industry concerns that the FTC investigation could include subpoena power, Engle says the study's "not exactly like that, because it's not a law-enforcement investigation. But

## BUY.COM, AMAZON

(Continued from page 6)

forma net losses totaled almost \$390 million.

Both deals underscore that online commerce companies, from the newcomers to the veterans, remain works in progress, a fact best demonstrated by Amazon, company watchers say.

"For the most part, we haven't seen very many retailers expand overseas yet, because the U.S. market is still too rich and the opportunity costs of funneling resources out of the U.S. market to tap burgeoning markets are higher than what could be gained simply by focusing on the U.S.," says Mike May, digital commerce analyst for Jupiter Communications.

"But for Amazon, it's a little different story," he adds. "They already have in their customer base about half of all U.S. consumers making purchases online. The lower-hanging fruit for them is overseas at this point."

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top20 chart

LW	TW	
	NEW	1 <b>Gayle Day</b>   Make Your Own Bed
1	2	<b>Redjen</b>   One More Kiss
	NEW	3 <b>Lord Black Dark Star</b>   Shine
2	4	<b>Metalpocket</b>   Rum & Wine
5	5	<b>Ki-Aura</b>   Always There
	NEW	6 <b>Speedurchin</b>   Smash Up Your Bedroom
	NEW	7 <b>Hydro</b>   Sinking
3	8	<b>Mambo Knights</b>   Chinteras and Ron
6	9	<b>Malcolm Lindsay</b>   Solitary Citizen
8	10	<b>Stumble</b>   How Many Times Do I Have To Kill You Before You Die?
4	11	<b>Psycho Dynamics</b>   Turn Down The Weird
	NEW	12 <b>Gamerith</b>   Shine On Me
	NEW	13 <b>Dino Baptiste</b>   Funky With Your Hunky
12	14	<b>Drawbacks</b>   Square Roots
7	15	<b>The Alkahounds</b>   Noah
10	16	<b>Red</b>   Wake Up
	NEW	17 <b>Saltgrass</b>   Do You Wanna Get Off?
20	18	<b>CrackerJack System</b>   Spuc
	NEW	19 <b>DJ Bliss</b>   Filtered Life
11	20	<b>Basetank</b>   Blast Ya Eardrums

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# THE Billboard 200

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

FEBRUARY 19, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	—	2	<b>D'ANGELO</b> CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	<b>No. 1</b> VOODOO	1
2	2	1	34	<b>SANTANA</b> ▲ <sup>7</sup> ARISTA 19080 (11.98/17.98)	SUPERNATURAL	1
3	3	3	12	<b>DR. DRE</b> ▲ <sup>2</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
4	4	2	12	<b>CELINE DION</b> ▲ <sup>5</sup> 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
5	6	4	24	<b>CHRISTINA AGUILERA</b> ▲ <sup>5</sup> RCA 67690 (11.98/17.98)	<b>GREATEST GAINER</b> CHRISTINA AGUILERA	1
6	8	6	10	<b>EIFFEL 65</b> ▲ REPUBLIC 157194/UNIVERSAL (11.98/17.98)	EUROPOP	6
7	7	5	7	<b>DMX</b> ▲ <sup>2</sup> RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98)	...AND THEN THERE WAS X	1
8	<b>NEW</b>	1	1	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> DOGG HOUSE 2040*/TVT (10.98/17.98)	<b>HOT SHOT DEBUT</b> SNOOP DOGG PRESENTS THA EASTSIDAZ	8
9	9	7	9	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> UNIVERSAL-EMI-ZOMBA 545417/UTV (11.98/17.98)	NOW 3	4
10	11	11	58	<b>KID ROCK</b> ▲ <sup>6</sup> LAVA/ATLANTIC 83119*/AG (10.98/18.98) <b>HS</b>	DEVIL WITHOUT A CAUSE	5
11	10	9	38	<b>BACKSTREET BOYS</b> ◆ <sup>11</sup> JIVE 41672 (11.98/17.98)	MILLENNIUM	1
12	14	14	10	<b>SISQO</b> ▲ DRAGON/DEF SOUL 546816*/DJMGM (11.98/17.98)	UNLEASH THE DRAGON	12
13	5	—	2	<b>THE LOX</b> RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	5
14	16	12	23	<b>DIXIE CHICKS</b> ▲ <sup>4</sup> MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
15	17	13	56	<b>BRITNEY SPEARS</b> ◆ <sup>11</sup> JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
16	12	10	6	<b>JAY-Z</b> ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 546822*/DJMGM (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
17	18	18	28	<b>DESTINY'S CHILD</b> ▲ <sup>2</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
18	15	8	3	<b>JAGGED EDGE</b> SO SO DEF/COLUMBIA 69862*/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	8
19	28	26	13	<b>FAITH HILL</b> ▲ <sup>2</sup> WARNER BROS. (NASHVILLE) 47373/WRN (11.98/17.98)	BREATHE	1
20	19	16	118	<b>SHANIA TWAIN</b> ◆ <sup>15</sup> MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
21	<b>NEW</b>	1	1	<b>TINA TURNER</b> VIRGIN 23180 (12.98/17.98)	TWENTY FOUR SEVEN	21
22	20	15	13	<b>SAVAGE GARDEN</b> ▲ COLUMBIA 63711/CRG (11.98/17.98)	AFFIRMATION	6
23	23	20	19	<b>CREED</b> ▲ <sup>2</sup> WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1
24	21	17	7	<b>2PAC + OUTLAWZ</b> ▲ AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	6
25	22	19	8	<b>SOUNDTRACK</b> PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	19
26	24	24	24	<b>LOU BEGA</b> ▲ <sup>3</sup> RCA 67887 (11.98/17.98)	A LITTLE BIT OF MAMBO	3
27	32	32	28	<b>MACY GRAY</b> ● EPIC 69490* (11.98 EQ/16.98) <b>HS</b>	ON HOW LIFE IS	27
28	29	30	20	<b>BRIAN MCKNIGHT</b> ▲ <sup>2</sup> MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	7
29	27	23	14	<b>MARIAH CAREY</b> ▲ <sup>3</sup> COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
30	13	—	2	<b>GUY</b> MCA 112054 (11.98/17.98)	III	13
31	30	28	8	<b>JUVENILE</b> ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	10
32	33	—	2	<b>SOUNDTRACK</b> WIND-UP 13056 (11.98/17.98)	SCREAM 3 THE ALBUM	32
33	25	22	33	<b>LIMP BIZKIT</b> ▲ <sup>5</sup> FLIP 490335*/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1
34	26	21	36	<b>BLINK-182</b> ▲ <sup>3</sup> MCA 111950 (11.98/17.98)	ENEMA OF THE STATE	9
35	40	40	36	<b>LONESTAR</b> ▲ BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
36	37	37	21	<b>EVE</b> ▲ RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
37	49	44	9	<b>MANDY MOORE</b> ● 550 MUSIC 69917/EPIC (11.98 EQ/16.98)	SO REAL	37
38	35	27	13	<b>VARIOUS ARTISTS</b> ▲ WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98)	TOTALLY HITS	14
39	34	29	12	<b>KORN</b> ▲ <sup>3</sup> IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
40	<b>NEW</b>	1	1	<b>WYONNA</b> CURB 541067/MERCURY (NASHVILLE) (10.98/17.98)	NEW DAY DAWNING	40
41	31	25	11	<b>METALLICA</b> ▲ <sup>4</sup> ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
42	39	31	66	<b>JUVENILE</b> ▲ <sup>3</sup> CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
43	45	46	35	<b>RED HOT CHILI PEPPERS</b> ▲ <sup>2</sup> WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
44	44	38	40	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
45	46	35	39	<b>RICKY MARTIN</b> ▲ <sup>7</sup> C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
46	48	51	19	<b>ANGIE STONE</b> ● ARISTA 19092 (10.98/16.98) <b>HS</b>	BLACK DIAMOND	46
47	36	—	2	<b>VARIOUS ARTISTS</b> HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	36
48	42	36	9	<b>THE NOTORIOUS B.I.G.</b> ▲ <sup>2</sup> BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
49	43	34	11	<b>ENRIQUE IGLESIAS</b> ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
50	53	47	19	<b>MARC ANTHONY</b> ▲ COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
51	50	43	35	<b>SMASH MOUTH</b> ▲ <sup>3</sup> INTERSCOPE 490316 (11.98/17.98)	ASTRO LOUNGE	6
52	41	33	3	<b>ENIGMA</b> VIRGIN 48616 (12.98/17.98)	THE SCREEN BEHIND THE MIRROR	33
53	51	41	4	<b>MARK WILLS</b> MERCURY (NASHVILLE) 546296 (11.98/17.98)	PERMANENTLY	23

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	47	42	12	<b>WILL SMITH</b> ▲ <sup>2</sup> COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	5
55	135	183	36	<b>SOUNDTRACK</b> ▲ <sup>2</sup> WALT DISNEY 860645 (11.98/17.98)	<b>PACESETTER</b> TARZAN	5
56	55	53	36	<b>BLAQUE</b> ● TRACK MASTERS/COLUMBIA 68987/CRG (11.98 EQ/17.98)	BLAQUE	53
57	56	54	50	<b>EMINEM</b> ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
58	64	71	25	<b>MARY J. BLIGE</b> ▲ MCA 111929* (11.98/17.98)	MARY	2
59	52	52	11	<b>THIRD EYE BLIND</b> ● ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
60	59	48	14	<b>LIL' WAYNE</b> ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	3
61	<b>NEW</b>	1	1	<b>YOUNG BLEED</b> PRIORITY 50018* (10.98/16.98)	MY OWN	61
62	62	59	57	<b>GODSMACK</b> ▲ <sup>2</sup> REPUBLIC 153190/UNIVERSAL (11.98/17.98) <b>HS</b>	GODSMACK	22
63	65	58	106	<b>DIXIE CHICKS</b> ▲ <sup>8</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) <b>HS</b>	WIDE OPEN SPACES	4
64	61	49	24	<b>LFO</b> ▲ ARISTA 14605 (11.98/17.98)	LFO	21
65	60	45	10	<b>VARIOUS ARTISTS</b> UTW/DEF JAM 545440/DJMGM (10.98/17.98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	45
66	63	57	36	<b>JENNIFER LOPEZ</b> ▲ <sup>2</sup> WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
67	69	62	11	<b>JESSICA SIMPSON</b> ● COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	52
68	54	64	5	<b>SOUNDTRACK</b> COLUMBIA 63911/CRG (11.98 EQ/17.98)	THE SOPRANOS	54
69	<b>NEW</b>	1	1	<b>TRACY LAWRENCE</b> ATLANTIC (NASHVILLE) 832629/AG (10.98/16.98)	LESSONS LEARNED	69
70	76	74	98	<b>'N SYNC</b> ◆ <sup>10</sup> RCA 67613 (11.98/17.98)	'N SYNC	2
71	57	39	5	<b>SOUNDTRACK</b> WARNER SUNSET/ATLANTIC 83272*/AG (10.98/17.98)	ANY GIVEN SUNDAY	28
72	58	68	5	<b>SOUNDTRACK</b> REPRISE 47583/WARNER BROS. (11.98/17.98)	MAGNOLIA	58
73	71	61	19	<b>STING</b> A&M 490443/INTERSCOPE (11.98/17.98)	BRAND NEW DAY	15
74	75	92	5	<b>VERTICAL HORIZON</b> RCA 67818 (10.98/16.98) <b>HS</b>	EVERYTHING YOU WANT	74
75	72	69	10	<b>Q-TIP</b> ● ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	28
76	73	70	17	<b>SOUNDTRACK</b> ● COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	16
77	70	66	12	<b>BOB MARLEY</b> TUFF GONG/ISLAND 546404*/DJMGM (11.98/17.98)	CHANT DOWN BABYLON	60
78	67	50	14	<b>RAGE AGAINST THE MACHINE</b> ▲ <sup>2</sup> EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
79	74	87	13	<b>ANDREA BOCELLI</b> ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS	22
80	68	56	24	<b>FILTER</b> ● REPRISE 47388/WARNER BROS. (10.98/16.98)	TITLE OF RECORD	30
81	66	55	14	<b>COUNTING CROWS</b> ▲ DGC 490415*/INTERSCOPE (11.98/17.98)	THIS DESERT LIFE	8
82	85	95	39	<b>SHEDAISSY</b> ● LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	77
83	83	94	10	<b>STROKE 9</b> CHERRY 153157/UNIVERSAL (8.98/12.98) <b>HS</b>	NASTY LITTLE THOUGHTS	83
84	81	78	64	<b>WHITNEY HOUSTON</b> ▲ <sup>3</sup> ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
85	80	77	15	<b>BUSH</b> ● TRAUMA 490483/INTERSCOPE (11.98/17.98)	THE SCIENCE OF THINGS	11
86	84	72	67	<b>98 DEGREES</b> ▲ <sup>4</sup> MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	14
87	79	65	15	<b>LEANN RIMES</b> ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	8
88	96	104	28	<b>HOT BOYS</b> ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	5
89	82	85	19	<b>METHOD MAN/REDMAN</b> ▲ DEF JAM 546609*/DJMGM (11.98/18.98)	BLACKOUT!	3
90	86	83	130	<b>BACKSTREET BOYS</b> ◆ <sup>12</sup> JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
91	78	73	14	<b>FOO FIGHTERS</b> ▲ ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
92	87	81	7	<b>GOODIE MOB.</b> ● LAFACE 26064*/ARISTA (10.98/16.98)	WORLD PARTY	48
93	91	110	26	<b>MOBY</b> V2 27049* (16.98 CD) <b>HS</b>	PLAY	91
94	107	112	30	<b>SLIPKNOT</b> ● I AM 8655/ROADRUNNER (11.98/16.98) <b>HS</b>	<b>HEATSEEKER IMPACT</b> SLIPKNOT	94
95	89	82	15	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	9
96	94	84	9	<b>FUNKMASTER FLEX &amp; BIG KAP</b> DEF JAM 538258*/DJMGM (11.98/17.98)	THE TUNNEL	35
97	98	93	50	<b>TLC</b> ▲ <sup>5</sup> LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
98	101	122	45	<b>ANDREA BOCELLI</b> ▲ <sup>2</sup> POLYDOR 547222 (12.98/18.98)	SOGNO	4
99	115	111	47	<b>GINUWINE</b> ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	5
100	95	88	13	<b>MONTELL JORDAN</b> DEF SOUL 546714/DJMGM (11.98/17.98)	GET IT ON...TONITE	32
101	99	67	47	<b>CHARLOTTE CHURCH</b> ▲ SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
102	110	109	17	<b>DONELL JONES</b> ● UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	35
103	90	86	30	<b>TRAIN</b> ● AWARE/COLUMBIA 38052/CRG (11.98 EQ/17.98) <b>HS</b>	TRAIN	76
104	93	99	56	<b>SUGAR RAY</b> ▲ <sup>2</sup> LAVA/ATLANTIC 83151*/AG (10.98/18.98)	14:59	17
105	114	113	99	<b>JO DEE MESSINA</b> ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
106	102	98	14	<b>JIM JOHNSTON</b> ▲ KOCHI 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4	4
107	77	60	11	<b>BEASTIE BOYS</b> ▲ <sup>2</sup> GRAND ROYAL 22940/CAPITOL (17.98/24.98)	BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE	19
108	92	63	12	<b>CHARLOTTE CHURCH</b> ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH	40

○ 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.

The  
Hit  
Factory<sup>SM</sup>  
*Criteria*  
MIAMI

DAVE KING



STUDIO F, MIAMI

miami 305 947 5611 ★ new york 212 664 1000

SONY  
OXFORD

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
109	112	103	29	POWERMAN 5000 ▲ DREAMWORKS 450107/INTERSCOPE (10.98/16.98)	TONIGHT THE STARS REVOLT!	29
110	88	75	13	SOUNDTRACK ▲ ATLANTIC 83261/AG (10.98/17.98)	POKEMON: THE FIRST MOVIE	8
111	111	102	49	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
112	100	97	11	NAS ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	7
113	127	154	17	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	34
114	105	89	34	SARAH MCLACHLAN ▲ <sup>2</sup> ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
115	109	90	91	LENNY KRAVITZ ▲ <sup>2</sup> VIRGIN 47758 (12.98/17.98)		5
116	138	—	24	SOUNDTRACK ▲ COLUMBIA 69923/CRG (11.98 EQ/17.98)	RUNAWAY BRIDE	4
117	121	120	21	MARTINA MCBRIDE ● RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
118	97	79	13	FIONA APPLE ● CLEAN SLATE 69195/EPIC (11.98 EQ/17.98)	WHEN THE PAWN...	13
119	117	100	15	VARIOUS ARTISTS ▲ SPARROW 51703 (19.98/19.98)	WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29
120	103	91	9	METHODS OF MAYHEM ● MCA 112020* (11.98/17.98)	METHODS OF MAYHEM	71
121	116	116	28	STAIND ● FLIP/ELEKTRA 62356/EEG (10.98/16.98) HS	DYSFUNCTION	74
122	106	101	11	LED ZEPPELIN ● ATLANTIC 83268/AG (10.98/16.98)	EARLY DAYS: THE BEST OF LED ZEPPELIN VOLUME ONE	71
123	104	80	11	DAVE MATTHEWS BAND ▲ <sup>2</sup> BAMA RAGS 67898/RCA (21.98 CD)	LISTENER SUPPORTED	15
124	122	114	18	LIVE ▲ RADIOACTIVE 111966/MCA (11.98/17.98)	THE DISTANCE TO HERE	4
125	134	152	17	IDEAL NOONTIME 47882/MIRGIN (10.98/16.98) HS	IDEAL	97
126	132	127	65	CHER ▲ <sup>3</sup> WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
127	123	142	21	DIANA KRALL ● VERVE 050304/AVG (11.98/17.98)	WHEN I LOOK IN YOUR EYES	68
128	140	146	5	TOBY KEITH DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	128
129	137	143	32	MISSY "MISDEMEANOR" ELLIOTT ▲ THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	10
130	108	96	11	BECK ● DGC/GEFFEN 490485/INTERSCOPE (11.98/17.98)	MIDNITE VULTURES	34
131	RE-ENTRY	3	3	THE CATHEDRALS SPRING HOUSE 42223 (11.98/15.98) HS	A FAREWELL CELEBRATION	93
132	120	106	14	SANTANA ● COLUMBIA 65561/CRG (10.98 EQ/16.98)	THE BEST OF SANTANA	106
133	119	118	20	BARBRA STREISAND ▲ COLUMBIA 69601/CRG (11.98 EQ/17.98)	A LOVE LIKE OURS	6
134	147	181	13	SOUNDTRACK ● JIVE 41686* (11.98/17.98)	THE WOOD	16
135	124	107	72	GOO GOO DOLLS ▲ <sup>3</sup> WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
136	154	157	4	KITTIE NG 751002/ARTEMIS (13.98 CD) HS	SPIT	136
137	NEW ►	1	1	MORPHINE DREAMWORKS/RYKODISC 450056/INTERSCOPE (10.98/16.98)	THE NIGHT	137
138	118	105	17	ERIC CLAPTON ● DUCK/REPRISE 47553/WARNER BROS. (11.98/17.98)	CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON	20
139	151	130	34	VARIOUS ARTISTS ▲ INTEGRITYWORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
140	136	126	43	LIL' TROY ▲ SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) HS	SITTIN' FAT DOWN SOUTH	20
141	133	124	24	STATIC-X ● WARNER BROS. 47271 (10.98/16.98) HS	WISCONSIN DEATH TRIP	107
142	149	135	32	VARIOUS ARTISTS ▲ RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS	27
143	130	123	11	REBA MCBRIDE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
144	126	117	24	PUFF DADDY ▲ BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER	2
145	167	164	69	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
146	141	141	10	INCUBUS IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	80
147	125	108	10	GUNS N' ROSES ● GEFFEN 490514*/INTERSCOPE (19.98/24.98)	LIVE ERA '87 — '93	45
148	128	119	21	OL' DIRTY BASTARD ● ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	10
149	148	151	13	KEVON EDMONDS RCA 67704 (10.98/16.98)	24/7	77
150	174	196	5	P.O.D. ATLANTIC 83216/AG (7.98/11.98) HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	150
151	139	140	12	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	31
152	131	121	37	SOUNDTRACK ● ISLAND 546196/DJMG (12.98/18.98)	NOTTING HILL	19
153	145	129	17	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) HS	SYSTEM OF A DOWN	125
154	142	134	13	♀ ● NPG 14624*/ARISTA (11.98/17.98)	RAVE UN2 THE JOY FANTASTIC	18

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac + Outlawz 24	Charlotte Church 101, 108	Ginuwine 99	Toby Keith 128
2Pac 160	Eric Clapton 138	Godsmack 62	Kelis 174
98 Degrees 86	Phil Collins 145	Goodie Mob 92	Kid Rock 10
Christina Aguilera 5	Conjunto Primavera 165	Goo Goo Dolls 135	Kittie 136
Gary Allan 156	Counting Crows 81	Macy Gray 27	Korn 39, 172
Marc Anthony 50, 192	Creed 23	Guns N' Roses 147	Diana Krall 127
Fiona Apple 118	Sheryl Crow 168	Guy 30	Lenny Kravitz 115
Backstreet Boys 11, 90	D'Angelo 1	Beth Hart 196	Kurupt 151
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B.G. 191	Dr. Dre 3	Whitney Houston 84	Lil' Wayne 60
Clint Black 180	Kevon Edmonds 149	Ideal 125	Limp Bizkit 33
Blaque 56	Eiffel 65 6	Enrique Iglesias 49	Live 124
Mary J. Blige 58	Alicia Elliott 182	Incubus 146	Lonestar 35
Blink-182 34	Missy "Misdemeanor" Elliott 129	Alan Jackson 95	Jennifer Lopez 66
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The Cathedrals 131	Filter 80	Donell Jones 102	Bob Marley 77
Steven Curtis Chapman 173	Foo Fighters 91	Montell Jordan 100	Ricky Martin 45
Cher 126	Funkmaster Flex & Big Kap 96	Juvenile 31, 42	Master P 188
Kenny Chesney 111			Dave Matthews Band 123

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
155	113	76	3	THE MADD RAPPER CRAZY CAT/COLUMBIA 69832*/CRG (10.98 EQ/16.98)	TELL EM WHY U MADD	76
156	158	149	13	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	84
157	129	115	11	ALANIS MORISSETTE ● MAVERICK 47589/WARNER BROS. (11.98/17.98)	MTV UNPLUGGED	63
158	146	132	16	SOUNDTRACK HOLLYWOOD 162216 (17.98 CD)	10 THINGS I HATE ABOUT YOU	52
159	165	150	88	DMX ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 558227*/DJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
160	169	162	57	2PAC ▲ <sup>5</sup> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
161	159	145	76	LAURYN HILL ▲ <sup>7</sup> RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
162	RE-ENTRY	20	20	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
163	143	125	13	SOUNDTRACK ▲ GEFFEN 490508/INTERSCOPE (12.98/18.98)	END OF DAYS	20
164	162	136	45	SOUNDTRACK ▲ MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	7
165	153	—	2	CONJUNTO PRIMAVERA G.M.P. 9926/FONOVISA (7.98/11.98) HS	MORIR DE AMOR	153
166	171	153	11	MICHAEL W. SMITH REUNION 10041/JIVE (10.98/16.98)	THIS IS YOUR TIME	21
167	161	144	60	FATBOY SLIM ▲ SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	34
168	150	131	9	SHERYL CROW A&M 490574/INTERSCOPE (12.98/18.98)	SHERYL CROW AND FRIENDS: LIVE FROM CENTRAL PARK	107
169	168	163	39	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	2
170	NEW ►	1	1	VARIOUS ARTISTS UNIVERSAL 541225 (10.98/17.98)	PURE LOVE	170
171	RE-ENTRY	2	2	KENNY ROGERS ONQ 0371/MADACY (5.98/9.98)	WITH LOVE	171
172	164	147	77	KORN ▲ <sup>2</sup> IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
173	RE-ENTRY	31	31	STEVEN CURTIS CHAPMAN ● SPARROW 51695 (11.98/16.98)	(SPEECHLESS)	31
174	166	159	5	KELIS VIRGIN 47911* (11.98/16.98) HS	KALEIDOSCOPE	148
175	160	137	13	VONDA SHEPARD ● 550 MUSIC 63915/EPIC (11.98 EQ/17.98)	HEART AND SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	60
176	182	—	32	ERIC BENET ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
177	163	133	28	VARIOUS ARTISTS ▲ <sup>2</sup> UNIVERSAL-EMI-ZOMBA 47910/VIRGIN (12.98/17.98)	NOW 2	3
178	156	128	9	VARIOUS ARTISTS TOMMY BOY 1365 (12.98/17.98)	MTV PARTY TO GO 2000	86
179	RE-ENTRY	93	93	FAITH HILL ▲ <sup>4</sup> WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	7
180	192	176	18	CLINT BLACK RCA (NASHVILLE) 67823/RLG (10.98/16.98)	D'LECTRIFIED	75
181	NEW ►	1	1	VARIOUS ARTISTS 32 JAZZ 32061/RYKODISC (8.98 CD)	JAZZ FOR A RAINY AFTERNOON	181
182	172	—	2	ALECIA ELLIOTT MCA NASHVILLE 170087 (8.98/12.98) HS	I'M DIGGIN' IT	172
183	176	189	4	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98) HS	SPIRITUAL LOVE	174
184	177	160	53	DMX ▲ <sup>2</sup> RUFF RYDERS/DEF JAM 538640*/DJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
185	170	155	64	THE OFFSPRING ▲ <sup>4</sup> COLUMBIA 69661*/CRG (11.98 EQ/17.98)	AMERICANA	2
186	157	148	15	MOS DEF ● RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	25
187	198	198	39	SILK ▲ ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
188	186	170	15	MASTER P NO LIMIT 50092*/PRIORITY (11.98/17.98)	ONLY GOD CAN JUDGE ME	2
189	191	173	19	SOUNDTRACK UNIVERSAL 153269 (10.98/17.98)	AMERICAN PIE	50
190	175	166	35	VARIOUS ARTISTS ● RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	63
191	181	168	42	B.G. ● CASH MONEY 153265/UNIVERSAL (11.98/17.98)	CHOPPER CITY IN THE GHETTO	9
192	183	185	11	MARC ANTHONY SONY DISCOS 83580 (9.98 EQ/16.98)	DESDE UN PRINCIPIO — FROM THE BEGINNING	157
193	RE-ENTRY	4	4	YOUNGBLOODZ LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	92
194	178	167	60	MARIAH CAREY ▲ <sup>3</sup> COLUMBIA 69670*/CRG (11.98 EQ/17.98)	# 1'S	4
195	NEW ►	1	1	SOUNDTRACK LONDON 31079/SIRE (11.98/17.98)	THE BEACH	195
196	179	169	4	BETH HART 143/LAVA 83192/AG (10.98/16.98) HS	SCREAMIN' FOR MY SUPPER	169
197	184	—	68	ANDREA BOCELLI ● PHILIPS 462033 (12.98/18.98)	ARIA — THE OPERA ALBUM	59
198	RE-ENTRY	18	18	LYNYRD SKYNYRD MCA 111941 (6.98/11.98)	THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD	147
199	187	179	19	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	143
200	185	175	69	JAY-Z ▲ <sup>4</sup> ROC-A-FELLA/DEF JAM 558902*/DJMG (11.98/17.98)	VOL. 2... HARD KNOCK LIFE	1

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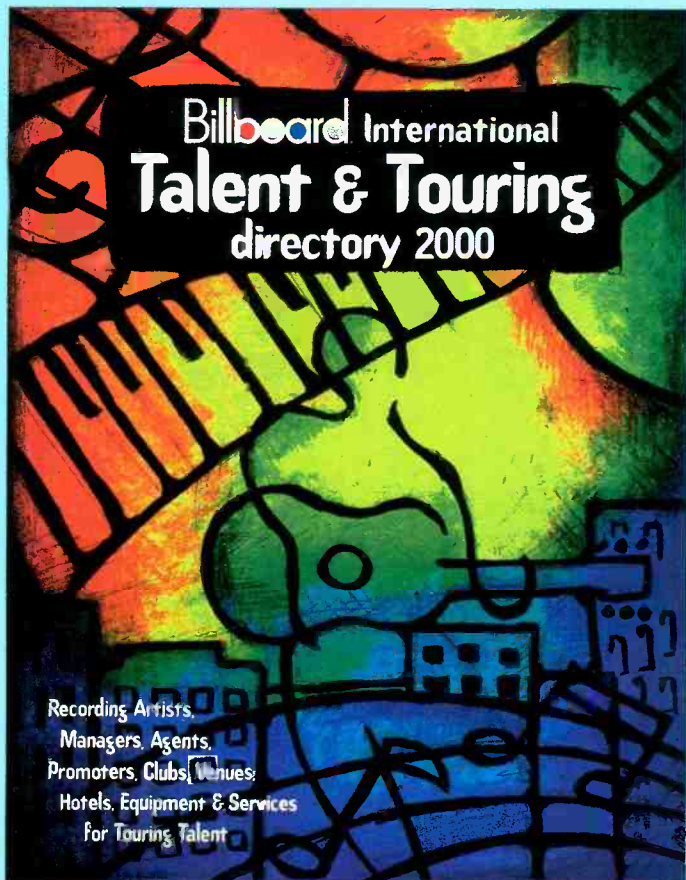
**"I WISH I WAS 17 AGAIN AND I COULD COME OUT SEVEN NIGHTS A WEEK TO THIS... IT'S F—N' MEGA!"** — Noel Gallagher at the **NME Premier Show, Sunday, January 30, 2000**



**"THIS IS BETTER THAN THE BRITS. I WOULD RATHER ATTEND A CEREMONY WITH AWARDS VOTED FOR BY THE READERS... THAT'S THE BIG ONE!"**  
**— Sir Paul McCartney, NME Premier Awards, February 1, 2000**

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## BELA FLECK

(Continued from page 10)

marketing approach that emphasizes a greater recognition of his talent and greater word-of-mouth," he says. "We're not looking to pigeonhole him as a jazz artist, classical artist, or pop artist. We're just trying to make sure his records get heard."

Fleck jokes that the Flecktones are "a band with an identity crisis," but he says, "I think at Sony there's a thought that the band is a commercial band, like Phish or Dave Matthews Band without vocals. That was important to me. We kept saying to them, 'If we do this, can you see the band in a bigger way? It's not just a jazz group.'"

Indeed, Fleck's first effort will be handled through the jazz division but will involve pop division A&R executive Mitchell Cohen and feature such guests as Shawn Colvin and Jon Anderson of Yes.

"The record will come out via jazz but will be a hyphenated project between our department and pop, in that it'll utilize and integrate other departments and resources," says Levenson. "The wonderful thing about Bela is he can marry so many different idioms."

In terms of a classical release, Gelb says he and Fleck have had a number of discussions but haven't made a decision.

"Among the ideas we've talked about are collaborating with other virtuosos on our label," Gelb says. "We have people who have come from the traditional classical world but don't see themselves limited by that, like Joshua Bell, Yo-Yo Ma, or Edgar Meyer."

"We've also talked about something that will involve larger classical forces," he adds, "such as chamber musicians that may support compositional efforts of his, or about creating and performing arrangements and transcriptions of great classical pieces that could be challenging if we orchestrated them for the banjo. That's the great thing about Béla: he has no shortage of ideas."

## ERVIN LITKEI DIES

(Continued from page 4)

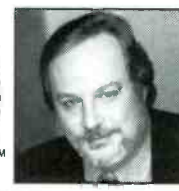
lerina. Now titled "Tonight I'm Not Pretending," the song was sung by soprano Lynn Owen on an album, "From Vienna To Broadway," released on Litkei's Aurora label.

Ethel Gabriel, the record producer who worked for Litkei for a number of years until his death, met him shortly after his arrival in the U.S. As a producer for RCA Victor, she wanted to make an album of Hungarian Gypsy music. A salesman for the local RCA Victor distributor, Bruno New York, said he knew a fellow Hungarian who wanted to get into the music business and could find her the right group.

"After that, I introduced him to Eli Oberstein, the chief of RCA Victor, who taught him the music business. Eli treated him like a son," Gabriel says.

Litkei is survived by his wife of 52 years; a daughter, Dr. Cathy Litkei Greene; and three grandchildren. His body was to be cremated and the remains flown to Hungary for burial.

## BETWEEN THE BULLETS



by Geoff Mayfield

**REIGNING CHAMP:** Despite a second-week decline of 40% from his loud opening sales bang, **D'Angelo** moves 191,000 units, which is still enough to keep him ahead of the Joneses—and in first place on The Billboard 200. His soulful "Voodoo," the first 2000 release to reach the pole position, thus wards off advances by former chart-topper **Santana** (No. 2 with 189,000 copies, up 7,000 over the previous week) and the resurgent **Dr. Dre** (No. 3, 177,000 units, up 12.5%).

**OLD ACQUAINTANCE:** As regular readers of this column know, an oft-repeated observation for the past several months is that it's hard to stay hip in hip-hop. Although late 1999 albums by **DMX** and **Jay-Z** managed to hit bigger first-week numbers than either artist's chart-topping 1998 sets achieved, those were exceptions to the rule. Last year, **Master P**, **Puff Daddy**, **Snoop Dogg**, **Method Man**, and **Nas** each saw their most recent albums fall shy of the opening numbers that prior titles had reached, and in most of those cases, the falloff was significant. **Snoop** and **Puff**, for example, settled for openers of 187,000 units and 205,000 units, respectively, when each of them had exceeded half a million when his previous album hit stores.

Leave it to **Dr. Dre** to fight rap's current. Many of the passages heard on the first two radio tracks from "Dr. Dre—2001," "Still D.R.E." and "Forgot About Dre," suggest that not only was he prepared to see his first album in eight years fall shy of prior glory, he was also ready for such a letdown to place a big chip on his shoulder. Yet even though 1992's "The Chronic" set high standards, Dre's "2001" has managed to swim upstream.

Prior to the SoundScan era, pop-leaning rappers **MC Hammer** and **Vanilla Ice** had each chalked up multiple-week stays at No. 1 on The Billboard 200, but "The Chronic" was the first hard-edged rap title of the '90s to track a long stay in the big chart's higher rungs. After starting at No. 27 with 90,000 pieces on the Jan. 2, 1993, Billboard 200, Dre logged 44 weeks in the top 40, including 28 weeks in the top 10. The album ran counter to the pattern established since the chart switched to SoundScan data in May 1991, where rap albums could open to large sales but would evaporate quickly. His new album also kicks that trend.

Following Dre's appearance with **Eminem** on the inaugural edition of USA's "FarmClub.com TV," which hit cable Jan. 31, "2001" chalks up a third week of gains, an uptick that started with a push from MTV's "Making The Video" and a performance that same week on the Jan. 17 American Music Awards.

"The Chronic," which has sold 4.2 million copies to date, according to SoundScan, moved 1.05 million copies in its first 12 chart weeks. By comparison, "2001" has already tallied more than 2.6 million in its first dozen frames.

**TV GUIDE:** The aforementioned **Dr. Dre** was the most conspicuous beneficiary of "FarmClub.com's" first cablecast. Dre collaborator **Eminem** (No. 57, up 13%) and 98° (No. 86, up 16%) each gain, although both fall shy of this issue's accelerated bullet criteria, with overall album sales standing 11% ahead of the previous issue (see Market Watch, page 98). The show's impact on 98° is easier to spot on Top Pop Catalog Albums, where the group's first album re-enters at No. 24 on a 58% increase. . . . Pop quiz: Do you remember the final score of Super Bowl XXXIV? Me neither; but the Jan. 30 game's music-intensive programming rolls up points on this issue's Billboard 200. Super Bowl performer **Tina Turner**, who also appeared Feb. 3 on both "The Tonight Show With Jay Leno" and "The Oprah Winfrey Show," enters the big chart at No. 21, her highest Billboard 200 bow in her long career, either solo or with ex-husband **Ike**. Her 60,000 units also represent her biggest week in the SoundScan era. Her "Twenty Four Seven" enters Top R&B/Hip-Hop Albums at No. 29.

Three other Super Bowl performers bullet. **Faith Hill**, who delivered the national anthem, sees two albums rally: "Breathe" gets Greatest Gainer honors on Top Country Albums (up 46%), while "Faith" has a 42% boost (22-20). The former moves 28-19 on the big chart, while the latter re-enters at No. 179. Halftime performer **Christina Aguilera** has The Billboard 200's Greatest Gainer (6-5, a 22,000 gain). Another halftimer, **Phil Collins**, sees his "Tarzan" soundtrack grab the Pacesetter with a gain of 197%, but that album also benefits from the movie's well-advertised home video release.

**Lynyrd Skynyrd**, who played during ABC's l-o-n-g pre-game broadcast, re-enters The Billboard 200 at No. 198 with a 27% gain, but even with its massive viewership—the game pulled a 43.3 rating and a 63 share—the Super Bowl couldn't lift every performer. **Enrique Iglesias**, who also sang at halftime, has a gain of less than 1,000 units as he falls to No. 49. . . . "The Rosie O'Donnell Show" and MTV's "Making The Video" are the latest spark plugs in **Mandy Moore**'s ascent of The Billboard 200. Her debut album vaults 49-37 with a 49% gain. . . . On last issue's chart, **Aimee Mann**'s visit to "The Late Late Show With Craig Kilborn" helped the "Magnolia" soundtrack up 10 spots to No. 58. It's No. 72 on the current list.

## COUNTRY MOVES WEST OF ALPHABET CITY

(Continued from page 13)

inspired her original "Dress Of Roses" B-side of the Madonna CD single.

### A MIX OF INFLUENCES

Passin, a veteran New York country musician whose second album, "Hearts In My Dream," came out last year on her own Passin Fancy Music label, wrote seven of her disc's 11 tracks. "The title track is a George Jones and Roger Miller cover," she says, citing those artists as models, along with the Everly Brothers, whose "The Sun Keeps Shining," which is also covered, was one of the first country songs she learned.

"I kept going backward from there to the Louvin Brothers, from Johnny Cash to the Carter Family," she continues, sounding a familiar theme. "Contemporary country music doesn't resemble original country music and doesn't interest me like bluegrass, hillbilly, rockabilly, and honky-tonk: My songs aren't about drinking but feel like honky-tonk."

Passin is a former member of the Twanglers, which cut a single for Diesel Only before disbanding in 1994.

That singles-only label was the home for numerous local country-oriented bands during the mid-'90s, much like Glasgow, Scotland's Shoeshine Records—parent of the Spit & Polish imprint home of Cantrell. Cantrell's album title track, "Not The Tremblin' Kind," was written by New York songwriter George Usher.

"It's a good, New York sort of country pop thing, and he's one of the folks from the local music scene I really admired," says Cantrell, who is married to Diesel Only founder and World Famous Blue Jays front man Jeremy Tepper, who also supplied a song for the album. She tapped other estimable local writers, too, like Amy Allison and Joe Flood, and contributed her own songs, most notably "Queen Of The Coast."

"It's a story song about the kind of female country singers who were popular in the '60s, based on the ones I love like Bonnie Owens, Loretta Lynn, Kitty Wells, Melba Montgomery," says Cantrell, noting that the album also covers "Somewhere, Some Night" by Montgomery's brother Carl Montgomery.

Cantrell is also host of the long-running "Radio Thrift Shop" show on free-form station WFMU New York. Besides classic coun-

**'Contemporary country music doesn't resemble original country music and doesn't interest me like bluegrass, hillbilly, rockabilly, and honky-tonk: My songs aren't about drinking but feel like honky-tonk'**

- MONICA PASSIN -

try, she programs relevant contemporary country artists, including Skye and other Alpha-

bet City Opry scenesters.

### WORD IS SPREADING

But programmers outside New York are picking up on the locals too. Douglas Neal, who hosts the "Progressive Torch And Twang" show at Michigan State University's WDEM in East Lansing, is particularly big on Li'l Mo & the Monicats.

"'Hearts In My Dream' is the embodiment of what I like to see in roots music—honky-tonk, western swing, barrelhouse piano, rockabilly—combined in a style that isn't forced or strained but unique to the Monicats," says Neal.

Reporting sales success with both the Monicats and the Demolition String Band is Jeff Weiss, co-owner of the Woodland Hills, Calif.-based Miles of Music mail-order dealer specializing in alternative country and roots rock.

"They both make terrific records, and I'm looking forward to Cantrell's," says Weiss, whose company promotes its wares via its Web site

and a printed catalog going to more than 24 countries. "They're artists who believe in what they're doing, who aren't manufactured and contrived but real and honest."

"We've all hung on and are definitely getting more of a chance because we've held on," concludes Passin. "I know it's not the most popular top 40 kind of music bringing that rarefied Shania Twain kind of stardom, but I don't see that happening anyway. I just want to stay a working musician, writing and recording and performing and continuing to learn and get better at it."

Passin is self-managed, booked by Milestone Entertainment, and published through Passin Fancy Music (ASCAP). Cantrell is self-managed and booked and published by Thrift Shop Songs (BMI).

Skye is managed by Bernadette O'Reilly, with assistance by Road Work Music, a New York promotion and marketing company. She is booked by Reiner's Jeb Acorn Booking and published by Mighty Minx Music (ASCAP).

## FREESE'S FREEFALLS LABEL

(Continued from page 35)

into."

One of his first priorities in establishing such a company was lining up a veteran producer with credibility. "About 18 months ago I got in a conversation with Jerry Crutchfield [producer of Dave Loggins, Tanya Tucker, Anne Murray, and Glen Campbell, among others] before I left Epic," says Freese, "and I said, 'You've produced a lot of these artists who are no longer on labels. What if I provided a label for them—would you want to do some producing?' He said, 'Absolutely!'"

Freese next put together a target list of artists. "The first one I connected with is Willie Nelson, who, interestingly enough, is still signed to Island Records and still doing records for them," he says. "What we're doing, as with him, is putting out projects the major labels may not be interested in putting out; hence Willie's instrumental record. That was a real love affair and tribute by Willie and his band to Django Reinhardt, who Willie's always

looked up to. So, the creativity at the label is whatever the artist wants, wherever he wants to go with it.

"Now we have another project with Willie, working with Billy Joe Shaver, Waylon, and Kris, on Billy Joe's 'Honky Tonk Heroes' album. Then Lee Greenwood will have a record out in May. We're talking to Shenandoah, whom I've always been a big fan of. Marty [Raybon] has left, but we have a new lead singer and the same guys are there and they're writing new material and it's fantastic.

"Other major labels in town might be interested, but these are artists looking for independence and their own creativity," he continues. "And they're interested in what I have to say about the Internet, and the marketing we're going to put behind the Internet will help drive consumers to retail."

Freese says one reason he was drawn to Navarre is because the company "has a good sense of the Internet. They have Net radio sta-

tions. We've talked about doing a Willie Nelson radio network. We are looking at Webcasting a FreeFalls Evening."

Freese notes that he sought to attract a roster of brand names. "These artists all have name value," he notes. "Lee Greenwood's still out there with a big fan base. And so do groups such as Shenandoah, Highway 101, and Exile. These bands are all out there working. Billy Burnette is unique as a rockabilly artist, and everyone knows who he is. He played guitar for Fleetwood Mac and is from the rockabilly Burnette family and has cut a fantastic rockabilly album for us. So those are the kinds of artists we're looking for."

Contracts, he says, will be on a case-by-case basis.

"With every merger, there's going to be more people out of work and more artists looking for a home," Freese notes.

"With all that said, enter the Internet in the last two or three years," he says. "Traditional retail is still the priority, the No. 1 place to sell records and will continue to be for a very long time. What I think the Internet will provide is a vehicle for those people who have not shopped traditional retail in years and years. They're buying records again because it's easy to buy records on the Internet.

"I think we're just in the beginning stages," he continues. "There's a lot of cross-promotion going on between the two. Marketing-wise,

the Internet is what I'm most excited about. Your marketing campaigns will more and more be included in the Internet. And pay Internet concerts are not that far away in the future."

Although FFE will continue to be headquartered in Cleveland, Freese plans to open a Nashville office this summer.

## CLASSICAL/KEEPING SCORE

(Continued from page 38)

the 20th century's orchestral masterpieces, Carter's Double Concerto from 1961 is still in the repertoire of the Ensemble InterContemporain of Paris. Likewise, his string quartets are some of the most-played modern chamber music on the Continent, and the BBC orchestras have played his major symphonic scores, from the majestic Variations for Orchestra of 1955 to "Symphonia." By contrast, the New York Philharmonic has rarely programmed the Concerto for Orchestra since commissioning the piece in 1969.

Carter traces his greater acceptance in Europe to the simple fact that "[longtime BBC controller] William Glock was in Rome at the premiere of my First String Quartet in '51," he says. "From then on, the BBC played every one of my pieces for years, live

and on the radio—something unthinkable in America. That is what developed an audience there for my music. Here, people study my music in textbooks, but few get the chance to actually hear much of it."

In an acute comparison, pianist/scholar Rosen once likened the bold new perspectives afforded by Carter's manifold art to the revolutionary tableaux of Cubist painting. But with the ascendance of the New Simplicity, Carter's extreme intricacies have been ironically dubbed "old-fashioned"—something the mild-mannered composer finds faintly amusing. "I'll keep doing what I want, and to hell with everybody else," he says. "Besides, before he died, everyone said Bach was old-fashioned. That's pretty good company."

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## Airplay Monitor's Salute To Radio Tastemakers

Airplay Monitor profiles the most influential radio programmers in the U.S. with its Salute to the Tastemakers, to be featured in the Feb. 18 issue.

Each of the four Airplay Monitor publications will profile the Airplay

Leaders, the programmers who over the last six months were first to identify and play a future hit record in significant rotation.

Airplay Monitor defines its Airplay Leaders as those programmers who were first to spin a record a total of 150

**AIRPLAY LEADERS**  
Salute to the Tastemakers

times (100 for Adult Contemporary, rhythmic top 40, and adult R&B), once that record reached Airpower status in Airplay Monitor. Airpower

songs are those that have reached the top 20 in spins and audience impressions with increases on both fronts.

Monitor will discuss music choices with those programmers and hear from labels about the state of record promotion in the year 2000.

Airplay Monitor will update Airplay Leaders twice yearly.

## MySimon Adds Billboard Charts To Internet-Shopping Service

Billboard has entered into a licensing arrangement with mySimon that gives the online comparison-shopping service access to Billboard charts and reviews. The deal allows users of mySimon (at [www.mysimon.com](http://www.mysimon.com)) to search for pricing information on albums listed on several of Billboard's key best-seller charts.

Santa Clara, Calif.-based mySimon helps consumers search for pricing information on millions of products from thousands of online stores. A typical music search turns up results from more than 30 online music retailers.

The arrangement with Billboard provides for pricing searches for the top 20 titles on The Billboard 200 and the top 10 titles on the country,

R&B/hip-hop, Latin, contemporary jazz, Heastseekers, and world music charts. MySimon also will post album reviews from the Billboard archives on its pages to help users with their searches.

"The deal puts our content at the fingertips of people who need it most—music lovers who are about to make a purchase," says Ken Schlager, VP of business development for the Billboard Music Group.

MySimon already enjoys a successful relationship with Billboard as sponsor of Billboard Radio, a weekly Webcast that spotlights the hottest hits on the week's Billboard Hot 100 singles chart (at [www.billboardradio.com](http://www.billboardradio.com)).



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## 'God' Only Knows What Elvis Is Thinking

IF ELVIS PRESLEY IS alive, he must be getting a little nervous. Ever since Nov. 1, 1969, when he topped The Billboard Hot 100 with "Suspicious Minds," he has been in first or second place among artists for the most No. 1 pop singles of the rock era. Presley actually tied the Beatles that week, as they had collected their 17th No. 1 single just a few months earlier with "Get Back." During the next eight months, the Fab Four pulled ahead with "Come Together"/"Something," "Let It Be," and "The Long And Winding Road"/"For You Blue."

Presley is still safely in second place, but this issue Mariah Carey collects her 15th No. 1 hit with "Thank God I Found You" (Columbia). Is there anyone who doubts that Carey will rack up at least three more No. 1 songs in her career, surpassing Presley? The million-dollar question now is, Will she also race past the Beatles? She's just six chart-toppers away from breaking their record.

"Thank God" is the third new No. 1 single of 2000. It extends Carey's run of having a No. 1 hit every year to 11 consecutive years. Her first 14 No. 1 songs all occurred in the 1990s, beginning with "Vision Of Love" in August 1990.

While Carey is familiar with that feeling of ruling the Hot 100, her two guest stars are not. This is the first No. 1 for both Joe and 98°. As Vince Ripol of San Diego, Calif., points out, 98° has beaten Backstreet Boys and 'N Sync to pole position. Neither of those groups has gone higher than No. 2—the Boys with "Quit Playing Games (With My Heart)" and 'N Sync (with Gloria Estefan) with "Music Of My Heart."

And while there have been plenty of one-named female

singers occupying the chart summit (including Cher, Monica, and Brandy), Joe is the first one-named male singer to reach the pinnacle since Usher ruled with "Nice & Slow" exactly two years ago this issue.

It was also two years ago when Jimmy Jam and Terry Lewis wrote and produced their last No. 1 hit. The predecessor to "Nice & Slow" at the top of the Hot 100 was their "Together Again," recorded by Janet Jackson.

**A LONG, LONG TIME AGO:** And I can still remember the first time I heard Don McLean's "American Pie." I had to pull the car over and just sit and listen to this enthralling song. I also still remember the first time I heard Madonna's version, so the short-term memory is working



by Fred Bronson

just fine.

McLean's original debuted on the Hot 100 the week of Nov. 27, 1971, at No. 69. Madonna tops that debut by entering at No. 43, her highest new entry since "The Power Of Good-Bye" opened at No. 24 in October 1998. "American Pie" is Madonna's first chart entry of 2000 and the third remake of her career: She previously charted with Rose Royce's "Love Don't Live Here Anymore" (No. 78 in 1996) and "Don't Cry For Me Argentina" (No. 8 in 1997) from "Evita."

**HER FATHER'S DAUGHTER:** Hawaiian singing legend Don Ho is surprisingly a one-hit wonder on the Hot 100, where his signature tune, "Tiny Bubbles," peaked at No. 57 in 1967. But his daughter carries on the family tradition, as Hoku debuts at No. 69 with "Another Dumb Blonde" (Interscope) from the "Snow Day" soundtrack.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	66,907,000	69,140,000 (UP 3.3%)
ALBUMS	59,625,000	63,191,000 (UP 6%)
SINGLES	7,282,000	5,949,000 (DN 18.3%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	50,204,000	55,773,000 (UP 11.1%)
CASSETTE	9,280,000	7,270,000 (DN 21.7%)
OTHER	141,000	148,000 (UP 5%)

### OVERALL UNIT SALES THIS WEEK

14,616,000

### LAST WEEK

13,160,000

### CHANGE

UP 11.1%

### THIS WEEK 1999

13,978,000

### CHANGE

UP 4.6%

### ALBUM SALES THIS WEEK

13,262,000

### LAST WEEK

11,880,000

### CHANGE

UP 11.6%

### THIS WEEK 1999

12,251,000

### CHANGE

UP 8.3%

### SINGLES SALES THIS WEEK

1,354,000

### LAST WEEK

1,280,000

### CHANGE

UP 5.8%

### THIS WEEK 1999

1,727,000

### CHANGE

DOWN 21.6%

### TOTAL YEAR-TO-DATE CASSETTE ALBUM SALES BY STORE TYPE

	1999	2000	CHANGE
CHAIN	4,422,000	3,071,000	DN 30.6%
INDEPENDENT	1,523,000	1,443,000	DN 5.3%
MASS MERCHANT	3,246,000	2,656,000	DN 18.2%
NONTRADITIONAL	89,000	99,000	UP 11.2%

ROUNDED FIGURES

FOR WEEK ENDING 2/6/00

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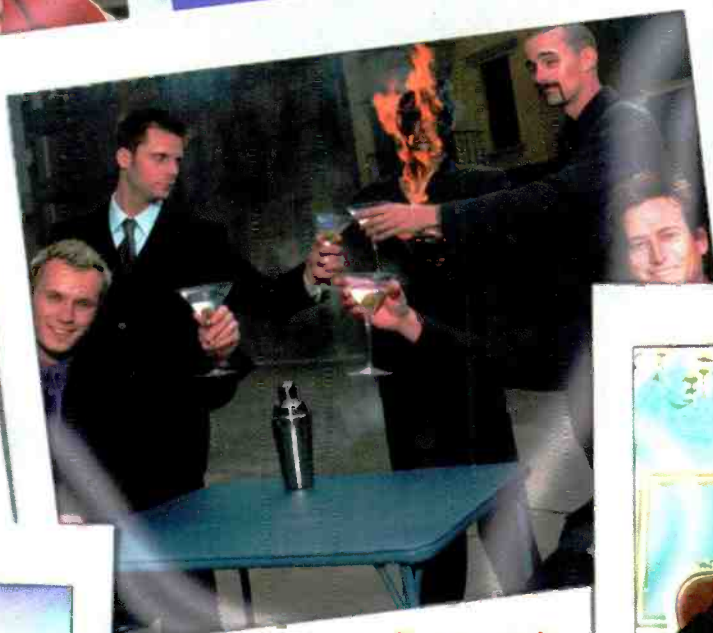


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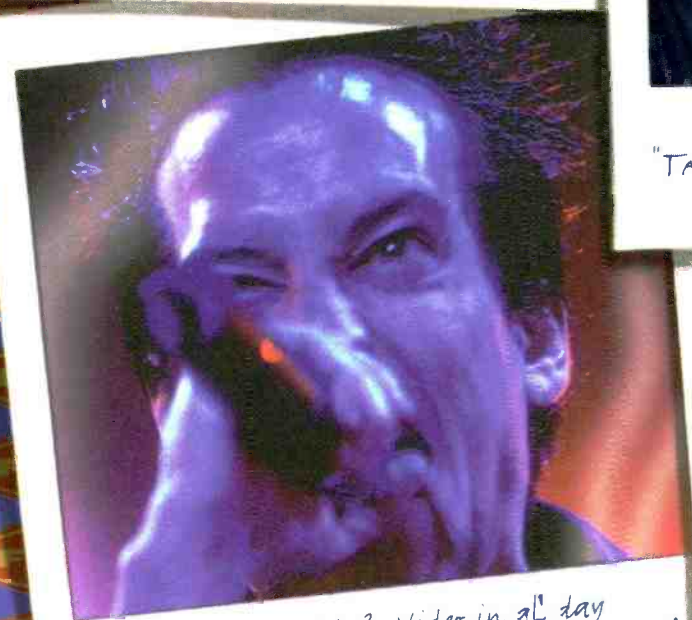
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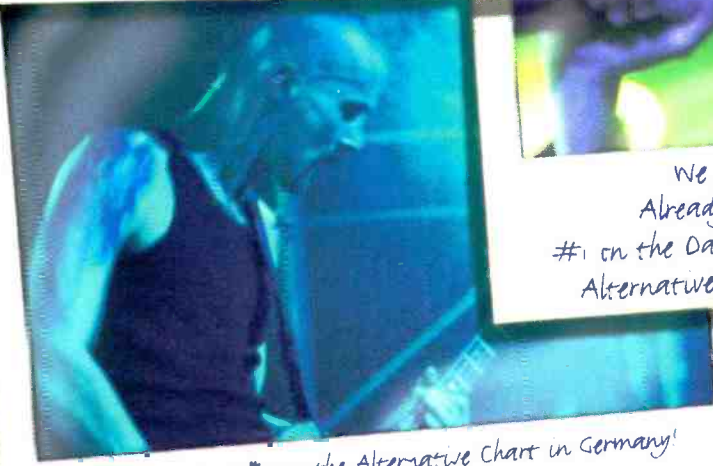
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